

Enrico Iv Italian Edition

Cinema has been long associated with France, dating back to 1895, when Louis and Auguste Lumigr screened their works, the first public viewing of films anywhere. Early silent pioneers Georges MZiis, Alice Guy BlachZ and others followed in the footsteps of the Lumigr brothers and the tradition of important filmmaking continued throughout the 20th century and beyond. In Encyclopedia of French Film Directors, Philippe Rège identifies every French director who has made at least one feature film since 1895. From undisputed masters to obscure one-timers, nearly 3,000 directors are cited here, including at least 200 filmmakers not mentioned in similar books published in France. Each director's entry contains a brief biographical summary, including dates and places of birth and death; information on the individual's education and professional training; and other pertinent details, such as real names (when the filmmaker uses a pseudonym). The entries also provide complete filmographies, including credits for feature films, shorts, documentaries, and television work. Some of the most important names in the history of film can be found in this encyclopedia, from masters of the Golden AgeJean Renoir and RenZ Clairto French New Wave artists such as François Truffaut and Jean-Luc Godard.

Fleeing a Hollywood that spurned him, Orson Welles arrived in Italy in 1947 to begin his career anew. Far from being welcomed as the celebrity who directed and starred in Citizen Kane, his six-year exile in Italy was riddled with controversy, financial struggles, disastrous love affairs, and failed projects. Alberto Anile's book depicts the artist's life and work in Italy, including his reception by the Italian press, his contentious interactions with key political figures, and his artistic output, which culminated in the filming of Othello. Drawing on revelatory new material on the artist's personal and professional life abroad, Orson Welles in Italy also chronicles Italian cinema's transition from the social concerns of neorealism to the alienated characters in films such as Federico Fellini's La Dolce Vita, amid the cultural politics of postwar Europe and the beginnings of the cold war.

Henry IV's conversion to catholicism in 1593 and Papal absolution in 1595 were traversed by multiple problems and difficulties. These religious events were inseparable from concurrent political, diplomatic and military issues. The subject is therefore examined both within its civil war background and the wider, European context. This treatment is original, not least in its comprehensive coverage of the Papal dimension. Until now, the role of the Papacy has been consistently misinterpreted, while the manner in which the absolution was ultimately achieved has been known only through sketchy and misleading summaries. Volume I covers the period 1572-1589, ending with the murder of Henry III. This act of regicide precipitated the accession of Henry IV during a period of civil war. Volume II covers the remaining years 1589-1596, from Henry's accession to his abjuration and coronation, the end of the war with the Catholic League, the declaration of war with Spain in 1595 and, finally, the negotiation in Rome of his absolution. This fresh account of certain aspects of the life and career of Henry of Navarre makes a substantial contribution to the knowledge and understanding of the history of western Europe in the later sixteenth century, and of France in particular. It will be useful to scholars, research students and teachers, and may also be enjoyed by informed general readers.

One, No One, and One Hundred Thousand Baroque and Neobaroque

History and Patronage of Romanesque Fa?es

Be Fluent in Italian Life and Culture

Six Characters in Search of an Author

An Annotated Bibliography 1929-1997

The only comprehensive and up-to-date book on the subject of Italian cinema available anywhere, in any language.

Entirely original in its methodology, this study offers a fresh approach to the study of Romanesque fa?e sculpture. Declining to revisit questions of artistic personalities, artistic style and connoisseurship, Dorothy F. Glass delves instead into the historical and historiographical context for a group of significant monuments erected in Italy between the third of the twelfth century. In her reading, local culture takes precedence over names, context over connoisseurship: she argues that it was the cultural, intellectual and religious life of the abbeys of San Benedetto Po and Nonantola that provided the framework for the Reformist ethos of much of the sculpture adorning the cathedral of Piacenza. Her study is also original in the concerns of the reform of the church, more commonly known as the Gregorian Reform, that these reform ideas and ideals were first fomented in monastic communities and then adopted by the new cathedrals built in cities that, freed of submission to imperial German rule, had recently rejoined the papal fold. The Sculpture of Reform in Romanesque Fa?es moves scholarship beyond continuously reiterated opinions concerning style, attribution, chronology, origins and influence, instead opening new and fruitful lines of inquiry into the patronage and historical significance of these extraordinary monuments.

Six Characters in Search of an Author (1921) is a metatheatrical drama by Luigi Pirandello. Viewed as an important work of absurdist literature, the play was a critical failure when it was first staged in Rome. Revised by its author and bolstered by successful performances in New York City, Six Characters in Search of an Author has been recognized as a masterpiece of modernist creativity, the relationship of the director and actors to the work of art, and the psychological stress associated with staging a theatrical production. While preparing to rehearse a new play by director Luigi Pirandello, a theatre company is interrupted with the arrival of six strangers on set. After a moment of frustration and confusion, the director agrees to let them perform their play, whose story cannot be told without his intervention. The Father, Mother, Son, Stepdughter, Boy, and Child refuse to leave, forcing the director to convince his actors to help them fulfill their wish. As the story begins to take shape, the characters exert more and more control over the set and the participation of the other actors, soon of whom only the Father and the Mother are named. Six Characters in Search of an Author is a unique play which saw resistance from critics and theatergoers for one reason only: its methods forced them to question the nature of reality itself. With a beautifully designed cover and professionally typeset manuscript, this edition of Luigi Pirandello's Six Characters in Search of an Author is a classic of modernist drama.

The Italian Reformation outside Italy

Dictionary-catalogue of Operas and Operettas which Have Been Performed on the Public Stage

Pirandello's Henry IV

Henry IV

The Genius of the Italian Theater

A History of Italian Cinema

An introduction to Shakespeare's I Henry IV - introducing its critical and performance history, current critical landscape and new directions in research on the play.

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's Italian Literature before 1900 in English Translation, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

Premiered in this translation by the Citizens Theatre Company, Glasgow. In Enrico Four a man believes he isHenry IV, Holy Roman Emperor. But is he? Pirandello's study of perceptions has become a twentieth-century classic which invites us to consider our personal madness in offering a different face to everyone we meet.

Italy, a Country Study

King Henry IV.

Rewriting, Remaking, Refashioning

Henry IV - Part One

Henry IV of France and the Politics of Religion 1572 - 1596, Volume 1 & 2

A fully illustrated primer on Italian culture goes beyond the parameters of travel and phrase books to inform readers on the nation's history, values and character, covering everything from regional identity and famous figures to Italian art and architecture. Original.

A study of the reign of the German king and emperor Henry IV (1056-1106)

Italian Modernism was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant-garde within the Italian critical tradition. Focussing on the confrontation between these concepts and the broader notion of international modernism, the essays in this important collection seek to understand the complex phase of literary and artistic practices as a response to the epistemoes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth. Intellectually provocative, this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism. Each contribution includes a detailed analysis of the texts and documents how previous critical practices, employed to account for the literary, artistic, and cultural experiences of the period, have provided only partial and inadequate descriptions, preventing a fuller understanding of the complexities and the interrelations among the cultural phenomena of the time.

Encyclopedia of French Film Directors

Henry IV, part II. Henry V

Twentieth-century Italian Literature in English Translation

Italy

The Pirandello Commentaries

The Plays and Poems of William Shakspeare: Henry IV, pt. II. Henry V.-v. 18. Henry VI, pt. I-III. Malone's dissertation

Memoirs of Maximilian de Béthune - prime minister to Henry the Great. Containing the history of the life and reign of that monarch ... Translated from the French [i.e. the adaptation by P. M. L'Ecuse]. To which is added, the tryal of Ravalliac for the murder of Henry the Great ... The fifth edition. [The translator's dedication signed: Charlotte Lennox]

The History of Henry IV ... Made English by J. D. [i.e. John Dauncey]

Henry IV, Part 1

Aesthetic Modernism and Masculinity in Fascist Italy is an interdisciplinary historical re-reading of a series of representative texts that complicate our current understanding of the portrayal of masculinity in the Italian fascist era. Examining paintings, films, music and literature in light of some of the ideological and material contradictions that animated the regime, it argues that fascist masculinity was itself highly contradictory. It brings to the fore works that have tended to be under-studied, and argues that, while fascist inclusive strategies of patronage worked to bind artists to the regime, an official policy of non-interference may inadvertently have opened up a space whereby the arts expressed a more complicated and contestatory view of masculinity than the one proffered by kitsch photos of a bare-chested Mussolini skiing. Champagne seeks to evaluate how the aesthetic analysis of the artefacts explored offer a more sophisticated and nuanced understanding of what world politics is, what is at stake when something - like masculinity - is rendered as being an element of world politics, and how such an understanding differs from more orthodox 'cultural' analyses common to international relations. Providing a significant contribution to understandings of masculinities in modernist art, this work will be of great interest to students and scholars of gender studies, queer studies, political science, Italian studies and art history.

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

Henry of Bolingbroke was one of the most important noblemen of the later fourteenth century. Brave, chivalrous and cultured, a talented musician, he excelled at the jousts held at his cousin Richard II's Court, acquiring military experience at Radcot Bridge in Oxfordshire and later fighting with the Teutonic Knights in Prussia. A great medieval traveller, he visited Konigsberg as Earl of Derby, travelling to Danzig, Prague and later Venice and Jerusalem. Bitterly opposed to Richard II's favourites, Bolingbroke as one of the Lords Appellant played a vital part. Henry's most controversial actions were the deposition of Richard II (1399) and the execution of Richard Scrope, Archbishop of York, after he had usurped Richard's throne. As Henry IV, an usurper, the King knew little peace, incessantly engrossed as he was in preserving his throne; and the French and Scots never allowed him to forget his usurpation. For many years he fought a savage and frustrating war against the great Welsh rebel Owain Glyn Dwr, but defeated the immortal Harry Percy (Hotspur) at the Battle of Shrewsbury (1403). In his relations with his Parliaments, Henry showed acumen and praiseworthy restraint, unlike his predecessor who was determined to be an absolute King. His short reign was remarkable for the development of Parliament.

Metatheater and Modernity

A Critical Guide

Italian Culture in the Drama of Shakespeare & His Contemporaries

Pirandello's Major Plays

Henry IV of Germany 1056-1106

The History of Henry IV., surnamed the Great, King of France and Navarre. Written originally in French ... And made English by J. D. i.e. John Dauncey

A New York newspaper column from 1924 proclaimed: "Everybody's caught in the mazes of Pirandellism. . . . He is the great convention-smasher, and he just naturally leaves you face to face with the eternal query, What is truth?" "Everybody" is still caught in the mazes of Pirandellism. But since the 1940s Eric Bentley has threaded his way through those mazes. The Pirandello Commentaries is the result.

In this meeting of two of the twentieth century's greatest playwrights, Tom Stoppard has reinvigorated Luigi Pirandello's masterpiece of madness and sanity. After a fall from his horse, an Italian aristocrat believes he is the obscure medieval German emperor Henry IV. After twenty years of living this royal illusion, his beloved appears with a noted psychiatrist to shock the madman back to sanity. Their efforts expose that for the past twelve years the nobleman has in fact been sane. With his mask of madness unveiled, the aristocrat launches an offensive to deflect their unwanted attention. While Pirandello's characters race linguistically about in Stoppardian derisives, battling for the upper hand-and the greatest laughs-one question emerges: What constitutes sanity?

This bibliography lists English-language translations of twentieth-century Italian literature published chiefly in book form between 1929 and 1997, encompassing fiction, poetry, plays, screenplays, librettos, journals and diaries, and correspondence.

1 Henry IV

Italian Culture Between Decadentism and Avant-garde

Orson Welles in Italy

The Harmonicon

Enrico Four

The First Part of Henry the Fourth : the First Folio of 1623 and a Parallel Modern Edition

Fiction. Translated from the Italian by William Weaver. Luigi Pirandello's extraordinary final novel begins when Vitangelo Moscarda's wife remarks that Vitangelo's nose tilts to the right. This commonplace interaction spurs the novel's unemployed, wealthy narrator to examine himself, the way he perceives others, and the ways that others perceive him. At first he only notices small differences in how he sees himself and how others do; but his self-examination quickly becomes relentless, dizzying, leading to often darkly comic results as Vitangelo decides that he must demolish that version of himself that others see. Pirandello said of his 1926 novel that it "deals with the disintegration of the personality. It arrives at the most extreme conclusions, the farthest consequences." Indeed, its unerring humor and existential dissection of modern identity find counterparts in Samuel Beckett's Molloy trilogy and the works of Thomas Bernhard and Vladimir Nabokov.

"The First Folio of 1623 is the definitive edition of Shakespeare's plays. It is more often than not the closest we can now get to what Shakespeare actually wrote. But the Folio's antiquated typography and cramped layout make it remote and inaccessible to modern eyes. The Shakespeare Folios on the other hand offer easy access directly to the First Folio by presenting the text in modern type but otherwise unchanged. All the First Folio's idiosyncrasies of layout and spelling, even its obvious errors, have been scrupulously left intact, but the text suddenly becomes as easily legible as the script of any modern play." "As an additional aid to understanding, readers will find, printed opposite each page of the Folio, the very same passage in a modern edition. So, whenever the Folio presents a problem, the reader can refer to this parallel text for a solution, either in the text itself or in the set of notes at the end of the book. These notes draw on the long tradition of Shakespearean scholarship and include full reference to surviving Quarto texts."-BOOK JACKET.

Henry IV, Part One has been one of Shakespeare's most popular plays since it was first produced, and was reprinted several times during the playwright's lifetime. The play encompasses the tragic pathos of Hotspur's death, the thrill of Hal's battlefield valor, the intrigue of power politics, and the broad humor of tavern scenes. It has been performed as a play that celebrates England and engenders national pride, but also as a play that thumbs its nose at patriotism and notions of empire. This Broadview Edition provides a discussion of the play's performance history, and both the introduction and footnotes encourage readers to think about the play as a performance text. The appendices gather a selection of historical sources and contemporary philosophical and political writings from England and Europe, and interleave pages throughout the play providing illustrations and extended discussion of key phrases, plot points, and allusions. Further historical and performance materials are available on the Internet Shakespeare Editions website.

La Caccia di Enrico IV.; or, Henry the IVth. of France's Hunting Party. An heroic-comic opera in two acts (taken from a ... comedy by Monsieur Collé) by S. Buonaiuti, totally altered and re-written, as represented at the King's Theatre, etc. Ital. & Eng

Aesthetic Modernism and Masculinity in Fascist Italy

Italian Modernism

"The Sculpture of Reform in North Italy, ca 1095-1130 "

The Late Mattia Pascal

Encyclopedia of Italian Literary Studies

In The Italian Reformation outside Italy, Giorgio Caravale reconstructs the life and intellectual career of Francesco Pucci (1543-1597), presenting a rich chapter of sixteenth-century European intellectual history.

Metatheater and Modernity is the first book to link the concept of metatheater with those of baroque and neobaroque. It refines and probes these concepts through close analyses and comparisons of seventeenth- with twentieth-century plays. Authors discussed include Rotrou, Sartre, Kushner, Bernini, Shakespeare, Pirandello, Moliere, Giraudoux."

Applying recent developments in new historicism and cultural materialism-along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text-the essays collected here reconsider the pervasive infl

Francesco Pucci's Heresy in Sixteenth-Century Europe

A Broadview Internet Shakespeare Edition

King John. King Richard II. King Henry IV, part 1. King Henry IV, part 2

"The" Harmonicon