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One of the most celebrated Italian writers of the early Romantic period, Ugo Foscolo (1778–1827) was known primarily as a novelist, a poet, and a nationalist. Following the Napoleonic Wars, he lived in self-exile in England during the last decade of his life. There he wrote numerous critical essays and collaborated with Lord Byron and other well-known members of English literary circles. Ugo Foscolo's Tragic Vision in Italy and England examines an underexplored aspect of Foscolo's literary career: his tragic plays and critical essays on that genre. Rachel A. Walsh argues that for Foscolo tragedy was more than another genre in which to exercise his literary ambitions. It was the medium for an elaborate life-long process of self-examination and engagement with political and literary conflict. By analysing Foscolo's tragic struggles on and off the stage, Walsh sheds new light on his career and how it reflects on the important literary and political trends of the time. This first extended study of Derek Walcott's Tiepolo's Hound (2000) defines the book as the culmination of the poetry and poetic of the Caribbean writer and Nobel Prize winner. In this long poem, Walcott achieves three goals pursued throughout his career: to develop an original Caribbean aesthetic; to meld the modes of poetry and prose; and to formulate the Bildung of the island-artist in terms of an 'autobiographical' narrative. The analysis provides an aesthetic and cultural evaluation of the poem, in terms both of the Western poetic tradition to which it refers through its rich intertextuality and of its significance as a postcolonial milestone. The commentary locates Walcott in an aesthetic tradition running from Emerson through the American Pragmatists to modernist poets; describes his experimental use of certain central narrative strategies in his semi-autobiographical long poems, which is compared to those of another, openly admired, bilingual writer, Vladimir Nabokov; explores Walcott's revision of the epic mode and of the genre of autobiography; delineates his unfolding of a post-Romantic internalization of the poet's Arthurian quest; and discusses his complex treatment of the multi-layered metaphor of light as major evidence of the maturity of his style and poetic, with their conscious cross-fertilization between the literary cultures of Europe and the Caribbean. An appendix to this study contains the transcriptions of various 'Walcott events' that took place in Italy in the summers of 2000 and 2001,

including a creative writing seminar, a press conference, and readings. This extensive material opens a window onto Walcott's gifts as a teacher, to his stringent yet passionate commitment to the art of poetry, and to the ways in which he and his students grapple with the challenges of literary translation. The Arthurian Archives series of texts and editions in translation, edited by Norris J. Lacy, makes a start on Italian Arthurian material, with a 14c Tristan text. This is the first critical edition with English translation of the prose compilation *Tristano panciaticiano*, preserved in a unique manuscript in the Biblioteca Nazionale of Florence (MS Panc. 33); it is the first time the Italian text has been published in its entirety in any form. Assembled by the mid-fourteenth century, the manuscript is an original compilation in Italian based on several French models: the *Queste del San Graal*, *Josephd'Arimathie*, the *Mort Artu*, and notably, the *Roman de Tristan en prose*. While the edition itself will be of great interest, the translation into English is a major opportunity for Arthurians and other medievalists, and furnishes important new evidence for the study of Arthurian material in Italy. Apparatus includes a finding list of Arthurian manuscripts produced, owned or read by Italians; a select bibliography; and an index of proper names found in the narrative.

Giuseppe Tartini è un giovane violinista che come tanti, per realizzare i propri sogni, è posto davanti al dilemma se seguire la via più giusta per raggiungerli o affidarsi a percorsi più rapidi, ma oscuri. All'inizio del XVIII secolo egli si impossessa, con l'inganno, di alcuni spartiti musicali, dando così inizio ad una vita di grandi successi, ma travagliata. L'intelligenza e l'intraprendenza gli consentiranno di progredire negli studi della più varia natura, tra cui la Magia e la Teurgia, e quindi di scoprire il segreto per non morire. Molti anni dopo, la vita del conte decaduto, André D'Aguilles, attento studioso di antropologia del Sud-est europeo, viene sconvolta dalle Guerre Napoleoniche. Audace ufficiale di cavalleria verrà involontariamente risucchiato nella terribile Crisi di Vampirismo che sconvolgeva l'area carpato-balcanico-danubiana. Fra Moravia, Regno d'Ungheria e Balkan selvaggio, fra indovinelli, saggi ebrei sefarditi, duelli, dolore, morte, sangue e folklore si sviluppa la caccia al misterioso Signore dei Vampiri. Tartini, Paganini e André simboleggiano il Male e il Bene, e le scelte che fin da giovani si è chiamati a fare. *** Dall'autore di *Venti corpi nella neve* la seconda indagine del Commissario Serra *** Sono passati dieci anni dall'ultima volta che il commissario Roberto Serra ha dovuto seguire un'indagine a Case Rosse, borgo di mille anime arroccato sull'Appennino emiliano in cui ha avuto luogo uno dei crimini più brutali della sua carriera. Ha chiesto lui di essere assegnato di nuovo a quel minuscolo commissariato tra le montagne e i campi, perché lì pensava di poter sfuggire ai fantasmi che accompagnano le sue notti e provare a rimettere insieme i pezzi della sua vita. È un giorno di maggio uguale a tanti altri quando viene chiamato nella frazione di Ca' di Sotto per un incendio. Il cadavere di Eros Bagnaroli, detto il Burdigòn, lo scarafaggio, viene ritrovato carbonizzato in quel che resta della sua casa, ma sul suo corpo ci sono ferite che nessun fuoco è in grado di provocare: è stato sgozzato, come si fa da quelle parti col maiale. Inizia così la seconda indagine di Serra a Case Rosse, e un muro invalicabile di omertà sembra di nuovo circondarlo, mentre la Danza, il suo male oscuro, gli crolla addosso quando meno se lo aspetta. Questa volta, però, non è solo. Al suo fianco c'è l'esuberante, rissosa e fragilissima Rubina Tonelli, anche lei con la sua parte di fantasmi e cicatrici. Per entrambi, cercare la verità sarà un modo per salvarsi. O per condannarsi definitivamente.

A wealthy tourist from Bologna has been killed in the Tremiti Isles and the reporter Rosario Santacroce, a nice, talkative and charismatic Salento journalist, writes about the murder in the beautiful contest of Tremiti Islands (Puglia, South Italy). During the reading you can hear the sea, see the sun, smell good food, imagine sex meetings. The protagonist of this thriller is a forty year old Salento reporter who lives in Bologna and works for a local newspaper. A rough and rational man, talkative, charismatic, ready to savor every moment of life as if it was the last. Nicknamed Saru (the nickname that is given in Salento to those named like him), he covers the city's crime beat. As often happens, occasionally work also follows him on holidays because a real reporter is destined (almost) never to unplug. And that is probably why he gets entangled in the murder of a wealthy tourist from Bologna who like him is on vacation in the Tremiti Islands. Saru had met the victim the day before during a boat trip and the two had hit it off. To explore their interest in each other further, they planned to meet when back in Bologna since

their partners did not like their attraction. But someone put an end to their 'relationship' before it even began. The first to rush to the scene of the crime was none other than Saru and for that reason he ends up among the suspects. Journalists of all the national newspapers arrive on the island but Saru always manages to get a bit more news than the others thanks to his friendship with the marshal of the local station who hails from the same part of Italy as him. The story is peppered with amusing expressions in the Salento dialect related to the food, tastes and customs of that part of Italy surrounded by two seas and contains the right mix of eroticism and suspense. The author reveals the often humorous interplay between fellow-journalists, refers to real news stories and packs the investigation with twists right up to the surprise ending. This concise edition of the definitive 3-volume Dictionary of European Proverbs constitutes a fascinating collection of proverbs in 29 languages. The entries are arranged alphabetically according to the English equivalent, allowing the reader to identify common trends easily and quickly. * All proverbs listed in original language * 29 European languages featured * Includes all proverbs in current use * Thoroughly checked by language specialists to ensure accuracy. The Concise Dictionary of European Proverbs is based on over 40 years in-depth research by the compiler. It is an essential reference source for linguists, ethnologists and folklorists, and of interest to anyone wanting to know about the origins, development and current usage of the proverb. Emanuel Strauss is a world-renowned expert on proverbs. In this compelling psychological thriller, the battered corpses of three young students are found between Tower Bridge, Borough Market and the Shakespeare Globe Theater, warning a London already struggling with fear of terrorist attacks. The investigation is entrusted to the promising Italian-British detective of Scotland Yard, Sonny D'Amato, who must stop the serial killer before the list of the dead gets longer. The clues lead to investigating old cases of child abuse that may have triggered a weak, suffering mind. Sonny D'Amato will most likely get the promotion that he feels deserving, but without being able to rejoice. In fact, his soul will be hostage to the pain that extends plentifully from this sad and infamous inquiry that will make him lose sight of the difference between the victim and the executioner. Because, as Alexander Solgenitsin wrote, "the line separating good from evil crosses the heart of everyone". A latecomer to music and not particularly gifted as an executant on any instrument (a great handicap for any musician in an age when music appreciation was performer-centered rather than composer-centered), the Italian expatriate Francesco Barsanti (ca. 1690-1775) would seem doomed to failure, especially given his reportedly unassertive, even timid, personality; but his versatility, industry, and ability to win and retain a surprisingly large support network kept him afloat until the end. His ability to survive from day to day by carrying out a multitude of humdrum tasks gave him sufficient time and freedom to engage in what he did best and seemingly valued most: composing music. The compact but by no means negligible corpus of music he produced in a wide variety of genres makes him one of the most original and interesting composers active in eighteenth-century Britain. His instrumental music has already won some recognition in modern times, but his equally impressive vocal music, all produced in Britain, is so far virtually unknown. The present volume, which contains all Barsanti's secular vocal music known to survive, together with a complementary volume containing his complete sacred vocal music, aims to bring these attractive works before the musicological community and the public at large.