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1

Introduction: The Singularity of Theatrical Celebrity

Mary Luckhurst and Jane Moody

Celebrity, the condition of being much talked about, is hardly an invisible phenomenon in the history of British theatre. On the contrary, its discourses constitute a silent yet pervasive presence in the accounts of performing lives through which that history has been written. Theatrical celebrity leaves behind many forms of material evidence: plays, anecdotes, photographs, cartoons, programmes, reviews, portraits and costumes. But despite its ubiquity, the nature of celebrity on and off the stage has scarcely begun to be addressed.

Much of the scholarship done by theatre historians in this area has been concerned with fame (the nature of the exceptional life) rather than with celebrity (a concept which focuses attention on the interplay between individuals and institutions, markets and media). There is a well-established tradition of theatrical biography which plots the life of a famous individual. Typically, these books explore the stage reputation of a particular actor or writer but pay little attention to the markets and institutions through which their fame was produced. More recently, in a fascinating collection of essays entitled *Extraordinary Actors* (2004), critics have examined a range of celebrated performers from the early modern period to the present day in order to consider how and why certain performers produced such powerful responses in their audiences.¹ Comparative perspectives on an individual's fame are also valuable: a study such as *Three Tragic Actresses: Siddons, Rachel, Ristori* (1996) deserves mention here because it illuminates connections between the acting lives and tragic art of three female performers who enjoyed international fame.²

Several scholars have reflected from a theoretical perspective on the material traces of theatrical celebrity. In *Interpreting the Theatrical Past* (1989), Thomas Postlewait highlights the idea of the performer as someone whose trade in the creation of identities prompts further questions about the construction and dissemination of public selves.³ An essay in the same volume by Leigh Woods analyses how Edmund Kean sought to construct his own legacy and to convert life and performance into legend. His argument

exposes theatrical biography as a kind of performance which frequently extends forms of myth-making instigated by the actor. Wood thus draws attention to the challenges presented by interpreting the artefacts which celebrity leaves behind.⁴ Another important contribution to this area has been made by Michael Quinn, whose semiotic analysis of stage celebrity presents the star actor as a figure who subverts economic, critical and artistic authority. What is radical about Quinn's approach is his insistence that celebrity is the discourse through which the dynamics of acting are revealed. It is only by investigating these transactions between individuals, audiences and institutions, he suggests, that performance can be fully understood.⁵

Since celebrity has received wide attention from cultural theorists and sociologists as well as film analysts, it is helpful to consider to what extent this criticism can be deployed in the analysis of the theatre. In his seminal book, *The Image: or What Happened to the American Dream?* (1961), Daniel Boorstin defines modern fame as the manufacture of secular human heroes. Boorstin argues that celebrity in twentieth-century America has become an alternative structure of authority and route to political power. Leo Braudy's monograph, *The Frenzy of Renown* (1986), is another significant piece of scholarship, offering a history of fame from Alexander the Great to the present day. Braudy's work is relevant to this volume because it deploys theatrical terminology to explore the relationship between the famous and their audiences and subjects. As Braudy demonstrates, monarchs have always found ways of performing power in order to secure their authority; in more recent periods, however, the performer has become 'the model of how to be and how to be seen'.⁶ In the last decade, cultural critics have begun to pay particular attention to the pervasive presence of celebrity in contemporary society. According to Marjorie Garber, for instance, its ubiquity is a symptom of both desire and loss, encapsulating a longing for objective standards and nostalgia for hierarchy.⁷

A number of studies of this subject have been published in the last few years.⁸ The most significant of these is *Celebrity* by Chris Rojek (2001). Rojek identifies three existing frameworks for the analysis of celebrity: subjectivism, structuralism and post-structuralism. Subjectivism is distinguished by a focus on the supposed qualities possessed by a celebrated individual, such as aura and charisma. Structuralism concentrates on economic factors, and its adherents assert that celebrity is an instrument through which capitalism has set out to subdue and exploit the masses. Post-structuralism, by contrast, entails a critique of subjectivism's emphasis on the individual. Scholars adopting this last approach focus on the intricate sets of negotiations through which the production, consumption and representation of celebrity take place. Each of these frameworks, Rojek suggests, has something useful to contribute to our understanding of this subject.

As Rojek observes, the origins of celebrity can be located in the history of the British stage. The theatre, he argues, has been 'an important laboratory

in the evolution of the rhetorical, didactic, sexual and comedic repertory of the public face'.⁹ Several of the contributors to *Theatre and Celebrity in Britain, 1660–2000* have drawn on Rojek's theoretical vocabulary – notably the concepts of ascribed, achieved and attributed celebrity – in their discussions of fame on and off the stage. The essays in this volume also make clear that an investigation of theatrical celebrity demands the consideration of various disciplinary perspectives.

In film studies, it is often assumed that celebrity is simply a product of the twentieth century. On the contrary, as Christine Gledhill states, it was the theatre which provided the model of stardom subsequently appropriated by film.¹⁰ For a variety of reasons, cinematic approaches¹¹ to celebrity are problematic. The most significant distinction between theatre and film is that theatre is a live event: the power of theatrical performance has to do with the uniqueness of the occasion and the impossibility of its reproduction. Live performers are seen and experienced by audiences without the forms of mediation characteristic of film. Put simply, the celebrity of performers is about the experience of seeing an actor in the flesh. Moreover, live performance has always been feared in the history of the British theatre, because of its potential to disrupt the political status quo. The capacity of performers to circumvent theatre censorship and for audiences to respond to a play in unpredictable ways is exactly what has made the regulation and censorship of the theatre so difficult.

The history and organisation of theatrical institutions are also significant factors in shaping the discourses of fame on and off the stage. Until the twentieth century, the actor-manager was a major force in shaping the production of theatrical celebrity. Such figures played leading roles in many shows and also took responsibility for theatre finance and the selection of repertory. The prominence of and cultural value ascribed to the playwright's script by contrast with that of the screenwriter is another distinguishing feature of theatrical performance. In the last hundred years, too, the playwright has emerged as a personality in his or her own right.

This volume offers the first collection of essays about the nature and operation of theatrical celebrity from the eighteenth to the twentieth century. The eighteenth century is widely recognised as the historical moment when fame takes a recognisably modern form.¹² The rationale for this argument arises from the conviction that celebrity is above all a media production: only in the eighteenth century does an extensive apparatus for disseminating fame emerge. Although the essays in this book concentrate on actors and playwrights, theatrical celebrity in the twentieth century has proliferated to an unprecedented degree: it is now possible for directors, designers and producers to become stars as well.

The broad scope of the volume highlights common themes and agendas in the discourses of celebrity across the three centuries, although the essays also reveal ambiguities and discontinuities in its construction. One of the

challenges involved in writing about this subject is its pervasive but intangible quality. The concepts around which we have chosen to organise the book seek to address this problem and thereby to challenge how we think about celebrity. These concepts perform a number of functions. First, they seek to determine a vocabulary for understanding the relationships between stars and their audiences. Second, they seek to explore the power of celebrity as an economic tool in the theatrical marketplace. Third, they demonstrate the ways in which stars appropriate nationhood for the production of their own fame. Fourth, they elucidate the changing lexicon of celebrity, confirming the necessity for a more historically nuanced terminology for thinking about the nature of theatrical fame. Above all, our categories set out to anchor an apparently mysterious phenomenon in a range of social, economic, moral, aesthetic and political negotiations.

Although this volume takes the eighteenth century as its starting point, the lexicon of theatrical fame pre-dates this period. Before the early modern era, the language of celebration was inseparable from the discourse of religion. By the end of the sixteenth century, however, celebration had started to lose its religious connotations and to become associated with the circulation of fame. The verb 'celebrate', meaning 'to make publicly known, proclaim, publish abroad', has a first citation of 1597; 'celebrity' appeared *circa* 1600; and 'celebrated' was in use by 1665.

Although the word 'fame' emerged as early as 1290, 'famous' only began to gain currency in Shakespeare's time. Indeed, the foundation of a professional theatre in Britain seems to have provided the institutional context for an expansion in the vocabulary of stage celebrity. Shakespeare's *Much Ado About Nothing* is cited in the *OED* as an early source for the word 'favourite' ('one who stands unduly high in the favour of a prince; one chosen as an intimate by a superior').¹³ Another word which has a significant place in the embryonic terminology of celebrity is 'wonder', connoting the possession of miraculous gifts or powers. By 1615, Stow's *Annales* was referring to Richard Tarlton, Elizabeth I's favourite clown, as 'the wonder of his time'.

Public intimacy

Our first organising principle sets out to investigate the nature of those qualities associated with the charisma of a celebrated performer. Film critics have examined this subject extensively and the absence of substantial discussion in theatre history is most puzzling. The medium of film, and particularly the representation of the face in close-up, offers the most detailed image of physical proximity to a performer. As Richard Schickel states, 'We do not see our closest friends so intimately, or the people who share our homes, or our lives, except perhaps in the act of making love.'¹⁴ In live performance the nature of proximity is experienced and mediated in different ways. In this part of the volume, we offer a theoretical lens for investigating

this territory, followed by two case histories exploring playwrights' construction and presentation of personality.

Joseph Roach's pioneering criticism positions public intimacy as the illusion which mediates the relationship between stars and their audiences.¹⁵ As Roach demonstrates, intimacy is a kind of public performance produced expressly for the purposes of stimulating theatrical consumption. This illusion makes possible the creation of desire, familiarity and identification. Roach's essay seeks to define a vocabulary for investigating a performer's charisma. He is interested in the nature of the actor's seductive arts: the multifaceted genius of the factor called 'It'. That genius is made up of elusive qualities related to sex appeal, glamour, beauty, acting technique and aspects of what we now call a performer's lifestyle. Roach's argument suggests that charisma is a product of both strength and weakness. He coins the term 'charismata' to describe a celebrity's positive features or 'marks of strength', and the word 'stigmata' to connote marks of vulnerability. The co-existence in a single body of charismata and stigmata is a particularly tantalising combination. Sometimes, one set of characteristics may outweigh the other; at other times, both overlap or contradict one another; on occasion, the stigmata may dominate to disastrous effect, producing a crisis. Sarah Siddons, for example, succeeded in making her charismata prevail despite the physical changes to her body. In the same way, James Quin's voice and acting style beguiled audiences time after time though his physique was far from perfect.

Several essays in this volume are concerned with the nature of public intimacy. In her essay on eighteenth-century actresses, Felicity Nussbaum actively draws on Roach's vocabulary. Her argument investigates the strategic elision of public and intimate knowledge and the deliberate exposure of supposedly private information for the purpose of cultivating an alluring image. Oscar Wilde's fame, too, was produced by public intimacy of a distinctive and transgressive kind. Peter Raby examines how Wilde created his own model of the playwright as personality. What is remarkable about Wilde is the flagrant way in which he staged his private life. In particular, he defined himself as the centre of a coterie characterised by forms of sartorial and sexual controversy.¹⁶ At the moment immediately before his fame turned to notoriety, Raby argues, Wilde was presenting himself as a pyrotechnical display: flamboyant, unpredictable and socially dazzling. Ultimately, however, his marks of vulnerability were judged to have compromised in scandalous ways his marks of strength. The result was catastrophic ostracism.

The concept of public intimacy also offers a fascinating perspective on the curious invisibility of Clemence Dane in theatre historiography. Dane's early career was marked by notoriety. However, she went on successfully to reinvent herself as a conservative figure and a voice of the Establishment. Significantly, this transformation involved the erasure of her sexual identity. While Dane foregrounded aspects of celebrity in many of her plays, she remained notably silent about her private life. If Roach is right, and

sexuality is a major component of the 'It' factor, then the playwright unwittingly abandoned the very identity which might have secured her enduring fame. Moreover, the fact that she wrote under a pseudonym throughout her life suggests another kind of self-erasure. Rather than simply condemning Dane for this suppression, we need to consider the kinds of agency which might be at work in such public performances of the private self.

Notoriety

Notoriety is an important concept in this volume because it has to do with the making and breaking of reputations.¹⁷ Notoriety tends to be attributed to a person rather than to a text or event; it can be a positive or a negative attribute, accidentally won or self-consciously pursued. Above all, notoriety is inseparable from questions of confrontation, challenge and transgression.

Contributors to this volume explore the relationship of notoriety to terms such as controversy (a public dispute, whether moral, political or aesthetic, usually fuelled by cultural commentators or institutional authorities), scandal (usually involving a sexual transgression in the private life of an individual) and sensation (a term which now connotes artefacts or events designed to provoke shock). Scandals which have to do with the publication of private life can create or destroy a celebrity. Controversy, on the other hand, does not necessarily implicate the private domain.

Notoriety's position in the borderland territory between fame and disgrace is a crucial aspect of its fascination. Although a notorious reputation may be recuperated, it may also become difficult to escape. Infamy, however, connotes a scandalous or shameful reputation of an altogether more serious kind; in law, it can result in the loss of a citizen's rights. Moments of notoriety figure in the lives of many playwrights and actors under discussion in this volume. In the case of Samuel Foote, Edmund Kean and Sarah Kane, however, notoriety has become a distinguishing feature of how they are remembered. For a player or a playwright to acquire a notorious reputation before the twentieth century could be risky. For Samuel Foote, however, notoriety became a profitable identity. The actor's satirical imitations of powerful contemporary figures represented a sequence of high-wire acts. Jane Moody argues that Foote used his notoriety as a means of acquiring aristocratic patronage and as a device for making extraordinary cultural interventions. Precisely because he was the performer of his own material Foote could find ever more inventive ways of subverting the licensing laws; as an actor manager, Foote acquired far-reaching cultural authority, which he exploited for the comic production of public scandal.

The fame of Edmund Kean was inseparable from forms of aesthetic and political transgression. Kean's electric, often violent style of performance, particularly in Shakespearean roles, provided a stark contrast with the elegant classicism of John Philip Kemble; indeed, his acting came to be associated

with the language of political radicalism. Jacky Bratton's essay focuses on a moment when the prosecution of Kean for illicit sexual relations threatened to bring about his disgrace. She demonstrates how Kean's transgression was construed as an offence against middle-class public mores. In this episode, Kean's notoriety was appropriated and manipulated as part of a campaign for moral reform in the theatre.

Notoriety is often associated with the limits of representation on stage, particularly in relation to sex and violence. From the outset, Sarah Kane's plays were associated with the production of sensation. Cultural institutions, however, also decided to cultivate Kane's notoriety as a profitable commodity. Mary Luckhurst's essay examines the complex interplay between Kane's own agency, her controversial reception, and her appropriation as a cultural brand in domestic and international theatrical markets. An interesting feature of Kane's career is the way it crossed the boundaries between notoriety and infamy: the obsession of the press with Kane's identity as a young woman, and with the circumstances of her death, are critical factors in these attributions.

Markets

Selling celebrity, in the theatre as in any other area of culture, is a business. With one notable exception, however, the economics of the theatre remains a seriously neglected area.¹⁸ This part of the volume seeks to explore ways in which individual performers sell and market themselves. It also draws attention to the by-products of fame (biographies, autobiographies and various kinds of print ephemera) through which celebrities and their agents have shaped their public reputations and commercial value. Contributors are also interested in how theatrical institutions have promoted celebrity at particular moments. The creation and manipulation of rivalry between star performers, for example, has provided a significant means of creating a competitive market.

This part addresses the different devices employed by stars and institutions to maximise their fame. The word 'star' describes 'a person of brilliant reputation or talents'; 'an actor, singer, etc. of exceptional celebrity, or one whose name is publicly advertised as a special attraction to the public' (*OED*). The entry of this term into the lexicon of celebrity has to do with managers' recognition of certain performers as valuable commodities. The idea of the star emerged during the late Georgian period to describe the engagement of metropolitan performers at so-called 'minor' theatres in London and at the provincial Theatres Royal in cities such as Norwich, Bristol and York. The arrival of the star, then, is related to fundamental shifts in the economics and geography of British theatrical production. Celebrated performers in this era commanded huge salaries: at the height of their careers, Sarah Siddons and Edmund Kean were each being paid £50

a night. Yet the commercial success enjoyed by star performers created envy and unease as well as raising questions about the authenticity of a performer's fame.

As Peter Thomson argues, publicity delights in partisanship. His essay explores the 'media hype' which brought the actors James Quin and David Garrick together on the same stage. At different moments in history, reviewers have pitched Olivier against Gielgud, Kean against Kemble, Garrick against Quin. Moreover, by providing a commercial forum for a confrontation between acting styles, rivalry can become a significant site for the recognition of aesthetic innovation.

The position of women in theatrical markets is the subject of contributions by Felicity Nussbaum and Sos Eltis. In the past, theatre historians have tended to emphasise the problems and difficulties women encountered as players and playwrights in institutions dominated by male actor managers. In different ways, both these essays challenge this history. Nussbaum's essay demonstrates the commercial power and economic influence of eighteenth-century actresses. The construction of public intimacy was a significant weapon for women in the dramatic market: print by-products such as memoirs helped to engender this illusion by linking actresses with their stage characters and by circulating details of their private lives.

The box-office appeal of these star actresses was matched by their earnings. As Nussbaum attests, leading actresses made considerably more money than successful women novelists; their financial independence – combined with their sexual freedom – was unprecedented. At the end of the nineteenth century, actresses also commanded a high value: by the age of 36, Sos Eltis points out, Ellen Terry was earning the highest salary of any woman in Britain. Like Nussbaum, Eltis highlights the position of women as agents of their own celebrity and demonstrates that the performance of public selves on and off the stage involves a complex set of transactions. Sarah Bernhardt's outrageous forms of self-advertisement were an example of her shrewd business acumen. Indeed, her publicity stunts anticipated the marketing strategies adopted by many contemporary theatre companies.

Eltis explores how celebrated actresses sold their talents and their bodies whilst simultaneously negotiating still powerful expectations about female virtue. She identifies the demand for portrayals of fallen women on the nineteenth-century stage and investigates the relationship between these controversial roles and the reputations which actresses sought to construct through life writing. Even as she exploited the theatrical fashion for morally compromised heroines, for example, Lillie Langtry carefully manipulated information about her private life. Ellen Terry, by contrast, made a career out of performing virtue. From a variety of perspectives, then, these essays highlight performers' negotiation of the competing and sometimes contradictory demands of the market.

Nation

The nation is a significant lens for this book because it reveals the ways in which particular celebrities have emerged as symbols of Britain's culture and identity. Celebrities in a variety of periods have appropriated the trappings and rhetoric of monarchy in order to define, defend and perpetuate their own fame in national and international marketplaces. Garrick portrayed himself as a quintessential Englishman; Sarah Siddons cultivated the image of herself as a queen, and Laurence Olivier's portrayal of Henry V famously provided an image of heroic monarchy in wartime. The idea that modern celebrities occupy the space left by a decline in the power of monarchy is a familiar one in the sociology of celebrity. The historical character of this process, however, is not properly understood. This part of the volume seeks to confront this problem by offering two examples of the construction of theatrical celebrity as a form of alternative monarchy.

The distinctive quality of the monarchy imagined and produced by theatrical celebrity arises from the capacity of performers such as Siddons or Olivier to represent the body and person of monarchs both historical and contemporary. As Joseph Roach observes, celebrities, like kings, 'have two bodies, the body natural, which decays and dies, and the body politic, which does neither' (p. 24). What is noticeable about Siddons' performance of queenliness or Olivier's characterisation of kingship is the elision between the historical figure and the monarch of the day. The plays of Shakespeare have provided performers with an extraordinary opportunity for staging the dissolution of these two bodies. From this perspective, then, to explore the relationship between celebrity and nationhood is to discover the centrality of Shakespeare in performers' dynamic construction of their own fame.

The British theatre has always provided a crucial site for imagining monarchy. It is noticeable, however, that the particular kinds of monarchical celebrity explored here appeared during periods of war and political instability. As West and Holland emphasise, Siddons and Olivier actively sought to define and manipulate monarchical images and to provoke patriotic emotions in their audiences. The creation of an alternative monarchy, however, is inherently collaborative and involves extensive dialogue between performers, audiences and institutions. Moreover, this process takes place in various kinds of media: portraiture and biography in the case of Siddons; film in the case of Olivier. These representations at moments of national crisis appear to support recent arguments about celebrity's conservative function in society and its significant role in containing cultural anxieties.

The performing bodies of Siddons and Olivier, however, complicate such claims. Siddons projects both violent energy and regal control; Olivier's pleasure in camp is at odds with his representation of raw masculinity. Ambiguity, conflict and contradiction are essential to the creation of these

performers' fame. The essays in this part explore the bodies of Siddons and Olivier as sites of national definition, but also draw attention to the relationship between the performance of monarchy and the construction of reputation. The allure of monarchy for Siddons and Olivier may be as much about the desire to create a myth of immortality as it is a sign of their own theatrical distinction.

* * *

This is the first book explicitly to address the subject of celebrity in the history of British theatre. These original essays reveal the collaborative production of fame by individuals, organisations and audiences. Our volume argues that the discourses of celebrity are central to our understanding of agency, institutional politics and the economic structures of theatrical cultures. We have undertaken this project for the purposes of illuminating a neglected set of questions about British theatre history. At the same time, our investigation opens up important perspectives on the nature of celebrity in contemporary society. Above all, this volume is intended to stimulate new conversations about celebrity across periods and disciplines.

Notes

- 1 *Extraordinary Actors: Essays on Popular Performers*, ed. Jane Milling and Martin Banham (Exeter: University of Exeter Press, 2004).
- 2 Michael Booth, John Stokes and Susan Bassnett, *Three Tragic Actresses: Siddons, Rachel, Ristori* (Cambridge: Cambridge University Press, 1996).
- 3 Thomas Postlewait, 'Autobiography and Theatre History', in *Interpreting the Theatrical Past: Essays in the Historiography of Performance*, ed. Thomas Postlewait and Bruce A. McConachie (Iowa City: University of Iowa Press, 1989), pp. 248–72.
- 4 Leigh Woods, 'Actors' Biography and Mythmaking: The Example of Edmund Kean', in Postlewait and McConachie (eds.), *Interpreting the Theatrical Past*, pp. 230–47.
- 5 Michael L. Quinn, 'Celebrity and the Semiotics of Acting', *New Theatre Quarterly* 22:6 (May 1990), 154–61.
- 6 Leo Braudy, *The Frenzy of Renown: Fame and its History* (1986; repr. New York: Vintage Books, 1997), Afterword, p. 614.
- 7 Marjorie Garber, 'Greatness', in *Symptoms of Culture* (New York: Routledge, 1998), p. 18.
- 8 See, for instance, David Giles, *Illusions of Immortality: A Psychology of Fame and Celebrity* (Basingstoke: Macmillan, 2000); and David Gritten, *Fame: Stripping Celebrity Bare* (London: Allen Lane, 2002).
- 9 Chris Rojek, *Celebrity* (London: Reaktion, 2001), p. 112.
- 10 *Stardom: Industry of Desire*, ed. Christine Gledhill (London: Routledge, 1991), p. xiii.
- 11 The work of Richard Dyer has been pivotal here. See *Stars* (London: British Film Institute, 1979; revised edition 1998); *Heavenly Bodies: Film Stars and Society* (London: British Film Institute, 1986); and 'A Star is Born and the Construction of Authenticity', in Gledhill, *Stardom*, pp. 132–40.

- 12 Cf. P. D. Marshall, *Celebrity and Power: Fame in Contemporary Culture* (Minneapolis, MN: University of Minnesota Press, 1997). For celebrity on the early modern stage, see further Alexandra Halasz, '“So beloved that men use his picture for their signs”': Richard Tarlton and the Uses of Sixteenth-Century Celebrity', *Shakespeare Studies* 23 (1995), 19–38, 19; Andrew Gurr, *The Shakespearean Stage 1574–1642* (3rd edition; Cambridge: Cambridge University Press, 1992), pp. 91–4; and Alexander Leggatt, 'Richard Burbage: A Dangerous Actor', in Milling and Banham, *Extraordinary Actors*, pp. 8–20.
- 13 *Much Ado About Nothing*, III.i.9, in *Shakespeare: The Complete Works*, general editors Stanley Wells and Gary Taylor (Oxford: Clarendon Press, 1986), p. 620.
- 14 Richard Schickel, *Intimate Strangers: The Culture of Celebrity* (New York: Doubleday, 1985), p. 35.
- 15 See Joseph Roach, 'It', *Theatre Journal* 56:4 (2004), 555–68.
- 16 For a compelling study, see Joel H. Kaplan and Sheila Stowell, *Theatre and Fashion: Oscar Wilde to the Suffragettes* (Cambridge: Cambridge University Press, 1994). Cf. Stephen Calloway, 'Wilde and the Dandyism of the Senses', in *The Cambridge Companion to Oscar Wilde* ed. Peter Raby (Cambridge: Cambridge University Press, 1997), pp. 34–54.
- 17 The term first came into usage at the end of the sixteenth century. Only with the coinage of 'notorious' (in use from 1603), however, did the word acquire derogatory connotations. Interestingly, the *OED* cites a usage of notoriety (1837) in which the word is linked specifically to actors and implies persons of dubious reputation and morality.
- 18 See Tracy C. Davis's groundbreaking book, *The Economics of the British Stage, 1800–1914* (Cambridge: Cambridge University Press, 2000).

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