**New**

**Blum & Contrada  New Italian Voices**

*New Italian Voices* presents a major new collection of Italian writers from India and Syria, Eastern Europe, North and sub-Saharan Africa, Latin America, and Italy.

This volume brings together a group of accomplished, award-winning authors of growing international acclaim.

*New Italian Voices* is an eclectic and vibrant collection of poetry, short stories, essays, theater, and prose by twenty authors from fifteen countries writing today in Italy, in Italian. These new voices offer a variety of transnational experiences and transcultural sensibilities, exemplifying a broad range of themes and literary strategies.

**Translated and edited** by Cinzia Sartini Blum and Deborah L. Contrada.

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**Coffee & Dunn  The Miracles and Translatio of St. James**

*Of the five books included* in the Codex Calixtinus, Books II and III deal directly with the cult surrounding Saint James. Book II recounts twenty-five of the miracles attributed to the saint after his death.

**Book III** gathers elements from a variety of sources and weaves them together into a prologue and four chapters describing the transfer of Saint James’s body to Santiago de Compostela from the Holy Land, where legend says he was beheaded by Herod.

**Together these two books** of the *Liber Sancti Jacobi* provide a comprehensive description of the power and importance of the saint, reflecting his significance and the significance of Santiago de Compostela as one of the three major Christian pilgrimage sites during the Middle Ages.

Translated, with Introduction Commentaries and Notes by Thomas F. Coffey and Maryjane Dunn.

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Contarini, Giovanni  From Cyprus to Lepanto

Translated from the Italian, with introduction and notes, by Kiril Petkov

At Lepanto, on October 7, 1571, more than 450 heavily armed galleys with over 150,000 sailors, oarsmen, and soldiers clashed in a short but fierce fight. In terms of hardware, manpower, and logistics, it was the largest encounter of oared vessels of the pre-modern world. Lepanto was the peak of the war between the Ottomans and the Mediterranean Christian powers.

Of accounts of the battle and the events that led to it, Giovanni Pietro Contarini’s History of the Events holds the pride of place.

Kiril Petkov provides the first complete English translation of Contarini’s History. His introduction places it within its historical context of international diplomacy and war, ideological conflict, and individual agency.

Illustrated, introduction, annotated English translation, glossary, bibliography, index.

Deledda, Grazia  Ivy

Annesa, one of Grazia Deledda’s most enigmatic and dramatic characters, battles with a guilt she suffers when her own strength tempts her to a crime that will save others who won’t save themselves. Annesa has tragically attached herself to the tree of the Decherchi family, once noble but now dry-rotting on hard times. Her lover, Paulu Decherchi, compares her to a suffocating ivy clinging to the dead trunk.

Many consider Ivy to be Deledda’s best work, surpassing even Elias Portolu and Reeds in the Wind (Canne al vento). Here she deeply probes the misguided but altruistic motivation of a woman totally dependent on others who lack her own moral fortitude.

Ivy, Deledda’s third novel, was originally published in 1908 in Italian as L’Edera and has never been previously published in English.

First English translation. Introduction, notes, bibliography.
Italica Press Catalog

Gardiner, Eileen  **Greek & Roman Hell**

*Works written* during the long interval between the *Iliad* and the *Odyssey* (c.700 BCE) and the works of Lucian of Samosata (2nd century CE) span almost a millennium and show a remarkable consistency in terms of the underworld’s physical features and denizens. They also provide a backdrop to the significant changes in Greco-Roman understandings of the nature of the soul and thus of the fate of the dead in the otherworld.

*This anthology* includes seventeen texts that range from epics by Homer and Virgil to plays by Aristophanes and Seneca, dialogues by Plato, satirical pieces by Lucian of Samosata, to novels and narrative poems.

**Greek & Roman Hell** is published in conjunction with Eileen Gardiner’s *Hell-on-Line* (www.Hell-on-Line.org), a website that presents a cross-cultural collection of materials on the more than 100 visions, tours and descriptions of the infernal otherworld from the around the world, dating from 2000 BCE to the present.

Preface, introduction, glossary, notes, bibliography & web resources. Illustrated.

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Nichols & McGregor  **Renaissance Naples: A Documentary History, 1400-1600**

Charlotte Nichols and James H. McGregor offer the first comprehensive English-language collection of sources to treat the city of Naples from the end of the medieval to the early modern period. This book presents 169 readings in English translation drawn from historical, biographical, financial, literary, artistic, religious and cultural documents starting with the later Angevin dynasty and ending at the 17th century.

Preface, introduction, notes and bibliography, appendices, including the *Tavola Strozzi* with key, Map of Renaissance Naples with thumbnail key, index.

86 b&w figures, plus 48 thumbnail views. Links to online resources from A Documentary History of Naples, including image galleries with 417 additional images in full color.

History, art history, literary history, cultural history, urban studies.

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Medieval & Renaissance Texts

Agrippa, Camillo  Fencing: A Renaissance Treatise

CAMILLO AGRIPPA’S Treatise on the Science of Arms was a turning point in the history of fencing. The author — an engineer by trade and not a professional master of arms — was able to radically re-imagine teaching the art of fencing.

His treatise was a microcosm of sixteenth-century thought. It examines the art, reduces it to its very principles, and reconstructs it according to a way of thinking that incorporated new concepts of art, science and philosophy.

Introduction, glossary, notes, bibliography, 67 illustrations from the 1553 printing.

First English translation, edited by Ken Mondschein

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André, Bernard  The Life of Henry VII

COMPOSED between 1500 and 1502, The Life of Henry VII is the first “official” Tudor account of the triumph of Henry VII over Richard III. Its author, the French humanist Bernard André, was a poet and historian at the court of Henry VII and tutor to Prince Arthur. André filled his account with classical allusions, invented speeches, and historical set pieces.

The Life of Henry VII occupies an important place in the literary treatments of Richard III, begun by André, continued by Thomas More and Polydore Vergil, and reaching its classic expression in Shakespeare.

First English translation by Daniel Hobbins.
Introduction, bibliography, index.

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Boccaccio, Giovanni

Boccaccio offers over ninety biographies of famous men and women in nine books. These range from Adam and Eve through biblical, ancient Near Eastern, and Greek lives to his prime examples — famous Romans — before concluding with medievals. He draws on a wide variety of sources, from the Bible, through classical Greek and Roman works, to medieval histories and Arthurian romances. He ended with material drawn from stories told him, and his own eye-witness, at the court of Naples.

Newly typeset and paginated, this volume presents Louis Brewer Hall's complete English translation. It adds numerous historical, biographical, interpretive, and bibliographical notes reflecting a half-century of new Boccaccio scholarship. Hall's introduction and translation with new preface, notes, bibliography, index, and 5 illustrations.

Click: http://www.italicapress.com/index497.html

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Boccaccio, Giovanni

BOCCACCIO'S On Famous Women (De claris mulieribus) is the first collection of women's biographies ever written. It contains 106 lives of mythical, religious and historical women. Boccaccio composed it at Certaldo in 1361/62 and revised it in various stages to the end of his life in 1375.

Guido A. Guarino's translation is based on the edition of Mathias Apiarius, printed in Bern in 1539. This new edition includes the original woodcut illustrations of the 1539 Apiarius edition, a new bibliography and bibliographical essay.


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**Cippico, Coriolano**  
**The Deeds of Commander Pietro Mocenigo**

Composed in 1474/75 in an elegant humanist Latin, *The Deeds* provides a sophisticated eyewitness account of the Christian–Muslim confrontation in Anatolia and the eastern Mediterranean.

Coriolano Cippico’s classicizing style and tone reflect the interests of a cultivated and avid antiquarian mind, but *The Deeds* also offers astute observations on the entangled relationship between Venice and the Ottomans. Its description of Venice’s bloody and profitable campaigns against civilian and military centers — and the destruction of many ancient monuments — undercuts the crusading rhetoric of the conflict and offers new insight into the military and political workings of the Venetian maritime empire.

Kiril Petkov offers the first English translation of *The Deeds* and brings back to light one of the finest pieces of Renaissance historiography, widely reprinted and much appreciated in its time but undeservedly forgotten until recently.

Introduction, notes, bibliography, index, illustrations.

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**Coffey, Davidson & Dunn**  
**The Miracles of St. James**

Prepresents the complete text of Book II of the Codex Calixtinus, the 22 miracles associated with St. James. The introduction analyzes the types, places, and recipients of the miracles and discusses the appearances of St. James himself in these stories.

Also offers chapter 17 of Book I, the *Veneranda dies* sermon, a contemporary description of the necessity, the ways and means, and the dangers of making the Compostela pilgrimage. The author’s diatribes against the abuses common on the route give the 20th-century reader a fascinating view of life on pilgrimage.

Edited and translated by Thomas F. Coffey, Linda Kay Davidson & Maryjane Dunn

Introduction, notes, illustrations, bibliography, index. 2nd printing.

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Firenzuola, Agnolo  Tales of Firenzuela

AN ENGLISH TRANSLATION of the ten extant stories offers delightful and realistic pictures of secular life in Tuscany during the Renaissance. They continued in the popular story-telling tradition of Boccaccio and contain the seeds of the Italian novel of the 16th century.

They reflect the worldly realism of the town rather than the elevated idealism of the court. Full of sex, money, revenge and anti-clericalism, the Tales are a bridge in literary history from the medieval tales to the picaresque novel.

Introduction, bibliography. Illustrated. 2nd edition, 2nd printing.

Gardiner, Eileen  Visions of Heaven & Hell before Dante

THIS ESSENTIAL and widely used collection of visions of heaven and hell, the first in English, presents new translations of two visions and newly edited versions of previously translated ones.

Gardiner describes and analyzes the place of these works in medieval literature and provides a helpful resource for studying elements of medieval religion.

Includes: St. Peter’s Apocalypse, St. Paul’s Apocalypse, St. Brendan’s Voyage, St. Patrick’s Purgatory, and the Visions of Furseus, Drythelm, Wetti, Charles the Fat, Tundale, the Monk of Evesham, and Thurkill.

Bibliography, index, glossary, notes, illustrated. 6th printing.
Guarino, Guido A.  **Complete Literary Works of Lorenzo de’ Medici**

**IN THIS VOLUME,** Guido A. Guarino presents, for the first time in English translation, the entire literary corpus of Lorenzo de’ Medici (January 1, 1449–April 9, 1492), also known as Lorenzo the Magnificent.

**This edition** includes all of Lorenzo’s love poems, his comic works, and his philosophical treatises. It provides a fresh opportunity for a thorough re-evaluation of Lorenzo’s endeavors in these genres in the light of contemporary scholarship and new critical methodologies.

**1st printing.** Introduction, bibliography, notes, index.

First modern English translation.

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Guicciardini, Luigi  **The Sack of Rome**

**ON MAY 5, 1527** Spanish, German, and Italian troops under the banner of the Holy Roman Emperor swarmed into Rome. They plundered, tortured, raped, and murdered until dispersed by plague that December.

“We are fortunate to possess many eyewitness accounts of this extraordinary event. Only one contemporary account, however, offers an overview of the political and military situation in Italy that culminated in the sack of Rome. That account is here translated for the first time.” (Introduction)


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Jacob de Cessolis  The Book of Chess

JACOB DE CESSOLIS' *Liber de moribus hominum et officiis nobilium*, now simply called was famous throughout Europe *The Book of Chess*, and translated into numerous languages. It presents readers with a primer on the game and a look into a contemporary’s view of the structure and ways of medieval society. From kings and queens, to farmers and gamblers, Jacob outlined the virtues and vices, obligations and inclinations of the various members of the three orders: those who fought, those who worked and those who prayed, playing out their qualities on the chess board.

This edition offers the first English translation of this famous work since Caxton’s printing of 1474.

Translated and edited by H.L. Williams


THIS CHANSON DE GESTE records the exploits of the young knight, Aiol, as he reclains by word and deed his father’s and mother’s unjustly stolen heritage. He gains the love of a Saracen princess who converts when she is convinced of the truth of the Christian god by Aiol’s warrior’s prowess. He then aids the French King Louis in ending a debilitating war led by rebellious vassals and (in an allusion to the Fourth Crusade) helps Emperor Grasien, the king of Venice, to end his own war against an enemy to the East. Aiol’s deeds ultimately bring justice to France.

But the poem is far more than the tale itself. *Aiol*, like many other crusading and romance epics, artfully recreates both the Christian culture of the West and the Islamic culture of the Levant.


Dual-Language Poetry. Introduction, notes, bibliography, and all 11 illustrations from the original Paris MS.
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The tale brings us into the social world of Florence’s craft- and tradespeople, its lawyers and judges, artists, architects and intellectuals and gives a vibrant sense of the city’s close-knit social fabric, its packed streets and busy shops and offices.

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Petrarch, Francesco  Letters of Old Age 2

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Petrarch, Francesco  On Religious Leisure

**THIS FIRST ENGLISH TRANSLATION** faithfully and elegantly presents Petrarch’s exordium to the life of contemplation and offers the reader a fresh view into the spiritual world of fourteenth-century humanism.

**The body** of the work (*De otio religioso*) was composed sometime during Lent or between February 11 and March 29 of 1347. Petrarch continued to add to the text as late as 1356, and the treatise was probably not finished until 1357.


Notes, Bibliography, Index of Citations, General Index.

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This book follows the relationship between Rienzo and Francesco Petrarch. It offer a remarkable case study of the interaction between the world of letters and politics — between the contemplative and the active lives — in the early Renaissance.

Translated from Latin by Mario E. Cosenza.
3rd, revised, edition by Ronald G. Musto.
Updated introduction, bibliography, map, notes and index.
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Petrarch, Pseudo  The Lives of the Popes & Emperors

THIS BOOK was written in Italian and offers the lives of 230 popes and 117 emperors from Julius Caesar to Pope Clement VII and the year 1526. It combines the medieval chronicle’s narrative of people, events, natural and celestial wonders with the grand themes of papal and imperial history and of sacred and secular authority.

Working from the 1534 edition, renowned translators Aldo S. Bernardo and Reta A. Bernardo offer a fresh, elegant and contemporary English translation.

Tania Zampini’s introduction describes the book and discusses its genre and possible sources. She places the Lives into the larger context of Renaissance society and culture, focusing on the work’s major themes and its interest in papal, imperial and central Italian politics as well as on the newly emerging lay textual communities and religious cultures.

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Poole, Kevin  Chronicle of Pseudo-Turpin

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Kevin Poole investigates the issues of fiction, legend and authorship and the relationship between the false chronicle and its wider literary tradition. He also highlights the possible connections between the work and its contemporary political and religious environment.

Speed, Peter  Medieval Cautionary Tales

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Speed includes all the rough edges, ribald humor, and unapologetic earthiness of their time and place. Here the reader will recall Aesop, Boccaccio, Chaucer, Shakespeare and Molière, as vixen and wolf, monk and priest, merchant and shopkeeper, lord of the manor and courtly lady wage sexual and social, moral, religious and economic battles of wit, chicanery, loyalty and faith.

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164 readings include chronicles, histories, documents, treatises, household and manorial accounts, letters, poetry, romances.

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Speed, Peter

**Those Who Prayed**

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### Gregorovius, Ferdinand  
**History of the City of Rome in the Middle Ages vols. 1-8**

THE COMPLETE PUBLICATION of the entire 8-volume (in 13 parts) masterwork by the great modern historian of medieval Rome. Gregorovius’ work remains the standard reference on medieval Rome both for its comprehensive narrative scope and for its depth of detail and use of primary sources.

A landmark in historical writing in its own right, it offers the most comprehensive introduction and companion guide to the City and its developing history from late Antiquity to the Renaissance.


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Gregorovius, Ferdinand  History of the City of Rome in the Middle Ages, Complete Index

COMPLETE INDEX to all eight volumes and 14 books.

THIS EDITION of Ferdinand Gregorovius' History of the City of Rome in the Middle Ages is based on the second revised edition of the English translation and matches the original page-for-page — and footnote-for-footnote — for accuracy of citation and is entirely reset for modern readability.

Jerome and others  The Holy Land in the Middle Ages

THIS COMPLETELY REVISED and updated edition presents texts written by medieval Christian, Muslim and Jewish travelers to the Holy Land, including:


In a region often caricatured by the images and rhetoric of crusade and jihad, it's important to realize that through most of the Middle Ages the Holy Land was host to countless travelers of all three faiths. This book offers important texts documenting this peaceful co-existence.

Master Benedict  The Marvels of Rome  

WRITTEN c.1143 by Benedict, a canon of St. Peter’s, this is the best medieval guide to the city and an important source for the location of its medieval churches and ancient monuments. It narrates the early Christian legends that are connected with many of these sites; and documents the medieval sense of Rome’s ancient grandeur.

This edition contains the full text of the Marvels, a detailed Gazetteer identifying all the sites mentioned and providing full bibliographical and topographical references, a new introduction, 5 maps, bibliography, and index.

2nd ed., 6th printing. illustrated.

Maupassant, Guy de  Sicily  

DE MAUPASSANT, the master of the nineteenth-century French short story, visited Sicily in the spring of 1885 and wrote his travel memoir as a tribute to the art, architecture, people and landscape of this Mediterranean island.

He provides a vivid account of this “strange and divine museum of architecture,” where Greek, Roman, Byzantine, Arab, and Norman influences combine to produce monuments of beauty and a unique Sicilian style.

Edited and translated by Robert W. Berger.  
Introduction, notes, bibliography, map, 25 engravings and photographs.
Melczer, William  The Pilgrim’s Guide to Compostela

**THE FIRST COMPLETE** English translation of the 12th-century guidebook from southern France to Santiago de Compostela in northwestern Spain.

**Melczer** discusses Relics and Pilgrimage, the Cult of St. James, Myth and Historical Reality, the *Iter Sancti Jacobi*, the *Liber Sancti Jacobi*, Pilgrimage without Ideology, the Iconography of St. James.

**Includes** extensive commentaries and notes on historical, geographical, art-historical, hagiographic, and general cultural matters along the route.

Introduction, gazetteer, hagiographical register, bibliography, index. Illustrated, 5th printing.

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Theoderich of Würzburg  Guide to the Holy Land

**ONE OF THE BEST KNOWN** and most widely used of the medieval pilgrim’s guides to Jerusalem and the Holy Land, written c.1172. It offers a complete guide to sacred sites and history, and to the legends and places of historical interest in the medieval kingdom of Jerusalem.

**Theoderich has become** a major source for medieval knowledge of the region and for Jerusalem’s topography. He gives detailed descriptions of its art and architecture, building materials, and housing styles.

**Based on the translation of Aubrey Stewart.** Illustrated, new introduction, maps, bibliography, and index. 2nd edition, 4th printing.

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**Various Authors**  **The Road to Compostela (JSTOR)**

THIS NEW ELECTRONIC EDITION offers an interactive tour of the medieval Pilgrim’s Road from France to Santiago de Compostela in northwestern Spain. It presents a series of medieval texts as well as descriptions and excerpts from travelers in the later Middle Ages and Renaissance. This version is fully searchable and viewable at any number of magnifications.

The Road to Compostela also features a Gazetteer of historic places and Dictionary of Saints met along the Camino, a complete and updated Bibliography, a General Map of the Road, 4 interactive detail maps, 12 city maps, 17 plans, 150 color photos and hyperlinks to lodging, dining, and other travel information sites.

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Hell-on-Line

Gardiner, Eileen

**Ancient Near Eastern Hell**

**SURVIVING TEXTS** from the Ancient Near East reveal a cosmology that included a dark underworld realm.

**Here contrary gods** live permanently without joy: there is only dust to eat and drink. This land also served as a great warehouse for dead mortals. It was not conspicuously a place of punishment, but hints of judgment and retribution are already evident.

**Five texts** have been included here: The Epic of Gilgamesh, The Descent of Inanna to the Netherworld, Baal and the Underworld, The Descent of Ishtar, The Vision of Kummâ.

**Second Edition.**

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Gardiner, Eileen

**Buddhist Hell**

**THERE IS A LONG TRADITION** of Buddhist descriptions of hell, from the second century BCE until the twentieth century, stretching from Iran and India to China and Japan. These descriptions initially relied heavily on Hindu texts but developed their own distinctive features as elements from various cultural traditions were incorporated and as individuals sought to avoid hell by making additions to the text and then distributing copies freely as pious acts.

**This book** includes twenty-two texts, a preface, introduction, glossary, notes and bibliography.

**Second edition.**

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**Gardiner, Eileen**

**Egyptian Hell**

*Many of the surviving artifacts* and texts of Ancient Egypt are associated with the rites surrounding the burial of the dead: from enormous tombs and pyramids to small grave goods for the comfort of the dead on the otherworld journey.

*These artifacts reveal* the Egyptian notion of hell: a place of annihilation and destruction where the dead, after judgment, might be condemned.


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**Gardiner, Eileen**

**Hindu Hell**

*Hindu literature* witnessed a significant development in the concept of hell from the Vedas (c.1500–1000 BCE) through the Puranas (c.300–1500 CE). The earliest descriptions are vague, particularly in terms of topography, alluding only to an underground, dark, putrid place for punishing sinners. Later descriptions calculate the huge dimensions, and designate almost innumerable subdivisions, of hell.


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Zoroastrianism flourished on the Iranian plateau from the 6th century BCE to the 7th century CE and the rise of Islam. It survives today among fewer than 200,000 believers, mostly in India and eastern Iran. The religion is based on the teachings of Zoroaster (Zarathustra), a prophet from northeastern Iran.

Very influential ideas about hell, heaven, individual judgment, resurrection of the dead and last judgment might originate in Zoroastrianism, but there remains much uncertainty surrounding the original texts. Texts included are A Book of Scriptures (Hadhokht Nask) • The Book of Ardâ Virâf (Arda Viraf Namak) • Religious Judgments (Dadestan-i Denig) • The Book of the Judgments of the Spirit of Wisdom (Mainyo-I-Khard) • Acts of Religion (Denkard).

Preface, introduction, notes, glossary, bibliography and web resources.

Second edition.
A Documentary History of Naples

Bruzelius & Tronzo  Medieval Naples: An Architectural & Urban History

TWO LEADING AMERICAN experts — Caroline Bruzelius and William Tronzo — offer the first comprehensive English-language review of Naples’ architecture and urban development from late antiquity to the high and late Middle Ages.

Clearly and concisely written, it is an ideal introductory survey for the scholar, student and general reader to medieval Naples, its chief monuments, and to the scholarly discussions and interpretations of the material, visual and documentary evidence.

Preface, select bibliography; appendices, including the Tavola Strozzi with key to buildings, map of medieval Naples with a thumbnail key; and index. Illustrated with 83 black & white figures, plus 60 thumbnail images.

Musto, Ronald G.  Medieval Naples: A Documentary History, 400-1400

THE FIRST COMPREHENSIVE English-language collection of sources for Naples from late Antiquity to the beginnings of the Renaissance. Sources are drawn from the historical, economic, literary, artistic, religious and cultural life.

Eighty-two texts include chronicles and histories; accounts, tax, financial and commercial records, contracts, wills, notarial and government documents; poetry, romances, biographies and letters; liturgical and hagiographical texts; treatises on law, science, medicine, religion and philosophy.

Resources include photos, paintings, maps, drawings and engravings, ground plans and elevations and hyperlinks to Italica Press web galleries of over 450 online images and its Interactive Map of Medieval Naples.
Porter, Jeanne Chenault  Baroque Naples, 1600-1800

THE CITY during its golden age of prestige and prosperity under the Spanish Hapsburgs and Bourbons. 69 texts cover the history of the city and kingdom, contemporary travel guides, descriptions of the city's art, architecture and classical inheritance, its literature, music and theater.

Sixty-nine texts offer famed Neapolitan economists, legal thinkers and philosophers; religious thought, and the natural sciences.

The volume also includes brief biographies and chronologies. 60 illustrations, 3 maps, introduction, bibliography, index.

Santore, John  Modern Naples, 1799-1999

TRACES the “tragic centuries” from the collapse of the Parthenopean Republic to World War II and then as Naples begins its recovery from the depredations of Unification, war, urban corruption and the environmental degradation of Italy’s economic “miracle.”

229 documents offer narrative histories, travelers’ accounts and diaries; urban descriptions and analyses; letters; newspaper and magazine articles; interviews and surveys; oral histories statistical reports and legislation; political oratory; novels, poetry, song, and the arts.

Foreword, Preface, Introduction, Notes, Chronology, Bibliography, and Index. 168 illustrations, 3 maps.
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<td>THE PLAY’S TITLE refers to neither of the female “leads” but to things “typically Venetian,” specifically to the patrician, cosmopolitan yet dangerous sensuality that the word “Venetian” axiomatically evokes. Claiming to be an authentic slice of Venetian life is only one of the play’s many unusual features. A prose comedy written mostly in Venetian dialect and consisting of five very short acts, it has an unusual cast of four female to only two male characters and presents some of the most beautifully erotic scenes ever imagined on the Western stage. Translated by Carolyn Feleppa Balducci Introduction &amp; Notes by Martin W. Walsh</td>
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<td><strong>Cortigiana</strong></td>
<td>Aretino, Pietro</td>
<td>THIS IS THE EARLIER and racier version published in 1525. The name means “the way of courtiers” or “court affairs.” The action is about two foolish men seeking courtier status in the decadent and cynical Rome of the years just before the Sack, men led to social massacre by their knavish servants. It is an exposé of vanities by the most accomplished and daring satirist of the age of Pasquino. All along, Aretino indulges in a little settling of scores around his own experiences in the “sacred” city, while comparing the courtier to views advanced by Castiglione in his famous book.</td>
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PIETRO ARETINO'S 1533 PLAY, *Il Marescalco*, is in some ways a thoroughly conventional example of Italian Renaissance theatre.

**Aretino's comedy** recounts a practical joke played by the duke of Mantua on his stablemaster, who is led to believe that despite his own sexual orientation toward boys, he must take a wife in order to please his prince. This essay discusses a local historical subtext for the comedy's dark view of marriage and erotic self-determination, and suggests that *Il Marescalco* is as much about tensions between Pietro Aretino and Federico II Gonzaga as it is about marriage, courtiers, and princely power in the Italian courts of the sixteenth century.

— *Renaissance Studies.*

Edited and translated by Leonard G. Sbrocchi & J. Douglas Campbell

---

ARIOSTO'S FAMOUS CARNIVAL PLAY of 1509 for the Duke of Ferrara was one of the founding works of the Italian learned comedy tradition.

**It begins** in trickery as a student away from home in Ferrara disguises himself as a servant to be close to his beloved by working in her household. He then sets up his own lackey as himself, and encourages him to feign courtship to Polynesta, now pregnant, in order to ward off the courtship of a rich lawyer in the city, seeking a wife to get an heir.

Translated by George Gascoigne (1566)

Introduction by Donald Beecher, Edited by John Butler

---

ITALICA PRESS, INC. 99 Wall Street, Suite 650, New York, NY 10005

TEL: 917-371-0563, E-MAIL: orders@italicapress.com
The Near-Tragedy of false appearances and seemingly hopeless fidelity is ultimately resolved in a comedy of reunion.

Girolamo Bargagli (1537–86), the great Sienese humanist, wrote The Female Pilgrim in 1579, but the play was not performed until 1589 on the occasion of the marriage of Ferdinand I de’ Medici, grand-duke of Tuscany, with Christine de Lorraine, granddaughter of the former queen-mother of France, Catherine de’ Medici.

Six prominent Florentine composers contributed to the musical intermedi, or interludes, which included some of the most virtuosic vocal writing of the period. These have been performed more recently by several vocal ensembles.

Edited and translated by Bruno Ferraro

Beolco, Angelo

La Moschetta

Angelo Beolco (1502–1542) is generally known as Ruzzante, after the character he played on stage. “Writing largely in his native Paduan dialect, Beolco reflected the difficult lives of those living under the Venetian Republic during a period of great social upheaval and personal danger. Today, the racy plays of Paduan town and country life are considered among the most significant in Italian Renaissance theatre; and La Moschetta is recognized as his masterpiece….

The action of La Moschetta centres on three men and women: a foolish, bragging husband who is not aware of what is happening in his own house (Ruzzante), his licentious wife, a close friend of the couple who has been the wife’s lover and wishes to regain her affections, and a bullying soldier who desires the wife but underestimates the difficulties involved in achieving his goal.” — from the editors’ Introduction

Edited and translated by Antonio Franceschetti & Kenneth R. Bartlett
**Bernini, Gian Lorenzo**  
*The Impresario*

“PERHAPS THE LEAST KNOWN aspect of Gianlorenzo Bernini’s artistic endeavours is his work as a scenographer and playwright. His contributions to the Barberini court spectacles have been the subject of several recent studies, many of them dealing with the tricky problem of distinguishing the work of Bernini from that of his contemporaries. That he was one of the most admired impresarios of his day is a received idea, but the ephemerality of the medium has deprived modern critics of actual works for study. John Evelyn, following his trip to Rome in 1644, celebrated Bernini’s versatility in his *Diary*, stating that he gave a ‘Publique Opera ... where in he painted the scenes, cut the Statues, invented the Engines, composed the Musique, writ the Comedy and built the Theatre all himselfe.’” — Donald A. Beecher

Bernini’s only surviving play focuses on the theater as an intellectual game; full of insights worthy of Bernini’s genius.

Edited and translated by Donald S. Beecher & Massimo Ciavolella

---

**Bonarelli, Guidubaldo de**  
*Phyllis of Scyros*

**GUIDUBALDO BONARELLI**’S *Phyllis of Scyros (Filli di Sciro)* is one of the highpoints of Italian drama and helped to define the pastoral mode. This quasi-elegiac tragicomedy was first performed in 1605 in the new ducal theater at Ferrara.

*Phyllis* is a masterpiece of word-play, wit, wonderfully flowing verses, gentle musicality, parody and irony. It was also groundbreaking for its moral and psychological portrayal of a character seized by a furious double passion — one of them incestuous.

Edited & translated by Nicolas J. Perella.  
1st edition. 2nd printing.
Bontempelli, Massimo  Watching the Moon & Other Plays

MASSIMO BONTEMPELLI (1878–1960), poet, novelist, playwright and composer would become one of the literary giants of the 20th century. The father of magic realism in Italy, he was associated with the futurist avant-garde and then launched his own influential literary movement, Novecento. Editor and creator of various journals, he collaborated with some of the greatest writers of his day, from James Joyce to Luigi Pirandello.

Bontempelli was a prominent fascist intellectual and remained a controversial writer. In 1953, however, he was awarded the Strega Prize, Italy's most prestigious literary award.

Patricia Gaborik presents an extensive introduction on the thought and legacy of this figure and complete translations of three of his major plays: Watching the Moon (1916), Stormcloud (1935) and Cinderella (1942).

1st English translation. Introduction, notes, bibliography, illustrated.

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Bruno, Giordano  Candlebearer

EBULLIENT, LEWD, and excessive, provocative at every turn, Candelai brings up the rear of Italian Renaissance comedy, appearing as effectively the last great masterpiece of the genre. The play takes up the familiar figures and stock situations of the theatrical repertoire of the preceding century and develops them into the darkest and funniest of satires on the vanity of human wishes and the futility of misdirected desire.

The lustful lover, the sordid miser, the insufferable pedant all sink to new depths of foolishness as they pursue their selfish ends in the shadowy streets of Naples to ineluctably bring on their own complete destruction.

Edited and translated by Gino Moliterno

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The Scruffy Scoundrels

**THE SCRUFFY SCOUNDRELS** (*Gli Straccioni*) is a masterpiece of humanist playwriting. Caro wrote his play in 1543 and set it firmly in the streets of early modern Rome, making it both a social satire and an endorsement of the civic and legal reforms of the Farnese pope, Paul III. Drama imitates and helps construct life. In the end, the legal order imposed on the fictive Rome of the stage anticipates the new social order the pope intended for the marble, brick and mortar city.

Caro extends the range and variety of sophisticated farce, adapting contemporary stage conventions, based on the classical Roman plays of Plautus and Terence, to his acute observation of Roman life in the 1540s. The "scruffy scoundrels" genre meets Boccaccio’s farce and an elaborate love story borrowed from ancient Greek romance.

Edited and translated by Massimo Ciavolella & Donald Beecher

Introduction, bibliography, plot summary, notes.

---

The Horned Owl

**GIOVAN MARIA CECCHI** (1517–87) was the most prolific and popular of sixteenth-century Florentine dramatists. His best-known play, *L'Assiuolo* (*The Horned Owl*), brings to the stage the amorous adventure of two students at the University of Pisa who fall in love with the same married woman.

Through a servant’s ruse they both succeed in gratifying their senses and in establishing a love affair that will see them through their undergraduate career.

Edited and translated by Konrad Eisenbichler
Cecchi, Giovan Maria  

**The Slave Girl**

A FATHER AND SON become rivals for the love of a beautiful slave girl whom the father abducts and hides out with a neighbor until the neighbor’s wife comes home.

The play highlights how 16th-century playwrights reveled in the challenge to distinguish themselves from their contemporaries and from the Latin models by creating (and then resolving) extremely complicated schemes, by introducing polemical or topical arguments, and by privileging a very entertaining and enjoyable sequel of events and repartees.

Edited and translated by Bruno Ferraro

---

Della Porta, Giambattista  

**The Sister**

THE SISTER turns around the age-old crisis of incest. There are two sets of lovers, greedy domineering fathers, a mother and daughter abducted by the Turks, and sudden reappearances that alter fortunes.

The play is simultaneously punctuated by the compulsive antics of a braggart soldier and a parasite glutton. The playwright achieves a brilliant recombination of these familiar characters, while making a clever contribution to the entire debate over the nature and potential of the erudite theater, by then 80 years after the inaugural plays of the genre had appeared.

Translated with introduction and notes by Donald Beecher and Bruno Ferraro
**Intronati of Siena**  The Deceived

A FATHER DECIDES to marry his young daughter to an old man. His daughter escapes from a convent, disguises herself as a young boy and becomes the handsome servant to the man she’s in love with. By happy fortune and mistaken identity, her brother comes to the rescue of his beleaguered sister. But not before a comic Renaissance exploration of gender identity, cross-dressing, and paternal assertions leaves the audience witnessing numerous deceptions and a stage full of deceived, from pedants and servants to tavern keepers and nursemaids.

While the action takes place in Modena, the real scene is Siena where the play was staged in 1531/1532 in the wake of the Sack of Rome of 1527. In the shadow of this crisis, the Academy of the Intronati produced The Deceived (Gl’Ingannati) for the Sienese Carnival.

This play inspired several more Renaissance works and is the ultimate source for Shakespeare’s Twelfth Night.

Translated and edited by Donald Beecher & Massimo Ciavolella.

**Leone De’ Sommi, Ebreo**  The Three Sisters

THE JEWISH PLAYWRIGHT Leone de’ Sommi (c.1525–c.1590) was a resident of Mantua and wrote most of his poetic dramas in Italian in the service of the Gonzaga dukes. His only surviving works are a treatise of stage design, an Italian pastoral, a poetic defense of women and a Hebrew play, A Comedy of Betrothal.

Borrowing from Publio Filippo Mantovani’s Formicone of 1503 and Machiavelli’s La Mandragola of 1519, Le tre sorelle “is not only a tale of three sisters, but three complete fables simultaneously related in a way that permits a sufficient leakage from plot to plot to allow for a coordination of crises and resolutions and a three-in-one denouement. That strategy of design was born from the idea of the play. More openly than ever before, the play is a witty contrivance of the ingenious maker, a practical manipulation of the resources of the theatre to accommodate a plot which is, itself, designed to test those resources in the extreme....” — from the Introduction

Edited and translated by Donald Beecher & Massimo Ciavolella
### Pirandello, Luigi

**Henry IV**

MARY ANN WITT AND MARTHA WITT return to Pirandello with yet a bigger challenge: translating the complex play *Henry IV* and placing it next to *The License*, a much less performed work. The insightful and original introduction well supports this coupling, which is based on the theme of madness, so central in Pirandello's production. An absolute must read for understanding Pirandello's work.

— Daniela Bini, University of Texas, Austin

At once elegant and absorbing, subversive and vibrant, this superb translation of Pirandello's story of the bankruptcy of reason and of the seemingly pointlessness of life, is truly one ripping good read. Catching the humor of a desperately moving journey of self-invention and unpredictability, the translators skillfully succeed in bringing out Pirandello's bleak and yet life-affirming creation of alternative worlds...

— Valeria Finucci, Duke University


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### Pirandello, Luigi

**Six Characters in Search of an Author**

PRESENTED HERE for the first time together, and many for the first time in English, are the writings that formed the genesis of *Six Characters in Search of an Author*, along with a new translation of the theater masterpiece itself by Martha Witt and Mary Ann Frese Witt.

The interaction between characters demanding to “live” in writing and an author who rejects them would be developed in Pirandello’s 1911 story “The Tragedy of a Character.” In 1925, Pirandello conceived the idea of writing a novel about an author who rejects the characters who come to him begging to be put into a novel, and in a July 1917 letter to his son, he gives the novel a title: *Sei personaggi in cerca d’autore: Romanzo da fare (Six Characters in Search of an Author: A Novel to Be Made)*. In this volume Martha Witt and Mary Ann Frese Witt provide all these materials for a complete appreciation of this masterwork.


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Tasso, Torquato

Aminta

THE MOST FAMOUS pastoral play ever, this story of satyrs and nymphs, shepherds and lovers is set in the ideal forest, far from the world of urban sophistication and decadence.

Aminta spawned over 200 plays by 1700 in Italy and many others in France and Spain. It also inspired Shakespeare’s As You Like It, Twelfth Night, and A Midsummer Night’s Dream.

Translated and edited by Charles Jernigan & Irene Marchegiani Jones

Includes the original woodcuts of the 1589 Aldine edition. Introduction, notes, bibliography. 2nd printing.

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Download Complete 978-1-59910- 160-6 214 pp. 0.00 lb. $10.00 £8.00 €9.00 Pub. Date: 11/30/2000

JSTOR 978-1-59910- 1606 214 pp. 0.00 lb. $25.50 £20.00 €23.00 Pub. Date: 11/30/2000

Kindle Edition Kindle B004QTOH12 214 pp. 0.00 lb. $9.99 £8.00 €9.00 Pub. Date: 11/30/2000
**Modern Italian Fiction**

**Atzeni, Sergio**  **Bakunin’s Son**

**WHO WAS** Tullio Saba: anarchist, womanizer, unscrupulous businessman, rich dilettante at politics and life? Or a committed friend, heroic antifascist, a simple and honest man who inspired the loyalty of the men and the passion of the women who knew him?

**One of Italy’s young generation** of writers, treats the reader to a series of interviews that reconstruct a colorful and complex life through the eyes of those who have shared it.

Translated from the Italian by John H. Rugman

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**Barron & Re**  **Italian Environmental Literature**

**THIS VOLUME** brings together, for the first time — in Italy or for an English-speaking audience — a collection of over 40 authors from the deep and broad tradition of Italian environmental writing.

**Poetry and prose**, the essay, the political and economic tract, and the new visual arts are all represented in this collection.

Foreword by John Elder.
Preface by Rebecca West.

Literature, Environmental Studies.
1st printing.

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**Bompiani, Ginevra**  *The Great Bear*

A YOUNG WOMAN deals with home and family as well as with lovers and friends, all the while sorting out her childhood memories of the mythic “great bear” of her summer-camp days.

Bompiani has been compared to Calvino and share a style that combines philosophical intent with a “Mythical Realism” that uses fairy-tale and mythical tropes to express the discrepancies in everyday reality. Here the old gods of the sky can teach us how much our world is haunted by a total absence of spirit.

Translated by Brian Kern & Sergio Parussa. Introduction by Sergio Parussa. Afterword by Blossom S. Kirschenbaum

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**Bonaviri, Giuseppe**  *Dolcissimo*

PHYSICIAN ARIETE returns to his Sicilian birthplace to investigate the mysterious disappearance of its villagers. There he and the psycho-ethnologist Mario Sinus discover a magic world of archaic gods, rituals, and beliefs that may provide redemption from the destructive forces of modern life.

Bonaviri’s mixture of magic realism, a pre-modern “scientific” learning, and a deep ecological awareness make this novel a fascinating and original experiment.

Translated by Umberto Mariani

2nd printing.

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Corti, Maria | Otranto

**ONE OF ITALY’S LEADING WRITERS** recounts the sack of Otranto by the Turks in 1480. Like the film *Rashomon* or Robert Browning’s *The Ring and the Book*, this novel relates the events in overlapping tales told by survivors and victims.

**As Otranto** weaves its web of memories, it also focuses on the beauty of everyday life: the essence of place - the fragrance of oleander, the feel of new linen and old wood, the sky, sea and wind, lovers and friends.

**Corti’s style** is riveting, her eye for her eye for detail compelling.

First English translation by Jessie Bright, of *L’Ora di tutti*

2nd printing.

---

Deledda, Grazia | Cosima

**THIS ITALIAN CLASSIC** is based on Deledda’s own life and tells the story of an aspiring young writer growing up in Nuoro, Sardinia during the last decades of the nineteenth century when formal education for women was rare and literary careers unheard of. It also reads like a charming fable with details of family life, rural traditions and wild bandits, and it is full of tender memories.

**Deledda was the second woman** and second Italian to win the Nobel Prize for Literature.

First English translation by Martha King

3rd printing.
## Deledda, Grazia

**Reeds in the Wind**

THE RUGGED LANDSCAPE of Baronia on Sardinia sets the scene. This novel of crime, guilt and retribution tells the story of the Pintor sisters from a family of noble landowners now in decline, their nephew Giacinto, and their servant Efix, who is trying to make up for a mysterious sin committed years before.

The raging Mediterranean storms around, below, and inside them, the jagged mountains, the murmuring forests, and the gushing springs form a Greek chorus of witness to the tragic drama of this unforgiving land.

First English translation of *Canne al vento* by Martha King.  
Introduction by Dolores Turchi.  
2nd printing.

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## Ferrante, Elena

**Delia’s Elevator**

FROM THE 2004 ANTHOLOGY, *After the War*, comes this first English translation of any of the works of Elena Ferrante, the author of *My Brilliant Friend*, the famed “Neapolitan novels.”

“Delia’s Elevator,” Ferrante’s short story translated by Adria Frizzi, offers early and important insights into both the author and the subject matter of the Neapolitan novels.

Like Lenù, the narrator of *My Brilliant Friend*, the protagonist of “Delia’s Elevator” is a woman whose memories and connections to her Neapolitan family and friends both define her as a writer and exclude her from her past life.

But, like the Neapolitan novels, “Delia’s Elevator” is as much about how writing and language define us as it is about the cities in which we live or the human connections that we make or break.

First English translation.

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**King, Martha**

### After the War

AN ENTIRELY NEW RANGE of subjects displaces the autobiographical and memory writing of earlier years. This younger generation deals more openly with sexual themes and shows a willingness to take on heretofore unmentionable topics. They describe abuse, mental illness, the body and erotic relationships with a new frankness.

**These post-war writers** treat the realities of modernity — apartment living, the television, pop music and the internet, the Americanization of the culture and the language — as the tangible background of their fictions, often with cutting satire or subversive wit.

22 authors, 12 translators.

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### New Italian Women

TWENTY-FOUR STORIES by 17 Italian women celebrates a high level of accomplishment that draws on a tradition of Italian women’s literature but also marks a new and exciting vitality in Italian fiction.

**Writing of** various experiences and from different regions, these women all create with an ease born of confidence in their art. They exhibit a control, an emotional detachment, that allows the deep irony of their invented world to play below the surface. They have a succinctness, a skill in limiting, that reveals more than layers of detail possibly could. These women share a talent for contriving psychological insights that surprise and touch the reader.

**Now in its fifth printing**, this collection has become a classic.

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Malerba, Luigi  Roman Ghosts

A NOVEL WITHIN A NOVEL, a meta-fiction of exchange between the narratives of its two characters — the loosely married couple Giano and Clarissa — this book is direct, humorous, and full of surprises. It captures a microcosm of modern Rome, a world deceptively calm and only apparently in order.

As the characters traverse Piazza Navona, the Pantheon and the historic center, Malerba exposes the crises that threaten to tear them and us apart: from climate change to the absence of faith or the security of family, from an obsession with casual sex, to the worship of a hyper-technological modernity. Malerba also criss-crosses the porous boundary between fiction and reality.

What it would take to restore their marriage — and their narratives — to their “imperfect balance” might be nothing less than an “architectural” re-ordering of superhuman capacities.

Translated by Miriam Aloisio and Michael Subialka, with an introduction by Rebecca West.

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Maraini, Dacia  Woman at War

WOMAN AT WAR is a foundational text of Italian feminist literature. It takes the form of a diary, tracing a young woman’s growing self-awareness. Beginning as a passively absent narrator, Vannina encounters a fascinating array of characters during the holiday she takes on an island in the Bay of Naples. Back in Rome, she rejects her marriage and moves toward complete, if difficult, independence.

Maraini’s writing is superb. Its warm and sensual style gives life to details: the food of the Mediterranean, the smell of its herbs, the acts of making coffee and making love.

First English translation by Mara Benetti & Elspeth Spottiswood

4th printing.

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Messina, Annie  The Myrtle & the Rose

FEARING THE UPROAR this novel would cause in Italy, in 1981 Messina took the pseudonym Gamîla Ghâli, leaving it to her friend, Leonardo Sciascia, to introduce Ghâli to the reading public. Annie Messina brings her Sicilian heritage and her years of living in Egypt to bear on this orientalizing fiction.

Placing Messina alongside Marguerite Yourcenar, Mary Renault and Mari Mori. Le Monde describes this novel as one "long variation on the theme [each man kills the thing he loves], presented as a fable.... We find in this little marvel, by turns, the abstract and conceptual tone of a moralist and the provocative fantasy of a sly storyteller."

First English translation by Jessie Bright.

2nd printing

Palazzeschi, Aldo  Man of Smoke

PALAZZESCHI’S experimental anti-novel, was first published in 1911 as part of the Italian Futurist movement. It is now recognized as one of the most original creations of early 20th-century fiction.

Perelà is literally a “man of smoke.” His popular rise and disgraceful fall make for an often hilarious and sometimes nightmarish social satire. It offers an existential vision that stands besides those of Pirandello, Svevo, Calvino, or Musil.

First English translation of Il Codice di Perelà.
Introduction by Nicolas J. Perella & Ruggero Stefanini

2nd printing.
Pratolini, Vasco  Family Chronicle

**FAMILY CHRONICLE** tells the story of two brothers: one leads a life of privilege, while the other survives as a struggling writer. Pratolini’s brilliant prose reveals the depth of spiritual strength in these two men as they draw together once again and develop bonds of love and trust for one another. *Family Chronicle (Cronaca familiare)* has been critically and popularly recognized as among the most important Italian novels of the twentieth century.

**Vasco Pratolini**, one of Italy’s leading neo-realist novelists and screen writers, frames his tale against the backdrop of the urban poor of Florence, the rise of Fascism, and the disastrous effects of war.

First English translation by Martha King.

3rd, revised printing.

Sarsini, Monica  Eruptions

**ERUPTIONS** is a collection of short fiction by Monica Sarsini, a contemporary writer and multimedia artist from Florence. It comprises selected translations from two of her works, *Crepacuore*, her 1985 work on colors, and *Crepapelle*, her 1988 reflections on the senses. All of these pieces are sensual explorations in Sarsini’s experimental, yet concrete narrative style.

**Sarsini’s writing** on color was the basis for a series of short narrative pieces that appeared in *New Italian Women*, introducing Sarsini to American readers, and most recently in *After the War: A Collection of Short Fiction by Post-War Italian Women*.

Translated by Maryann De Julio

2nd printing.
IN THE SUMMER OF 1944 a Cossack army complete with its dependents — women, children, and the aged, along with horses, camels, tents, and icons — descended on Friuli. In exchange for supporting them against the Red Army, the Germans had promised this region in mountainous, northeastern Italy as a new homeland. But then the Germans abandoned both the invading Cossacks and the native Friulans to their terrible fates.

Beneath the nightly bombings of the Flying Fortresses and between the retreating Germans and the advancing Allies, townspeople, partisans and Cossacks are caught in an ominous web.

First English translation by Jessie Bright of L’Armata dei fiumi perduti

2nd printing.

---

IN THIS MODERN RETELLING of the Parsival legend, the throne belongs to the storyteller who keeps the community alive through the magic of myth and narrative. Only occasionally, by some hand of fate, does the outsider find and then refind the house of the throne as a stage in his own quest for meaning and love.

Winner of the Premio Campiello when it was published, The Wooden Throne has gone through nearly 20 printings since and is now considered a 20th-century Italian masterpiece. It has been translated into French, Spanish and Slavic.

First English translation by Jessie Bright.

2nd printing.
### Verasani, Grazia  Quo Vadis, Baby?

**FOR THE FIRST TIME IN ENGLISH** we present Grazia Verasani’s *Quo Vadis, Baby?* translated from the Italian, with an introduction, by Taylor Corse and Juliann Vitullo. Already a cult classic in Italy, with five sequels so far, a film by Gabriele Salvatores, and a TV mini-series on Sky, this novel introduces English readers to Private Detective Giorgia Cantini.

**Brutally honest,** she smokes and drinks too much, exercises too little, eats on the run, and — the cardinal sin for Italian women — is a messy housekeeper. Even worse, she turns her detection skills onto the secret of her own sister’s mysterious death. Was it a suicide, or something more sinister and closer to home?

“The delicious novel is a genre all its own — Italian neorealism meets feminist noir. I can’t wait for more Verasani in English.”
— Sara Paretsky

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### Verga, Giovanni  Sparrow

**SET IN** and around Catania, Sicily, on the verge of the Italian Risorgimento, *Sparrow*, first published as *Storia di una capinera* in 1870, tells the story of Maria, the daughter of a low-level bureaucrat, forced into the convent by economic and social forces. After a brief — and almost imaginary — flirtation with the son of neighbors, Maria is sent back into the convent, there to go from disappointed love, to broken health, madness and death.

**Verga creates** a tour-de-force of emotional intensity that represents one of the late flowerings of the Romantic movement and opens the door to the Realism of the late nineteenth century.

Translated by Lucy Gordan & Frances Frenaye. 2nd printing.

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WHEN TERRORIST BOMBS explode in a bank in Milan on December 12, 1969 they raise the curtain on a cast of unlikely players.

This satire of Italian social and political contrasts uses a wry wit and keen sense of detail to ask what, ultimately, is more real: the images of distant conflicts, allegiances and celebrities that flicker on and off the TV screen? Or the loves, memories, and loyalties of a single lifetime?

First English translation, by Peter N. Pedroni, of Il sipario ducale. 2nd printing.
Poetry in Translation

Blum & Trubowitz  Contemporary Italian Women Poets

**THIS COLLECTION** introduces English-reading audiences to the diversity of contemporary women’s poetry in Italy during the past five decades.

**It includes** twenty-five authors whose work has been published since World War II: poets from different generations and regions, some with international acclaim, others known primarily to those within women’s literary circles.

Introduction, notes on the poets, bibliography & index of first lines.

**Dual-Language Poetry.**
Edited by Cinzia Sartini Blum & Lara Trubowitz. 2nd printing.

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**Carson, Thomas  Barbarossa in Italy**

**BARBAROSSA IN ITALY** presents a concise and modern verse translation of the *Carmen de gestis Frederici I imperatoris in Lombardia* describing the conflict leading up Frederick I Hohenstaufen’s destruction of Milan in 1162. The issues, personalities, and events that led up to this catastrophe are the subjects of this unfinished verse epic.

The “Bergamo Master” shows a respect for his classical antecedents while staying faithful to the modes and personalities of his age.

First English translation by Thomas Carson.

Illustrated, map, introduction, notes, bibliography. 2nd printing.
GUIDO CAVALCANTI (c.1250–1300) of Florence was one of the first to create a new style of poetry, the dolce stil nuovo, that was to inspire Dante. Cavalcanti’s poetry sings of relationship and the metaphors of love that transcend the sexual and the romantic.

Cirigliano breaks with Rossetti’s and Pound’s translations in offering the contemporary reader the full passion of this master in a verse that is elegant and direct.

**Dual-Language Poetry.**
A New Translation by Marc Cirigliano.
Introduction, notes, and first-line index. 2nd printing.

**ELYE OF SAINT-GILLES** tells the story of Elye — the son of Count Julien of Saint-Gilles, a vassal of William of Orange — and of his exploits during his youth and early knighthood. It is part of the William of Orange cycle, whose historical kernel is linked to events of the First and Fourth Crusades and the Reconquest of Spain.

First English translation of the Old French chanson de geste. Includes a new critical edition, facing the English text. This work encapsulates many of the standard elements of the French chanson de geste and provides an excellent example of the virtues of this literary form for entertainment and instruction.

**Dual-Language Poetry.**
Translated & edited by A. Richard Hartman and Sandra C. Malicote.
THIS CHANSON DE GESTE records the exploits of the young knight, Aiol, as he
reclaims by word and deed his father’s and mother’s unjustly stolen heritage. He gains
the love of a Saracen princess who converts when she is convinced of the truth of the
Christian god by Aiol’s warrior’s prowess. He then aids the French King Louis in
ending a debilitating war led by rebellious vassals and (in an allusion to the Fourth
Crusade) helps Emperor Grasien, the king of Venice, to end his own war against an
enemy to the East. Aiol’s deeds ultimately bring justice to France.

But the poem is far more than the tale itself. Aiol, like many other crusading and
romance epics, artfully recreates both the Christian culture of the West and the Islamic
culture of the Levant.

Modern edition and first English translation by Sandra C. Malicote & A.
Richard Hartman.

Dual-Language Poetry. Introduction, notes, bibliography, and all 11 illustrations
from the original Paris MS.

ADA NEGRI had a tormented love affair with a man whose life was cut short by
premature death. She translated this experience into Il libro di Mara/The Book of
Mara (1919), one long poem arising from a woman’s most intimate place as if in a
visceral scream — a most passionate expression of love, loss and redemption. Written
with unusual frankness, it is considered a high point of Negri’s poetic work.

The Book of Mara demonstrates the originality of her verse, which opens up to a
more personal dimension — almost prose-like. Her verse is impressionistic, almost
mystical, spanned with bristling lyrics, sudden igniting bursts and visionary flashes.

Dual-Language Poetry.
Translated and introduced by Maria A. Costantini.
**Negri, Ada**

**Songs of the Island**

**ADA NEGRI’S LYRICS OF CAPRI,** full of sun, blueness and the perfume of oriental roses, are like a seashell: magical, polyphonic in their infinite melodiousness. Dedicated to the memory of Cesare Sarfatti, husband of Negri’s best friend and fellow-writer Margherita Sarfatti, and that of their war-hero son Roberto Sarfatti, *I Canti’s* poems represent a sort of parenthesis in Negri’s work.

They are the result of the blinding light of the island, the ardor of a holiday both physical and spiritual. In the words of one critic, they embody “the magic of the tangible and the flashes of invisible reality,” and symbolize the poet’s hour of quiet and reflection on her path thus far.

**Dual-Language Poetry.**
Translated and introduced by Maria A. Costantini.

**NEWTH, MICHAEL A.H.**

**Aymeri of Narbonne**

**EPIC SIEGE AND BATTLE,** betrayal, and acts of individual heroism evoke all the elements of the great age of French *chanson de geste* epitomized in the *Song of Roland.* But *Aymeri of Narbonne* takes a step toward the Romance, with a second plot that is no less important than great battles and Christian-Moslem conflict.

Newth’s first English translation employs a strict but natural verse. His introduction gives the tale its historical context and offers a solid review of its antecedents, authorship, genre and poetics. Newth addresses the Crusade and Christian-Moslem relations, the “other” in medieval literature, gender roles and the continuing relevance of the *chansons.*
Newth, Michael A.H.  

**Fierabras and Floripas**

*FIERABRAS AND FLORIPAS* tells the tale of two Saracen siblings who join forces with Charlemagne and his Peers. It was the most popular French epic tale in medieval England, not excluding the *Song of Roland*. Its expansive narrative explores both the limits of epic battle description and the usefulness of allegory to explore moral and spiritual issues.

*Illustrated* with 13 original drawings from the Hannover, MS IV-578. Glossary of medieval terms, select bibliography, extracts from the work and its literary afterlife.


16 illustrations, glossary, bibliography.

**Click**: [http://www.italicapress.com/index329.html](http://www.italicapress.com/index329.html)

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Newth, Michael A.H.  

**The Song of Roland**

*Michael Newth*'s new verse translation — the first in English for over fifty years to preserve the full poetic diction of the medieval composition — recaptures the form, feel and flow of the original work in performance by restoring the genre's “verbal music” to the *Song of Roland*.

*Newth’s introduction* traces the extant work’s origins, examines its artistic achievements and summarizes its enormous influence on the social and artistic consciousness of medieval France and beyond. His text is followed by a glossary of medieval terms used in the translation and suggestions for further reading about the Roland phenomenon and its surviving one hundred or so fellow *chansons de geste*.

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Newth, Michael A.H.  The Song of Roland Performance Edition

MICHAEL NEWTH’S new verse translation — the first in English for over fifty years to preserve the full poetic diction of the medieval composition — recaptures the form, feel and flow of the original work in performance by restoring the genre’s “verbal music” to the Song of Roland.

Newth’s introduction traces the extant work’s origins, examines its artistic achievements and summarizes its enormous influence on the social and artistic consciousness of medieval France and beyond. His text is followed by a glossary of medieval terms used in the translation and suggestions for further reading about the Roland phenomenon and its surviving one hundred or so fellow chansons de geste.

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Kindle Edition  Kindle B006Y3JoW6  162 pp.  0.00 lb.  $9.99  £8.00  €9.00 Pub. Date: 9/15/2011

Pirandello, Luigi  Selected Poems

LUIGI PIRANDELLO’S POETRY reflected modernism and relativism, the tension between faith and science and the place of the individual in a world devoid of coherence. He writes movingly of nature — silent, indifferent, unconscious, enduring — as the very antithesis of chaotic human activity.

His style might seem traditional — more traditional than would be expected of an author whose work for theater surpassed mere innovation — and while his forms might be conservative, his ideas matched the spirit of his age.

This edition presents for the first time in English translation a selection of work from the entire range of Pirandello’s poetic output. George Hochfield offers a sensitive and wise interpretation of that poetry.


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Hardcover  978-1-59910- 320-4  256 pp.  1.00 lb.  $60.00  £47.00  €54.00 Pub. Date: 10/1/2016
Kindle Edition  Kindle B01MoVRH8V  256 pp.  0.00 lb.  $30.00  £23.00  €27.00 Pub. Date: 10/1/2016
Paperback  978-1-59910- 321-1  256 pp.  0.69 lb.  $30.00  £23.00  €27.00 Pub. Date: 10/1/2016
GASPARA STAMPA (1523–54) is regarded by many as the greatest Italian woman poet of any age. A highly skilled musician, she produced some of the most musical poetry in Italian. Her sonnets of unrequited love speak in a language of honest passion and profound loss. They look forward to the women writers of the 19th and 20th centuries.

This first Italian-English edition includes an introduction, a note on the translation, notes to the poems, a bibliography, and a first-line index.

Dual-Language Poetry.
Edited & translated by Laura Anna Stortoni & Mary Prentice Lillie. 4th printing.

Stortoni, Laura, ed. Women Poets of the Italian Renaissance

THIS COLLECTION presents the rich flowering of women’s poetry during the Italian Renaissance: from the love lyrics of famous courtly ladies of Venice and Rome to the deeply moral and spiritual poets of the age.

It includes biographies of 19 poets and over 80 selected poems in the original Italian with facing English verse translation.

Dual-Language Poetry.
Introduction, biographies, notes, bibliographies, first-line index.

TORQUATO TASSO composed his first epic poem, *Rinaldo*, at the age of eighteen. It combines romantic epic — a form popularized by Italian masters like Boiardo and Ariosto — with the classical influences from Virgil and Aristotle.

*Rinaldo* enters a world of jousts and maidens, love and magic spells, hidden enemies and secret friends, disastrous shipwrecks, enchanted castles and unexpected meetings.

*Tasso's work* offers all the best elements of Renaissance tales of noble fortunes gone wrong and righted. Max Wickert's introduction opens the reader to the literary scene of mid-cinquecento Italy: a complex world of competition, jealousy and innovation.

“Max Wickert’s magnificent translation — the first in ottava rima verse — finally allows the *Rinaldo* to take its place in the English-speaking world alongside Boiardo’s *Orlando Innamorato*, Ariosto’s *Orlando Furioso*, and Tasso’s own *Gerusalemme Liberata*. First-time readers will be surprised and delighted by this account of young Rinaldo’s romance adventures under the sway of love and desire for glory...” — Jo Ann Cavallo, Columbia University.
Studies in Art & History

Barolini, Helen  Aldus & His Dream Book

A TRIBUTE to the life and work of the pioneering scholar-publisher, Aldus Manutius (1449/50–1515).

Helen Barolini’s text discusses Aldus, his education, his publishing vision, his typographic innovations, and his famous Venetian press.

Reproduces all the illustrations, and many of the full spreads, from the Aldine press edition of Francesco Colonna's Hypnerotomachia Poliphili. It is certain to appeal to the historian, bibliophile, art historian, designer for its psychologically rich and emblematic illustrations.

3rd, revised printing, updated Bibliography.

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Coonin, Arnold Victor  A Scarlet Renaissance

TWELVE ESSAYS by former doctoral students honor the achievements of Sarah Blake McHam as a teacher, mentor and scholar. Topics cover a wide range of Italian art, ranging from the trecento to the early seventeenth century, including work in various media, especially Renaissance sculpture.

These works share McHam’s methodology of applying interdisciplinary evidence to rigorously understand the role art plays within its culture.

117 illustrations. Preface, introduction, notes and bibliography; index.

Art History, cultural history.

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Lavin, Marilyn  Rome Italy Renaissance

**TWELVE ESSAYS** on the art history of Rome, Italy, and the Renaissance by the students of Irving Lavin on the occasion of his sixtieth birthday. This is the paperback edition of IL60.

**Contributors include** Arthur R. Blumenthal, John R. Clarke, Nicola Courtright, Gail Feigenbaum, Jack Freiberg, Alexandra Herz, Edith W. Kirsch, Marilyn Aronberg Lavin, David A. Levine, Sarah Blake McHam, Michael P. Mezzatesta, Steven F. Ostrow, and Marie Spiro.

**Edited by** Marilyn Aronberg Lavin.

114 illustrations, bibliography of Irving Lavin’s works, index.

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Levine & Freiberg  Medieval Renaissance Baroque

**THIS VOLUME** celebrates this renowned scholar’s breakthrough achievements in both the print and digital realms of art and cultural history. Fifteen friends and colleagues present tributes and essays that reflect every facet of Lavin’s brilliant career.

**Tribute presenters include** Ellen Burstyn, Langdon Hammer, Phyllis Lambert, and James Marrow.

**Contributors include** Kirk Alexander, Horst Bredekamp, Nicola Courtright, David Freedberg, Jack Freiberg, Marc Fumaroli, David A. Levine, Daniel T. Michaels, Elizabeth Pilliod, Debra Pincus, and Gary Schwartz.

79 illustrations, bibliography of Marilyn Lavin’s works, index.

**Edited by** David A. Levine and Jack Freiberg
**McIver & Stollhans**  
**Patronage, Gender & the Arts**

**THE SIXTEEN ARTICLES** in this volume celebrate the work and legacy of Carolyn Valone, professor of Art History, teacher, mentor and friend to many. Valone’s publications on “matrons as patrons” and “pie donne” became influential, groundbreaking work in the 1990s. Her continuing research on women as patrons of art and architecture has pioneered a methodological approach that many scholars have followed.

**Edited by** Katherine A. McIver and Cynthia Stollhans

53 color and b&w illustrations. Bibliography of Carolyn Valone’s Works, index.

Art History, cultural history, urban studies.

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**Monfasani & Musto**  
**Renaissance Society & Culture**

**TWENTY-ONE ESSAYS** on the social and cultural history of Renaissance Europe.


8 illustrations, index.

**Edited by** John Monfasani and Ronald G. Musto

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**Hardcover**  978-1-59910-306-8  376 pp.  2.00 lb.  $100.00  £78.00  €90.00  Pub. Date: 9/1/2015

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**Download Chapter**  978-0-934977-00-07  334 pp.  0.00 lb.  $5.00  £4.00  €5.00  Pub. Date: 4/1/2005

**JSTOR**  978-0-934977-3686  334 pp.  0.00 lb.  $60.00  £47.00  €54.00  Pub. Date: 4/1/2005

**Paperback**  978-0-934977-34-0  334 pp.  1.13 lb.  $30.00  £23.00  €27.00  Pub. Date: 2/1/2004
Monfasani, John  Kristeller Reconsidered

**THE GREATEST RENAISSANCE SCHOLAR** of the great generation of émigrés to America that included Baron, Panofsky and Krautheimer, Paul Oskar Kristeller (1905–99) revolutionized Renaissance studies and significantly influenced three generations of students, scholars, and general readers through his teaching, lecturing, research and writing.

**Sixteen leading scholars** examine Kristeller’s life and thought to uncover the relationship between the man and the historical and philosophical movement he defined. This collection offers fresh insights at a time when the humanist tradition itself and its influence on American culture is at a crucial turning point.

**Edited by** John Monfasani.

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Selig & Sears  The Verbal & the Visual

**TWELVE ESSAYS** on the intersection of visual and print culture in early-modern Europe.

**Authors include** Frank Baron, Jan Bialostocki, Virginia W. Callahan, Thomas DaCosta Kaufmann, Lubomír Konecny, Carl Nordenfalk, Martin Ostwald, Charles Parkhurst, Elizabeth Sears, Karl-Ludwig Selig, Egon Verheyen, and Michael Vickers.

47 illustrations, index.

**Edited by** Karl-Ludwig Selig and Elizabeth Sears
Selig & Somerville  Florilegium Columbianum

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The landscape it seeks to narrate stands not alone, as an independent and integral creation, but as an installation within a more enduring environment in much the same way that temporary “ambient architecture” — the architecture of the stage set, the showroom and the festival — stands within the framework of building and city.

*Acknowledgments*, prologue, notes, bibliography and index. 78 color and black & white illustrations.

Art history, aesthetics, cultural studies, landscape studies.

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