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‘Rewriting’ is one of the most crucial but at the same time one of the most elusive concepts of literary scholarship. In order to contribute to a further reassessment of such a notion, this volume investigates a wide range of medieval and early modern literary transformations, especially focusing on texts (and contexts) of Italian and French Renaissance literature. The first section of the book, “Rewriting”, gathers essays which examine medieval and early modern rewritings while also pointing out the theoretical implications raised by such texts. The second part, “Rewritings in Early Modern Literature”, collects contributions which account for different practices of rewriting in the Italian and French Renaissance, for instance by analysing dynamics of repetition and duplication, verbatim reproduction and free reworking, textual production and authorial self-fashioning, alterity and identity, replication and multiplication. The volume strives at shedding light on the complexity of the relationship between early modern and ancient literature, perfectly summed up in the motto written by Pietro Aretino in a letter to his friend the painter Giulio Romano in 1542: “Essere modernamente antichi e anticamente moderni”.

SOON TO BE A NETFLIX LIMITED SERIES 'Fidelity thrilled me, made me think and moved me deeply. It manages to be as deep as any literature and as irresistible as any gossip. A brilliant work by a brilliant writer' Jonathan Safran Foer 'A gripping novel exploring the tensions in an apparently idyllic marriage, where a couple in their thirties is tested by their attraction to others, and by their own accumulation of desires and disappointments' Financial Times 'A writer of pure excellence' Emmanuel Carrère 'Cuts right through to the darkness of our inner lives' Roberto Saviano Carlo, a part-time professor of creative writing, and Margherita, an architect-turned-real estate-agent: a happily married couple in their mid-thirties, perfectly attuned to each other's restlessness. They are in love, but they also harbour desires that stray beyond the confines of their bedroom: Carlo longs for the quiet beauty of one of his students, Sofia; Margherita fantasises about the strong hands of her physiotherapist, Andrea. But it is love, with its unassuming power, which ultimately pulls them from the brink, aided by Margherita's mother Anna, the couple's anchor and lighthouse - a wise, proud seamstress hiding her own disappointments. But after eight years of repressed desires and the birth of a son, when the past resurfaces in the form of books sent anonymously, will love be enough to save them? A #1 International Bestseller Winner of the Premio Strega Giovani Shortlisted for the Premio Strega 'Powerful, delicate, exquisite' Claudio Magris 'Masterful... The ending is just as good as that of Joyce's The Dead' Corriere della Sera 'You'll feel like taking refuge in this book and never leaving its confines' La Stampa 'With all-encompassing writing, Marco Missiroli opens the rooms of his characters and the streets of Milan, the thoughts and the concealed desires, makes dialogue and silences reverberate with the spontaneity of great narrators' Il Foglio

An overlooked classic of Italian literature, this epic and unforgettable novel recounts one man's long and turbulent life in revolutionary Italy. At the age of eighty-three and nearing death, Carlo Altoviti has decided to write down the confessions of his long life. He remembers everything: his unhappy childhood in the kitchens of the Castle of Fratta; romantic entanglements during the siege of Genoa; revolutionary fighting in Naples; and so much more. Throughout, Carlo lives only for his twin passions in life: his dream of a unified, free Italy and his undying love for the magnificent but inconstant Pisana. Peopled by a host of unforgettable characters - including drunken smugglers, saintly nuns, scheming priests, Napoleon and Lord Byron - this is an epic historical novel that tells the remarkable and inseparable stories of one man's life and the history of Italy's unification. Ippolito Nievo was born in 1831 in Padua. Confessions of an Italian, written in 1858 and published posthumously in 1867, is his best known work. A patriot and a republican, he took part with Garibaldi and his Thousand in the momentous 1860 landing in Sicily to free the south from Bourbon rule. Nievo died before he reached the age of thirty, when his ship, en route from Palermo to Naples, went down in the Tyrrhenian Sea in early 1861. He was, Italo Calvino once said, the sole Italian novelist of the nineteenth century in the 'daredevil, swashbuckler, rambler' mould so dear to other European literatures. Frederika Randall has worked as a cultural journalist for many years. Her previous translations include Luigi Meneghello's Deliver Us and Ottavio Cappellani's Sicilian Tragedee and Sergio Luzzatto's Padre Pio: Miracles and Politics in a Secular Age. Lucy Riall is Professor of Comparative History at the European University Institute. Her many books include Garibaldi. Invention of a Hero. 'Of all the furore that came out of the Risorgimento, only Manzoni and Nievo really matter today' - Umberto Eco 'The one 19th century Italian novel which has [for an Italian reader] that charm and fascination so abundant in foreign literatures' - Italo Calvino 'Perhaps the greatest Italian novel of the nineteenth century' - Roberto Carnero 'A spirited appeal for liberté, égalité and fraternité, the novel is also an astute, scathing and amusing human comedy, a tale of love, sex and betrayal, of great wealth and grinding poverty, of absolute power and scheming submission, of idealism and cynicism, courage and villainy' - The Literary Encyclopedia

In this new collection of essays, Andrew Feenberg argues that conflicts over the design and organization of the technical systems that structure our society shape deep choices for the future. A pioneer in the philosophy of technology, Feenberg demonstrates the continuing vitality of the critical theory of the Frankfurt School. He calls into question the anti-technological stance commonly associated with its theoretical legacy and argues that technology contains potentialities that could be developed as the basis for an alternative form of modern society. Feenberg's critical reflections on the ideas of Jürgen Habermas, Herbert Marcuse, Jean-François Lyotard, and Kitaro Nishida shed new light on the philosophical study of technology and modernity. He contests the prevalent conception of technology as an unstoppable force responsive only to its own internal dynamic and politicizes the discussion of its social and cultural construction. This argument is substantiated in a series of compelling and well-grounded case studies. Through his exploration of science fiction and film, AIDS research, the French experience with the "information superhighway," and the Japanese reception of Western values, he demonstrates how technology, when subjected to public pressure and debate, can incorporate ethical and aesthetic values.

Italian cinema has been an influential, sometimes dominant, force in the world of filmmaking for over 100 years. Many world famous actors and production personnel have made their mark on the Italian screen. This is an encyclopedic reference and filmography to the nearly 5,000 people, Italians and foreigners, who have been involved in Italian filmmaking since 1896. Each entry provides brief biographical information on the person, along with full filmographic data on his or her films in Italy or for Italian filmmakers. The annotated title index includes Italian titles (and year) and English-language titles and alternate titles where appropriate. Conjoined to all of the title index references (to serially numbered personal entries), with the exception of acting credits, are mnemonic codes indicating specific areas of production (e.g., director, producer, camera, music, etc.).

With Europe convulsed in wars over religion, a young theology student finds himself siding with heretics and the disenfranchised while confronting an agent of the Vatican who is determined to hunt down and destroy enemies of the faith, in a meticulously rendered historical thriller set against the backdrop of the Reformation. Reprint.

In this magical novel a count from Milan stumbles upon a desolate community of lost noblemen on an uncharted island off the coast of Portugal. When he discovers, to his astonishment, that their ill-treated servant is in fact a maiden iguana, and then proceeds to fall in love with her, the reader is given a fantastic tale of tragic love and delusion that ranks among the most affecting in contemporary literature. "The reptilian servant is only the first in a series of fantastic touches that transform the narrative into a satiric fable dense with the echoes of Shakespeare's 'Tempest' and Kafka's 'Metamorphosis.' . . . The Iguana is a superb performance.""€"New York Times Book Review

This is the first book systematically to examine Wolfgang Petersen’s epic film Troy from different archaeological, literary, cultural, and cinematic perspectives. The first book systematically to examine Wolfgang Petersen’s epic film Troy from different archaeological, literary, cultural, and cinematic perspectives. Examines the film’s use of Homer’s Iliad and the myth of the Trojan War, its presentation of Bronze-Age archaeology, and its place in film history. Identifies the modern political overtones of the Trojan War myth as expressed in the film and explains why it found world-wide audiences. Editor and contributors are archaeologists or classical scholars, several of whom incorporate films into their teaching and research. Includes an annotated list of films and television films and series episodes on the Trojan War. Contains archaeological illustrations of Troy, relevant images of ancient art, and stills from films on the Trojan War.

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