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A “ marvelously amusing ” political fable in which part of the European continent breaks off and drifts away on its own (Publishers Weekly, starred review). A Nobel Prize winner who has been called “ the Garc í a M á rquez of Portugal ” (New Statesman) chronicles world events on a human scale in this exhilarating allegorical novel. One day, quite inexplicably, the Iberian Peninsula simply breaks free from the European continent and begins to drift as if it were a sort of stone raft. Panic ensues as residents and tourists attempt to escape, while crowds gather on cliffs to watch the newly formed island sail off into the sea. Meanwhile, five people on the island are drawn together—first by a string of surreal events and then by love. Taking to the road to explore the limits of their now finite land, they find themselves adrift in a world made new by this radical shift in perspective. As bureaucrats ponder what to do about their unusual predicament, the intertwined lives of these five strangers are clarified and forever changed by a physical, spiritual, and sexual voyage to an unknown destination. At once an epic adventure and a profound fable about the state of the European project, *The Stone Raft* is a “ hauntingly lyrical narrative with political, social, and moral underpinnings ” (Booklist) that “ may be Saramago ’ s finest work ” (Los Angeles Times). Translated from the Portuguese by Giovanni Pontiero

The worldwide bestselling novel about the murky world of media politics, conspiracy, and murder from the acclaimed author of *The Name of the Rose* and *The Prague Cemetery* ¶ #1 bestseller in Italy ¶ 1945, Lake Como. Mussolini and his mistress are captured and shot by local partisans. The precise circumstances of Il Duce ’ s death remain controversial. 1992, Milan. Colonna, a depressed hack writer, is offered a fee he can ’ t resist to ghostwrite a book. His subject: a fledgling newspaper, which happens to be financed by a powerful media magnate. As Colonna gets to know the team, he learns of the editor ’ s paranoid theory that Mussolini ’ s corpse was a body double and part of a wider Fascist plot. It ’ s the scoop the newspaper desperately needs. The evidence? He ’ s working on it. It ’ s all there: media hoaxes, Mafiosi, the CIA, the Pentagon, blackmail, love, gossip, murder—and clash of forces that have shaped Italy since World War II, from Mussolini to Berlusconi, that will keep readers turning the pages as the novel ’ s thrilling plot unfolds.

"What is Dance? What is Theatre? What is the boundary between enacting a character and narrating a story? When does movement become tinted with meaning? And when does beauty shine alone as if with no object? These universal aesthetic questions find a theoretically vibrant and historically informed set of replies in the oeuvre of the eleventh-century Kashmirian author Abhinavagupta. The present book offers the first critical edition, translation, and study of a crucial and lesser known passage of his commentary on the *Nāṭyaśāstra*, the seminal work of Sanskrit dramaturgy. The nature of dramatic acting and the mimetic power of dance, emotions, and beauty all play a role in Abhinavagupta's thorough investigation of performance aesthetics, now presented to the modern reader"--

In this unique study, Serena Ferrara examines the revolutionary impact of the Steadicam on filmmaking. The Steadicam has freed-up the camera operator to follow a film's movement, wherever it is happening. Serena Ferrara explains the principles by which the Steadicam is operated and the impact it has on filmmaking, including the

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effects it can produce on screen, on a film's narrative, on its audience, and on the director's creativity. Also featured are interviews with movie industry professionals, in which a variety of views of the Steadicam are presented in an open discussion. Interviewees include: Garrett Brown Giuseppe Rotunno John Carpenter Mario Orfini Larry McConkey Nicola Pecorini Haskell Wexler Ed DiGiulio Vittorio Storaro Caroline Goodall Anyone involved in, or fascinated by, the process of filmmaking will find this an enlightening and inspirational study.

New Directions is proud to be the publisher of the distinguished Italian novelist Antonio Tabucchi, whose works include *The Edge of the Horizon*, a story of an "unimportant death," now available for the first time in a paperback edition. Late one night, the body of a young man is delivered to the morgue of an Italian town. The next day's newspapers report that he was killed in a police raid, and that went by the obviously false name "Carlo Nobodi." Spino, the morgue attendant on duty at the time, becomes obsessed with tracing the identity of the corpse. "Why do you want to know about him?" asks a local priest. "Because he is dead and I'm alive," replies Spino. In this spare yet densely packed cautionary tale, Tabucchi reminds us that it is impossible to reach the edge of the horizon since it always recedes before us, but suggests that some people "carry the horizon with them in their eyes."

This book is open access under a CC BY 4.0 license "Francesca Billiani and Laura Pennacchietti draw brilliantly and with precision the evolution of the new architecture and of the national novel (with insights on translations of international novels), whose profiles had been shaped from different angles, especially in the 1930s. These two fields, apparently so distant one from the other, had never been analysed in parallel. This book does this and uncovers several points of contact between the two, spanning propaganda and theoretical turning points." —Chiara Costa and Cornelia Mattiacci, Fondazione Prada, Italy "This book shows convincingly how the *arte di Stato* during Fascism was created with the morality of a new novel as well as architecture. It is surprising to read how one of the representatives of State art, Giuseppe Bottai, is also one of the finest critics of realist novels and rationalist architecture. More than parallel endeavours, the system of the arts during the Fascist regime should be viewed as a series of intersections of cultural, political and aesthetic discourses." —Monica Jansen, Utrecht University, The Netherlands *Architecture and the Novel under the Italian Fascist Regime* discusses the relationship between the novel and architecture during the Fascist period in Italy (1922-1943). By looking at two profoundly diverse aesthetic phenomena within the context of the creation of a Fascist State art, Billiani and Pennacchietti argue that an effort of construction, or reconstruction, was the main driving force behind both projects: the advocated "revolution" of the novel form (realism) and that of architecture (rationalism). The book is divided into seven chapters, which in turn analyze the interconnections between the novel and architecture in theory and in practice. The first six chapters cover debates on State art, on the novel and on architecture, as well as their historical development and their unfolding in key journals of the period. The last chapter offers a detailed analysis of some important novels and buildings, which have in practice realized some of the key principles articulated in the theoretical disputes. Francesca Billiani is Senior Lecturer in Italian Studies and Director of the Centre for Interdisciplinary Research in the Arts and Languages at the University of Manchester, UK. Laura Pennacchietti is Research Associate in Italian Studies at the University of Manchester, UK.

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The invention of collage by Picasso and Braque in 1912 proved to be a dramatic turning point in the development of Cubism and Futurism and ultimately one of the most significant innovations in twentieth-century art. Collage has traditionally been viewed as a new expression of modernism, one allied with modernism's search for purity of means, anti-illusionism, unity, and autonomy of form. This book - the first comprehensive study of collage and its relation to modernism - challenges this view. Christine Poggi argues that collage did not become a new language of modernism but a new language with which to critique modernism. She focuses on the ways Cubist collage - and the Futurist multimedia work that was inspired by it - undermined prevailing notions of material and stylistic unity, subverted the role of the frame and pictorial ground, and brought the languages of high and low culture into a new relationship of exchange.

This book presents a semiotic study of the re-elaboration of Christian narratives and values in a corpus of Italian novels published after the Second Vatican Council (1960s). It tackles the complex set of ideas expressed by Italian writers about the biblical narration of human origins and traditional religious language and ritual, the perceived clash between the immanent and transcendent nature and role of the Church, and the problematic notion of sanctity emerging from contemporary narrative.

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