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The riveting story of the rivalry between the two most renowned actresses of the nineteenth century: legendary Sarah Bernhardt, whose eccentricity on and off the stage made her the original diva, and mystical Eleonora Duse, who broke all the rules to popularize the natural style of acting we celebrate today. Audiences across Europe and the Americas clamored to see the divine Sarah Bernhardt swoon—and she gave them their money’s worth. The world’s first superstar, she traveled with a chimpanzee named Darwin and a pet alligator that drank champagne, shamelessly supplementing her income by endorsing everything from aperitifs to beef bouillon, and spreading rumors that she slept in a coffin to better understand the macabre heroines she played. Eleonora Duse shied away from the spotlight. Born to a penniless family of itinerant troubadours, she disappeared into the characters she portrayed—channeling their spirits, she claimed. Her new, empathetic style of acting revolutionized the theater—and earned her the ire of Sarah Bernhardt in what would become the most tumultuous theatrical showdown of the nineteenth century. Bernhardt and Duse seduced each other’s lovers, stole one another’s favorite playwrights, and took to the world’s stages to outperform their rival in her most iconic roles. A scandalous, enormously entertaining history full of high drama and low blows, *Playing to the Gods* is the perfect “book for all of us who binge-watched *Feud*” (Daniel de Visé, author of *Andy & Don: The Making of a Friendship and a Classic American TV Show*). Madame Bovary scandalized its readers when it was first published in 1857. And the story itself remains as fresh today as when it was first written, a work that remains unsurpassed in its unveiling of character and society. It tells the tragic story of the romantic but empty-headed Emma Rouault. When Emma marries Charles Bovary, she imagines she will pass into the life of luxury and passion that she reads about in sentimental novels and women's magazines. But Charles is an ordinary country doctor, and provincial life is very different from the romantic excitement for which she yearns. In her quest to realize her dreams she takes a lover, Rodolphe, and begins a devastating spiral into deceit and despair. And Flaubert captures every step of this catastrophe with sharp-eyed detail and a wonderfully subtle understanding of human emotions. Eric Samuelsen’s playwrighting career has spanned 40 years and produced a body of work almost unparalleled in modern theatre. More than 80 plays, short plays, including a musical or two, and an opera libretto. He has been produced across the nation. His work remains in your heart and mind long after the lights go down or the book closes. IN THIS VOLUME: PLAYING THE GAME, we are all playing the game of life. What do you think you have to do to play, if you want a personal win? ESCAPE FROM MADAME ELEONORA’S, a farce, in the fun sense of the word, to satirize people who think they are more important than others, but often live more questionable lives. A LOVE AFFAIR WITH ELECTRONS, Philo T. Farnsworth, from 14-year-old Utah genius to recognized creator of Television and his battle with the big boys. WHAT REALLY HAPPENED? about how we use words to avoid feeling, to deny existence, to mask truth, and what we are willing to do to belong. HE AND SHE FIGHTING: A LOVE STORY. He says something. She says the opposite. He wants to do something. She doesn't want any part of it. He fears... She fears... AT CANOSSA, It is 1077. The Holy Roman Emperor, The Pope, the Abbot of Cluny, and the Marchioness of Tuscany discuss how to avoid destruction. With an Introduction by Mahonri Stewart. Weaving together universal themes of family, geography, and death with images of America’s frontier landscape, former Kentucky Poet Laureate Joe Survant has been lauded for his ability to capture the spirit of the land and its people. Kliatt magazine has praised his work, stating, “Survant’s words sing.... This is storytelling at its best.” Exploring the pre-Columbian and frontier history of the commonwealth, *The Land We Dreamed* is the final installment in the poet’s trilogy on rural Kentucky. The poems in the book feature several well-known figures and their stories, reimagining Dr. Thomas Walker’s naming of the Cumberland Plateau, Mary Draper Ingles’s treacherous journey from Big Bone Lick to western Virginia following her abduction by Native Americans, and Daniel Boone’s ruminations on the fall season of 1770. Survant also explores the Bluegrass from the perspectives of the chiefs of the Shawnee and Seneca tribes. Drawing on primary documents such as the seventeenth-century reports of French Jesuit missionaries, excerpts from the Draper manuscripts, and the journals of pioneers George Croghan and Christopher Gist, this collection surveys a broad and under-recorded history. Poem by poem, Survant takes readers on an imaginative expedition — through unspoiled Shawnee cornfields, down the wild Ohio River, and into the depths of the region’s ancient coal seams. This long-awaited edition brings together for the first time 366 letters, cards and telegrams exchanged between Craig and his patron the cosmopolitan Count Kessler. An important primary source, illuminated by Dr Newman’s commentary, it focuses on three areas of particular importance: - 1. Craig’s artistic ideas and the spread of his influence through exhibitions and books; proposals are developed for work with Otto Brahm, Eleonora Duse, Max Reinhardt, Henry van de Velde, Eduard Verkade, Leopold Jessner, Dyaghilev, Beerbohm Tree, C. B. Cochran, and others. 2. Kessler’s Cranach Press Hamlet with wood-engraved illustrations by Craig; this is a landmark in the history of twentieth-century book design and printing whose genesis is now fully revealed in these letters and amplified with reproductions of eighteen trial page proofs. 3. The relationship between an artist and his patron. Exceptionally detailed indexes are an additional feature of this book 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. This new biography of the Italian actress Eleonora Duse (1858-1924) traces her progress from obscurity to international acclaim as one of the most charismatic and influential actresses of her generation. A true pioneer in the theatre, Duse perfected an introspective style of acting which left critics and audiences spellbound. Vision and courage were the hallmark of her unique personality and no sacrifice was too great in her untiring quest for a -theatre of poetry-. " Holy Terrors presents exemplary original work by fourteen of Latin America’s foremost contemporary women theatre and performance artists. Many of the pieces—including one-act plays, manifestos, and lyrics—appear in English for the first time. From Griselda Gambaro, Argentina’s most widely recognized playwright, to such renowned performers as Brazil’s Denise Stoklos and Mexico’s Jesusa Rodríguez, these women are involved in some of Latin America's most important aesthetic and political movements. Of varied racial and ethnic backgrounds, they come from across Latin America—Argentina, Brazil, Mexico, Chile, Colombia, Puerto Rico, Peru, and Cuba. This volume is generously illustrated with over seventy images. A number of the performance pieces are complemented by essays providing context and analysis. The performance pieces in *Holy Terrors* are powerful testimonies to the artists’ political and personal struggles. These women confront patriarchy, racism, and repressive government regimes and challenge brutality and corruption through a variety of artistic genres. Several have formed theatre collectives—among them FOMMA (a Mayan women’s theatre company in Chiapas) and El Teatro de la máscara in Colombia. Some draw from cabaret and ‘frivolous’ theatre traditions to create intense and humorous performances that challenge church and state. Engaging in self-mutilation and abandoning traditional dress, others use their bodies as the platforms on which to stage their defiant critiques of injustice. *Holy Terrors* is a unique English-language presentation of some of Latin America’s fiercest, most provocative art. Contributors Sabina Berman Tania Bruguera Petrona de la Cruz Cruz Diamela Eltit Griselda Gambaro Astrid Hadad Teresa Hernández Rosa Luisa Márquez Teresa Ralli Diana Raznovich Jesusa Rodríguez Denise Stoklos Katia Tirado Ema Villanueva It’s 1895. Amid laundry and bruises, Rina Pierangeli Faccio gives birth to the child of the man who raped her – and who she has also been forced to marry. Unbroken, she determines to change her name; and her life, alongside it. 1902. Romaine Brooks sails for Capri. She has barely enough money for the ferry, nothing for lunch; her paintbrushes are bald and clotted... But she is sure she can sell a painting – and is fervent in her belief that the island is detached from all fates she has previously suffered. ... In 1923, Virginia Woolf writes: I want to make life fuller – and fuller. Sarah Bernhardt – Colette – Eleanora Duse – Lina Poletti – Josephine Baker – Virginia Woolf... these are just a few of the women sharing the pages of a book as fierce as it is luminous. Lush and poetic; furious and funny; in After Sappho, Selby Wynn Schwartz has created a novel that celebrates the women and trailblazers of the past – their constant efforts to push against the boundaries of what it means, and can mean, to be a woman – that also offers hope for our present, and our futures. LONGLISTED FOR THE 2022 BOOKER PRIZE A Guardian Best Book of the Year An exhilarating debut from a radiant new voice, After Sappho reimagines the intertwined lives of feminists at the turn of the twentieth century. “The first thing we did was change our names. We were going to be Sappho,” so begins this intrepid debut novel, centuries after the Greek poet penned her lyric verse. Ignited by the same muse, a myriad of women break from their small, predetermined lives for seemingly disparate paths: in 1892, Rina Faccio trades her needlepoint for a pen; in 1902, Romaine Brooks sails for Capri with nothing but her clotted paintbrushes; and in 1923, Virginia Woolf writes: “I want to make life fuller and fuller.” Writing in cascading vignettes, Selby Wynn Schwartz spins an invigorating tale of women whose narratives converge and splinter as they forge queer identities and claim the right to their own lives. A luminous meditation on creativity, education, and identity, After Sappho announces a writer as ingenious as the trailblazers of our past. “This book is splendid: Impish, irate, deep, courageous. . . . Brava!”—Lucy Ellmann, author of Ducks, Newburyport Wingless Victory A BIOGRAPHY OF GABRIELS D ANNUNZIO AND ELEONORA DUSE BY Frances Win-war . M. G HARPER BROTHERS PUBLISHERS NEW YORK CONTENTS NOTE AND ACKNOWLEDGMENTS ix PART ONE i. WHAT S IN A NAME 3 n. 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PRISONER OF THE VITTORIALE 322 NOTES 335 BIBLIOGRAPHY 357 INDEX 365 NOTE AND ACKNOWLEDGMENTS This is not a definitive biography for no work that has life as its root can ever be rigidly set. Nor can one claim to have said the last word while there is a creative mind capable of a new idea or an origi nal interpretation. It has been the author s aim, through exhaustive research and objective handling of newly uncovered facts, to come as close as possible to essential truth, clouded for many years by passion and prejudice, particularly regarding Eleanora Duse, d Annun zio and Fuoca and, later, the Comandante s role in the First World War.The publication of pertinent material, available for the first time in a biography, may help to reveal the characters in their true light, with all their faults, which were great, and with their virtues, which were greater still. My thanks are due first of all to Eucardio Momigliano, President of the Vittoriale degli Italiani at Gardone Riviera, and to Emilio Mariano, its Curator, for generously placing at my disposal the treasures of the archives. Special gratitude goes to Mario Bernardi, the assistant archivist, for his help in unearthing precious unpub lished sources. To Ernesto Cabruna, recipient of the gold medal for distinguished services in the First World War, a man whom d Annun zio called quot a silent glory and whom he entrusted with Fiume on his own departure, I owe not only personal recollections of the Coman dante, but also historical material of inestimable value, coming as it does from one who, ardently anti-Fascist from the inception of Fascism, had the courage to oppose it to the end. To the venerable Don Gio vanni Fava, archpriest of the Church of San Nicold at Gardone, my thanks for his reminiscences of a d Annunzio turning toward God, and for original letters from the poet To Madame Romaine Brooks who painted two striking portraits of d Annunzio and a whole gallery of the notables who surrounded him during his French period, I owe the privilege of quoting some of the most pungent appraisals that he ever received and, doubtless, appreciated, for he kept them. To a gallant woman and a subtle artist, ix X NOTE AND ACKNOWLEDGMENTS my admiration and esteem. Both go also to Mrs. Roy Arthur Hunt and to Dr. Charles Barone for recollections of Duse s last days in Pittsburgh.To Alfredo GaUetti, Cesare Foligno and Lionello Fiumi my appre ciative thanks for their estimates of the man and the poet. The in debtedness would not be complete without my deepest gratitude to Olga R. Signorelli, Duse s friend and biographer, to Countess Bianca Borletti, Emi Mascagni, Iolanda de Blasi and Catherine Barjansky to Guglielmo Gatti, Piero Nardi, Pierre Pascal and other generous schol ars whose co-operation I have signalized in its proper place... Ibsen’s plays rank among those most frequently performed world-wide, rivaled only by Brecht. Chekhov, Shakespeare, and the Greek tragedies. By the time Ibsen died in 1906, his plays had already conquered the theaters of the Western world. Inviting rapturous praise as well as fierce controversy, they were performed in Europe, North America, and Australia, contributing greatly to the theater, culture, and social life of these continents. Soon after Ibsen’s death, his plays entered the stages of East Asia - Japan, China, Korea - as well as Africa and Latin America. . But while there exist countless studies on Ibsen the dramatist and the significance of his plays within different cultures written mainly by literary scholars, none of them examine the ways in which Ibsen's plays were performed, or the impact of such performances on the theater, social life, and politics of these cultures. In Global Ibsen, contributors look at the way performances of Ibsen's plays address problems typical to modern societies all over the world, including: the inferior social status of women, the decay of bourgeois family life and values, religious fundamentalism, industrial pollution and corporate cover-up, and/or the loss of and search for identity.

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