

Figlia Di Iorio By Dannunzio Gabriele

Sale Anderson Galleries, Inc
1919

La hija de Ioro Gabriele D'
Annunzio 1998

Eleonora Duse Helen Sheehy
2009-02-04 A new biography, the first in two decades, of the legendary actress who inspired Anton Chekhov, popularized Henrik Ibsen, and spurred Stanislavski to create a new theory of acting based on her art and to invoke her name at every rehearsal. Writers loved her and wrote plays for her. She be-friended Rainer Maria Rilke and inspired the young James Joyce, who kept a portrait of her on his desk. Her greatest love, the poet d'Annunzio, made her the heroine of his novel *Il fuoco* (The Flame). She radically changed the art of acting: in a duel between the past and the future, she vanquished her rival, Sarah Bernhardt. Chekhov said of her, "I've never seen anything like it.

Looking at Duse, I realized why the Russian theatre is such a bore." Charlie Chaplin called her "the finest thing I have seen on the stage." Gloria Swanson and Lillian Gish watched her perform with adoring attention, John Barrymore with awe. Shaw said she "touches you straight on the very heart." When asked about her acting, Duse responded that, quite simply, it came from life. Except for one short film, Duse's art has been lost. Despite dozens of books about her, her story is muffled by legend and myth. The sentimental image that prevails is of a misty, tragic heroine victimized by men, by life; an artist of unearthly purity, without ambition. Now Helen Sheehy, author of the much admired biography of Eva Le Gallienne, gives us a different Duse—a woman of strength and resolve, a woman who knew pain but could also inflict it. "Life is hard," she said, "one

must wound or be wounded.” She wanted to reveal on the stage the truth about women’s lives and she wanted her art to endure. Drawing on newly discovered material, including Duse’s own memoir, and unpublished letters and notes, Sheehy brings us to an understanding of the great actress’s unique ways of working: Duse acting out of her sense of her character’s inner life, Duse anticipating the bold aspects of modernism and performing with a sexual freedom that shocked and thrilled audiences. She edited her characters’ lines to bare skeletons, asked for the simplest sets and costumes. Where other actresses used hysterics onstage, Duse used stillness. Sheehy writes about the Duse that the actress herself tried to hide—tracing her life from her childhood as a performing member of a family of actors touring their repertory of drama and commedia dell’arte through Italy. We follow her through her twenties and through the next four decades of

commissioning and directing plays, running her own company, and illuminating a series of great roles that included Emile Zola’s Thérèse Raquin, Marguerite in Dumas’s *La Dame aux camélias*, Nora in Ibsen’s *A Doll’s House*, and Hedda in his *Hedda Gabler*. When she thought her beauty was fading at fifty-one, she gave up the stage, only to return to the theatre in her early sixties; she traveled to America and enchanted audiences across the country. She died as she was born—on tour. Sheehy’s illuminating book brings us as close as we have ever been to the woman and the artist.

The Daughter of Iorio

Gabriele D'Annunzio

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La figlia di Iorio Gabriele D'Annunzio 1904

La figlia di Iorio Gabriele D'Annunzio 1942

Gabriele d'Annunzio in France. A study in cultural relations. (1. ed.) -(Syracus, N. Y.): Syracuse

Univ. Press (1966). XII, 243 S., 2 Bl. Abb. 8° Giovanni Gullace 1966-06

Wingless Victory - A Biography of Gabriele D'Annunzio and Eleonora Duse Frances Winwar 2013-04-16 Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

The Daughter of Iorio; a Pastoral Tragedy Gabriele 1863-1938 D'Annunzio

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The Daughter of Jorio

Gabriele D'Annunzio

2023-07-18 Set in a small Italian village, D'Annunzio's play explores the themes of love, honor, and duty in a powerful and poetic fashion. The play's protagonist, the young shepherdess Fenicia, must navigate the complexities of a society that seeks to control her every move, as she falls in love with the mysterious and elusive Jorio. A beautifully written work of naturalistic drama that is sure to captivate readers and theatergoers alike. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other

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The Sewanee Review 1904

La figlia di Iorio Gabriele

D'Annunzio 1974

Biographies and

Autobiographies in Modern

Italy: a Festschrift for John

Woodhouse Martin McLaughlin

2017-12-02 "Critical interest in

biography and autobiography

has never been higher.

However, while life-writing

flourishes in the UK, in Italy it

is a less prominent genre. The

twelve essays collected here

are written against this

backdrop, and address issues

in biographical and

autobiographical writing in

Italy from the later nineteenth century to the present, with a particular emphasis on the interplay between individual lives and life-writing and the wider social and political history of Italy. The majority of essays focus on well-known writers (D'Annunzio, Svevo, Bontempelli, Montale, Levi, Calvino, Eco and Fallaci), and their varying anxieties about autobiographical writing in their work. This picture is rounded out by a series of studies of similar themes in lesser known figures: the critic Enrico Nencioni, the Welsh-Italian painter Llewellyn Lloyd and Italian writers and journalists covering the Spanish Civil War. The contributors, all specialists in their fields, are Antonella Braida, Charles Burdett, Jane Everson, John Gatt Rutter, Robert Gordon, Gwyn Griffith, Peter Hainsworth, Martin McLaughlin, Gianni Oliva, Giuliana Pieri, and Jon Usher. The volume is dedicated to John Woodhouse, on his seventieth birthday, and concludes with a bibliography

of his writings."

The Italian Method of La drammatica Aa. Vv.

2015-09-17T00:00:00+02:00

The volume *The Italian Method of la drammatica: its Legacy and Reception* includes the long and complex investigation to identify the Italian acting-code system of the *drammatica* used by nineteenth-century Italian actors such as Adelaide Ristori, Giovanni Grasso, Tommaso Salvini, Eleonora Duse. In particular, their acting inspired Stanislavsky who reformed twentieth-century stage. The declamatory code of the *drammatica* was composed by symbols for notation of voice and gesture which Italian actors marked in their prompt-books. The discovery of the *drammatica*'s code sheds new light on nineteenth-century acting. Having deciphered the phonetic symbols of the code, Anna Sica has given birth an investigation with a group of outstanding scholars in an attempt to explore the *drammatica*'s legacy, and its reception in Europe as well as in Asia. At this stage new

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evidence has emerged proving that, for instance, the symbol used by the drammatica actors to sign the colorito vocale was known to English actors in the second half of the nineteenth century. By noting how Adelaide Ristori passed on her art to Irving's actress Genevieve Ward, and how Stanislavsky, almost aflame, moulded his system from Duse's acting, an unexplored variety in the reception of the drammatica's legacy is revealed.

The Daughter of Jorio Gabriele D'Annunzio 2001-04-01

Gabriele D'Annunzio Charles Klopp 1988

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone 2007 Publisher description

Il popolo autore nella Figlia di Iorio di Gabriele D'Annunzio Annamaria Andreoli 2014

The Daughter of Jorio; a Pastoral Tragedy Volume 18

Gabriele D'Annunzio 2013-09
This historic book may have numerous typos and missing text. Purchasers can usually

download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1907 edition. Excerpt: ... f
INTRODUCTION AN elemental savor of the savage blood of the ancient race clings to the country of the Abruzzi. This elemental quality, intensely impressional and tragic, underlies the light sensitive beauty and bright artistic grace characteristic of Italy in general. The lore and customs of the native folk, growing the vine and olive in the sunny slopes running seaward to the southern Adriatic, have been shut away from the easy touch of western Europe by the towering ridge of the Apennines, on whose rugged slopes the sheep are pastured. It is still the most archaic, the most stubbornly unmetropolitan corner of Italy. Here, even more than elsewhere in the country beloved of all other younger countries, the mediaeval and the Pagan worlds linger intimately together, blending faiths and customs. It is a good

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soil and a fertile for growing an enduring masterpiece that shall gather Italy up into its being, and taste of the profound, immortal heart of the land. In this land of the Abruzzi, and in the dim enchanted epoch of "once upon a time," "The Daughter of Jorio" is set. As the drama unfolds it carries with it this charmed atmosphere. Who reads or hears this "song of the antique blood" is suddenly at home, too, in the Abruzzi, and catches the life along with the music of many years ago. As descendants from the Abruzzi stock, two friends -- D'Annunzio, the poet, and Michetti, the painter, travelled throughout their fatherland together, faring up the majestic snowcloaked Maella and the precipitous Gran Sasso, to and fro among the rocky sheepsteads and caverns of the mountains, and along the bordering stretches of sea-shore. They heard, then, a name, spoken in a way belonging to common custom there. Grown persons in this pastora

Opera Franklin Mesa
2015-05-07 This encyclopedia includes entries for 1,153 world premiere (and other significant) performances of operas in Europe, the United States, Latin America and Russia. Entries offer details about key persons, arias, interesting facts, and date and location of each premiere. There is a biographical dictionary with 1,288 entries on historical and modern operatic singers, composers, librettists, and conductors. Fully indexed and with a bibliography.

Queering W. B. Yeats and Gabriele D'Annunzio

Zsuzsanna Balázs 2023-12-24
Queering W. B. Yeats and Gabriele D'Annunzio: Modernist Playwrights challenges the general resistance in scholarship and queer studies to approach Yeats and D'Annunzio through a queer lens because of their controversial affiliations with fascism and elitism, their heterosexuality and their venerated canonical status. This book provides the first

fully theorised queer and comparative reading of Yeats's and D'Annunzio's drama. It offers the novel contention that due to their increasing involvement in queer and feminist subcultures, their plays feature feelings that are associated with queer historiography and generate ideas that began to be theorised by queer studies more than half a century after the composition of the plays. Moreover, it uncovers an alert, subversive and often coded social commentary in eight key dramatic texts by each playwright and at the same time highlights the thus far neglected commonalities between the plays and the queer historical as well as cultural contexts of these two prominent modernists.

Decadence, Degeneration, and the End Marja Härmänmaa 2014-11-19 Art and literature during the European fin-de-siècle period often manifested themes of degeneration and decay, both of bodies and civilizations, as well as illness, bizarre sexuality, and general

morbidity. This collection explores these topics in relation to artists and writers as diverse as Oscar Wilde, August Strindberg, and Aubrey Beardsley.

The Daughter of Jorio Charlotte Endymion Porter 2013-09 This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book.

Modern Drama Scholarship and Criticism 1981-1990

Charles A. Carpenter 1997 A selective list of publications for the period, offering some

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25,200 entries (no annotations) arranged by nationality and linguistic groups. Most entries concern literary currents in drama since the last third of the 19th century, playwrights who lived at least part of their lives in the 20th century

Selections from the Italian Poets Ernesto Grillo 1917

Theatre and the Visual Arts Giuliana Sanguinetti Katz 2001

The Daughter of Iorio Gabriele D'Annunzio 1907

The Search for Modern Tragedy Mary Ann Frese Witt 2001

The attempt to apply an aesthetic or literary approach to fascism remains controversial. In *The Search for Modern Tragedy*, Mary Ann Frese Witt explores the work of a group of European writers and artists who came to fascism by way of aesthetics. In Italy and France, she maintains, an ideological aesthetic of "Mediterranean" fascism developed to a large extent independently of German Nazism. Witt's study of the relationship between fascism and modern tragedy encompasses theoretical

writing on tragedy and tragedies by key authors, including Luigi Pirandello, Henry de Montherlant, and Jean Anouilh. She looks at these tragedies in the context of their reception under fascism in Italy and in Vichy France. Fascism, in the minds of many of its supporters, was an aesthetic or spiritual movement, although its aesthetic and political elements were often intertwined. *The Search for Modern Tragedy* is not concerned primarily with drama written as a means of conveying fascist propaganda. Rather, Witt is concerned with the influence of aesthetic fascism on the theory and practice of modern tragedy.

La figlia di Iorio Gabriele D'Annunzio 1904

Eleonora Duse and Cenere (Ashes) Maria Pia Pagani 2017-05-12

The 1916 silent film *Cenere (Ashes)* features the great Italian actress Eleonora Duse (1858-1924) in her only cinematic role. In her meditative approach to her craft, she reprised for the screen all the "mother roles"

she had created for the theater. Marking the film's 100th anniversary, this collection of essays brings together for the first time in English a range of scholarship. The difficulties involved in the making of the film are explored—Duse's perfectionism was too advanced for the Italian movie industry of the 1910s. Her work is discussed within the creative, political and historical context of the silent movie industry as it developed in wartime Italy.

La Figlia Di Iorio Gabriele D'Annunzio 2023-07-18 Set in a rural Abruzzo village, 'La Figlia di Iorio' is a tale of forbidden love between a girl and a man who is accused of murder. It is a powerful and thought-provoking story that explores themes of passion and revenge. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may

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Gabriele D'Annunzio John Robert Woodhouse 2001 Novelist, playwright, and poet Gabriele D'Annunzio (1863-1938) shocked and dazzled early twentieth-century Europe with his sexual exploits, military feats, and political escapades. More than any other figure since the unification of Italy, he casts a shadow forward to the present day. His relationships with the worlds of Italian culture, theatre, and politics were unique, fiery, and always controversial. His literary achievements have influenced generations of Italian writers.

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This is the most authoritative biography of the man in any language.

Echoes of Opera in Modern Italian Poetry Mattia Acetoso 2020-06-24 Twentieth-century Italian poetry is haunted by countless ghosts and shadows from opera. *Echoes of Opera in Modern Italian Poetry* reveals their presence and sheds light on their role in shaping that great poetic tradition. This is the first work in English to analyze the influence of opera on modern Italian poetry, uncovering a fundamental but neglected relationship between the two art forms. A group of Italian poets, from Gabriele D'Annunzio to Giorgio Caproni, by way of Umberto Saba and Eugenio Montale, made opera a cornerstone of their artistic craft. More than an occasional stylistic influence, opera is rather analyzed as a fundamental facet of these poets' intellectual quest to overcome the expressive limitations of lyrical poetry. This book reframes modern Italian poetry in a truly interdisciplinary perspective,

broadening our understanding of its prominence within the humanities, in the twentieth century and beyond.

The Daughter of Iorio; a Pastoral Tragedy... Gabriele D'Annunzio 2013-12 Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

Catalogue Dulau & Co., ltd., Booksellers, London 1925 *Saint Hysteria* Cristina Mazzone 1996 *Saint Hysteria* examines scientific, literary, and religious texts that share a fascination with the otherness of the female body, whether in ecstatic pleasure or in neurotic pain. Cristina Mazzone focuses

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on material from the late nineteenth and early twentieth centuries, mainly in Italy and France. Her approach uses the methodologies of cultural studies and feminism but also benefits from the insights of psychoanalytic criticism. She asks how the identification of mysticism with hysteria became prevalent, and explores the continuing dialogue between a historicizing view of hysteria and a view of hysteria as repressed religious mysticism. According to Mazzoni, this dialogue is discernible at various levels and in a variety of discourses. The medical history of hysteria, she maintains, is often linked to the religious history of supernatural phenomena, and the medical discourse of positivism depends on the religious-feminine element that it attempts to repress. Similarly, she finds a continuity between the literature of naturalism and that of decadence in their representations of the interdependence of neurosis

and religion. Finally, the religious writings of women mystics and the discourses they inspired reveal an unresolved tension between nature and supernature, body and soul (or psyche) which, Mazzoni suggests, mirrors and complicates the very issues raised by hysterical conversion. Among those whose views she considers are the writers Jules and Edmond de Goncourt, Gabriele d'Annunzio, and Antonio Fogazzaro, as well as Graham Greene and Simone Weil; the mystics Angela of Foligno, Gemma Galgani, and Teresa of Avila; and the theorists Jean-Martin Charcot, Cesare Lombroso, Jacques Lacan, Simone de Beauvoir, Julia Kristeva, and Luce Irigaray.

La figlia di Iorio Eleonora Duse 2004

Encyclopedia of Italian Literary Studies Gaetana Marrone 2006-12-26 The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It

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includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

La Figlia di Iorio Gabriele D'Annunzio 1951

Bulletin and Italiana 1927

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