

The Primadonna

Alfred Emanuel Smith, Francis Walton



The Primadonna:

The Primadonna F. Marion Crawford, 2019-12-19 F Marion Crawford's *The Primadonna* delves into the alluring yet tumultuous world of opera painting a vivid portrait of its complexities and the powerful personalities that inhabit it Through a rich narrative interwoven with striking character development Crawford utilizes an elegant prose style that reflects the grandeur of the opera itself The book reveals the emotional depths and conflicts of its protagonists set against the backdrop of late 19th century European culture where the opera represented both artistic aspiration and social rivalry Crawford's keen observations on fame and the fickle nature of public adoration elevate this work into a poignant exploration of human ambition F Marion Crawford was an American author celebrated for his contributions to Gothic fiction and realism having developed a profound interest in European culture during his extensive travels including time spent in Italy His literary background coupled with firsthand experiences in the theatrical realm likely inspired his fascination with the world of opera and its enigmatic stars As a chronicler of society's elite Crawford's insights into the psychological dimensions of his characters often reflect his own struggles with the societal expectations of fame Readers seeking a nuanced understanding of the opera as both an art form and a social battleground will find *The Primadonna* wholly engaging This novel not only provides an intimate look into the lives of operatic luminaries but also invites reflection on the societal implications of fame and artistry Crawford's deft storytelling and psychological acuity make this work a compelling read for anyone intrigued by the intersection of passion ambition and the performing arts In this enriched edition we have carefully created added value for your reading experience A succinct Introduction situates the work's timeless appeal and themes The Synopsis outlines the central plot highlighting key developments without spoiling critical twists A detailed Historical Context immerses you in the era's events and influences that shaped the writing A thorough Analysis dissects symbols motifs and character arcs to unearth underlying meanings Reflection questions prompt you to engage personally with the work's messages connecting them to modern life Hand-picked Memorable Quotes shine a spotlight on moments of literary brilliance Interactive footnotes clarify unusual references historical allusions and archaic phrases for an effortless more informed read

The Primadonna Francis Marion Crawford, 1908 Cordova's face was nothing but a mask of powder in which her handsome brown eyes would have looked like two holes if she had not kept them half shut under the heavily whitened lids her hands were chalked too and they were like plaster casts of hands cleverly jointed at the wrists

Fair Margaret and The Primadonna Francis Marion Crawford, Sir Henry Rider Haggard, 1905-01-01 I am a realist said Mr Edmund Lushington as if that explained everything We could hardly expect to agree he added It sounded very much as if he had said As you are not a realist my poor young lady I can of course hardly expect you to know anything Margaret Donne looked at him quietly and smiled She was not very sensitive to other people's opinions few idealists are for they generally think more of their ideas than of themselves Mr Lushington had said that he could not agree with her that was all and she was quite indifferent She had

known that he would not share her opinion when the discussion had begun for he never did and she was glad of it She also knew that her smile irritated him for he did not resemble her in the very least He was slightly aggressive as shy persons often are and yet like a good many men who profess realism brutal frankness and a sweeping disbelief of everything not scientifically true Mr Lushington was almost morbidly sensitive to the opinion of others Criticism hurt him indifference wounded him to the quick ridicule made him writhe He was a fair man with a healthy skin and his eyes were blue but they had a particularly disagreeable trick of looking at one suddenly for an instant with a little pinching of the lids and a slight glitter turning away again in a displeased way as if he had expected to be insulted and was sure that the speaker was slighting him at the very least He often blushed when he said something sharp He wished he were dark because dark men could say biting things without blushing and pale because he felt that it was not interesting to be pink and white His hair too was smoother and softer than he could have wished it He had tried experiments with his beard and moustache and had finally made up his mind to let both grow but he still looked hopelessly neat When he pushed his hair back from his forehead with a devastating gesture it simply became untidy as if he had forgotten to brush it At last he had accepted his fate and he resigned himself to what he considered his physical disadvantages but no one would ever know how he had studied the photographs of the big men in the front of things trying to detect in them some single feature to which his own bore a faint resemblance Hitherto he had failed Yet he was somebody and perhaps it means more to be somebody nowadays in the howling fight for place and acknowledgment than it meant in the latter part of the nineteenth century How easy life was in the early eighties compared with this how mild were the ways of nations how primitive pure and upright the dealings of financiers in that day of pristine virtue and pastoral simplicity It was all very well to be an idealist then Mr Lushington sometimes said to Margaret the world was young then there was time for everything then there was room for everybody then even the seasons were different then At least all old people say so and it can hardly be supposed that all persons over fifty years of age belong to a secret and powerful association of liars organised and banded together to deceive the young Mr Lushington was somebody even at the beginning of this truthful little tale and that was some time ago and if anything about him could have really irritated Margaret Donne it was that she could not understand the reason of his undeniable importance The people who succeed in life and in the arts and professions are not always the pleasantest people nor even the nicest Miss Donne had found this out before she was twenty and she was two years older now She had learned a good many other things more or less connected with human nature and more or less useful to a young woman in her position *The Prima Donna* Francis Marion Crawford,1915 *The Alphabet of Inner Demons and How to Tame Them (Full Color Version)* Jenifer Zurick,2010 [The Works of F. Marion Crawford: The diva's ruby](#) Francis Marion Crawford,1915 **Decisions and Orders of the National Labor Relations Board** United States. National Labor Relations Board,1967 *The Overland Monthly* ,1908 **Overland Monthly and Out West Magazine** Bret Harte,1908 [The Mapleson Memoirs, 1848-1888](#)

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