

## Le 110 Pillole

This book investigates the English translations and adaptations of the sixteenth century classic Chinese novel Jin Ping Mei. Acclaimed the 'No.1 Marvellous Book' of the Ming dynasty, Jin Ping Mei was banned soon after its appearance, due to the inclusion of graphically explicit sexual descriptions. So far there have been more than a dozen English adaptations and translations of the novel. Working within the framework of descriptive translation studies, this book provides a translational history of the English versions of Jin Ping Mei, supported by various paratexts, including book covers, reviews, and archival materials. It also conducts textual comparisons to uncover the translation norms at work in the only two complete renditions, namely *The Golden Lotus* by Clement Egerton and *The Plum in the Golden Vase* by David Roy, respectively. The notions of agency, habitus and capital are introduced for the examination of the transference of linguistic, literary and cultural aspects of the two translations. The book represents the first systematic research effort on the English Translations of Jin Ping Mei. Given its pioneering status and interdisciplinary nature, the data, structure and findings of this book will potentially enrich the fields of Translation Studies, Comparative Literature, Chinese Studies, Cultural Studies and Book History.

Pier Paolo Pasolini riteneva che le pagine dei fumetti fossero nuvole: immagini fluttuanti e cangianti, che attirano l'attenzione e incatenano lo sguardo. Questo libro segue la storia interna a questo straordinario mezzo di comunicazione e ne interpreta le dinamiche socio-culturali che hanno segnato il suo immaginario, nutrito, ibridato e contaminato con quello derivante da altre forme di comunicazione. Il libro ricostruisce alcuni momenti fondativi dell'immaginario dei fumetti e le capacità espressive di un medium che ha dialogato, per oltre un secolo, con la narrativa di massa, il cinema, l'animazione, la fiction televisiva. Tratteggia il ruolo detenuto dal fumetto italiano: il peso ricoperto dagli sceneggiatori nella sua interna evoluzione fra vari decenni, i formati editoriali che hanno caratterizzato stagioni come gli anni Trenta, il dopoguerra, gli anni Sessanta e gli Ottanta, l'attenzione vigile che i nostri autori hanno riversato sulla cultura angloamericana.

First secretary to the Aragonese kings of Naples, Giovanni Pontano (1429-1503) was a key figure of the Italian Renaissance. A poet and a philosopher of high repute, Pontano's works offer a reflection on the achievements of fifteenth-century humanism and address major themes of early modern moral and political thought. Taking his defining inspiration from Aristotle, Pontano wrote on topics such as prudence, fortune, magnificence, and the art of pleasant conversation, rewriting Aristotle's *Ethics* in the guise of a new Latin philosophy, inscribed with the patterns of Renaissance culture. This book shows how Pontano's rewriting of Aristotelian ethics affected not only his philosophical views, but also his political life and his place in the humanist movement. Drawing on Pontano's treatises, dialogues, letters, poems and political writings, Matthias Roick presents us with the first comprehensive study of Pontano's moral and political thought, offering novel insights into the workings of Aristotelian virtue ethics in the early modern period.

HENRI FILIPPINI est un des plus célèbres spécialistes de la bande dessinée. Après 40

ans passés au service de sa passion, il entame un Dictionnaire Encyclopédique de la Bande Dessinée de 3 volumes de plus de 800 pages chacun. L'originalité de ce dictionnaire tient dans sa structure thématique. L'entrée se fait par nom de héros ou nom de série classés par ordre alphabétique au sein d'un thème précis. Dans ce premier volume, vous trouverez toutes les bandes dessinées policières, historiques, humoristiques et animalières. A la fin de chaque volume, un dernier chapitre sera consacré aux biographies des auteurs cités dans les pages précédentes. Par son caractère exhaustif, précis et détaillé, cette Encyclopédie, est un outil de travail précieux pour tous ceux qui cherchent un renseignement sur l'histoire du neuvième art. Par ses nombreuses illustrations et les reproductions de planches aujourd'hui introuvables, cet ouvrage est aussi indispensable à tous ceux qui aiment la bande dessinée. Enfin, le Dictionnaire Encyclopédique de la BD est l'expression d'une passion qu'un homme nous invite à partager en nous guidant dans le monde fascinant des bulles.

The "Gothic" style was a key trend in Italian cinema of the 1950s and 1960s because of its peculiar, often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic way, and took a daring approach to the supernatural and to eroticism, with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava (*Black Sunday*), Riccardo Freda (*The Horrible Dr. Hichcock*), and Antonio Margheriti (*Castle of Blood*), as well the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status. The book examines the Italian Gothic horror of the period, with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author's analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. The foreword is by film director and scriptwriter Ernesto Gastaldi.

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