

Terrore Nel Collegio Jacula N 2

A critical study of the low-budget film formula described as the "stalker" film, popular in the late 1970s and early 1980s. The discussion suggests reasons for its impressive popularity and demonstrates how a generic form is organized to speak a cultural text. Illustrated.

Harlan Ellison, Richard Christian Matheson, Connie Willis, and many more contribute to a compelling psychological exploration of the many shades of love. An incubus disguised as a high school girl puts a disturbing spin on the teacher/student fantasy. An engineer creates a robot with unexpected consequences during the end of the world. A man becomes the pet of alien invaders. From stories of aliens in other worlds to those living among us, these tales will move you out of your comfort zone and open you up to experiencing something—or someone—completely different. This ebook features an illustrated biography of Ellen Datlow, including rare photos from the editor's personal collection.

Discours sur l'histoire de la révolution d'Angleterre is an unchanged, high-quality reprint of the original edition of 1894. Hansebooks is editor of the literature on different topic areas such as research and science, travel and expeditions,

cooking and nutrition, medicine, and other genres. As a publisher we focus on the preservation of historical literature. Many works of historical writers and scientists are available today as antiques only. Hansebooks newly publishes these books and contributes to the preservation of literature which has become rare and historical knowledge for the future.

Renowned in her day for her scholarship and eloquence, Isotta Nogarola (1418-66) remained one of the most famous women of the Italian Renaissance for centuries after her death. And because she was one of the first women to carve out a place for herself in the male-dominated republic of letters, Nogarola served as a crucial role model for generations of aspiring female artists and writers. This volume presents English translations of all of Nogarola's extant works and highlights just how daring and original her convictions were. In her letters and orations, Nogarola elegantly synthesized Greco-Roman thought with biblical teachings. And striding across the stage in public, she lectured the Veronese citizenry on everything from history and religion to politics and morality. But the most influential of Nogarola's works was a performance piece, Dialogue on Adam and Eve, in which she discussed the relative sinfulness of Adam and Eve—thereby opening up a centuries-long debate in Europe on gender and the nature of woman and establishing herself as an important figure in Western

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intellectual history. This book will be a must read for teachers and students of Women's Studies as well as of Renaissance literature and history.

It's hard enough being a teenager. Now try being a teenager with powers. *Demo* chronicles the lives of young people who are on their separate journeys to self-discovery in a world--just like our own--where being different is feared. This definitive edition of *Demo* by Brian Wood (*The New York Four*, *The Massive*) and Becky Cloonan (*The True Lives of the Fabulous Killjoys*) collects the entirety of the series, eighteen short stories across multiple genres, and stands as an indie comics classic

Alexandri Neckam De Naturis Rerum Libri Duo With the Poem of the Same Author, *De Laudibus Divinæ Sapientiæ* Italian Horror Story Bibliotheka Edizioni (PREMIUM EDITION) He worked under numerous names--Kremos, Niso, Nys O'Ramp--but he occupies a singular space as Italy's cartooning Casanova, and he finally gets his due in this new two-volume set from Lost Art Books. From the mid-1940s through the early 1960s, Niso Ramponi's work was everywhere, from collaborating with friend Federico Fellini in Italy's animation industry to drawing newspaper strips to creating movie posters for Walt Disney. Ramponi made his name, however, in Italy's weekly satire magazines, for which he drew some of the world's prettiest "good girl" gag cartoons and covers for over a decade. Volume 1 collects over 200 of Kremos'

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bodacious black & white cartoons and illustrations, while Volume 2 adds 250 of his curvaceous color comics and covers to the set. Combined, these volumes offer a comprehensive overview of the maverick artist when he was at the height of his powers.

The much anticipated conclusion! Max Friedman begins the last stage of his stay in Republican Spain. The Communists are dividing into internecine camps as the red army is gradually losing ground to Franco's troops. Friedman returns to Barcelona, and continues the search for his friend Treves. But is Treves a deserter, as his communist colleagues stated? Or is he continuing his battle against Franco? This exciting wartime story comes to its climax!

A cursed villa, a mystery buried in the past, a writer of horror novels to whom a book on bloody events was commissioned. Events that, over the years, have ravaged Miraniente, a small town in the province of the Po Valley. A novel that gets under the skin thanks to a style that is capable of conveying the sense of mystery, of the thrill and of restlessness. Prevedoni masterfully mixes all the best of the dark imaginary of the last forty years: the Buffalora of Tiziano Sclavi (Dellamorte Dellamore) and the Derry Clowny portrayed by Stephen King (IT) marry with the thriller of Argento's memory (Profondo Rosso) and the Gothic Padano of Pupi Avati (La casa dalle finestre che ridono). The gore atmospheres of Lucio Fulci (L'aldilà) go hand in hand with the sarcastic drifts of the 80's horror film (An American Werewolf in London) and come

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together in the Carpenter tones of *Il seme della follia*. A small masterpiece of horror literature that is unmatched in our publishing scene, which is able to remind us of the meaning (perhaps lost) of the word fear. Translation of Simone Scimia.

Volume 2 in a multi-volume set celebrating the work of master Italian cartoonist popular in the 1950s and 1960s.

This is a dystopic coming-of-age graphic novel about two brothers trying to discover the secret of their father's diary. Two pre-adolescent brothers scavenge a post-apocalyptic landscape for anything that might help each other and their father exist for one more day. Although their survival hangs in the balance, the boys are obsessed with only one thing?the diary their father keeps. They've never been taught to read or write, but they have a hunch that the scribbles might answer their questions. *Land of the Sons* is Gipi's most artistically accomplished work to date.

Examination of the self-produced histories of a number of religious communities, tracing out the complex reasons for their composition.

One of the greatest antagonists in all of fiction rises again! Fresh from a stinging defeat at the hands of the Rebel Alliance, Darth Vader must reassert the Empire's iron grip on the galaxy. But will his personal desire for vengeance against the young Jedi who destroyed the Death Star distract from Vader's duty to the Emperor? As a fateful quest begins, the Dark Lord of the Sith will face fresh threats to his power. And, as other villains old and new play their part -- from Boba Fett and Jabba the Hutt to diabolical debutant Doctor Aphra and the killer droids Triple-Zero and BeeTee-One -- will Vader's imperial march continue, or will his schemes prove

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his undoing? COLLECTING: *Darth Vader* (2015) 1-25, *Darth Vader Annual* (2015) 1, *Star Wars: Vader Down* (2015) 1, *Star Wars* (2015) 13-14

In this new collection of her provocative essays on Third World art and culture, Trinh Minh-ha offers new challenges to Western regimes of knowledge. Bringing to her subjects an acute sense of the many meanings of the marginal, she examines topics such as Asian and African texts, the theories of Barthes, questions of spectatorship, the enigmas of art, and the perils of anthropology. *When the Moon Waxes Red* is an extended argument against reductive analyses, even those that appear politically adroit. The multiply-hyphenated peoples of color are not simply placed in a duality between two cultural heritages; throughout, Trinh describes the predicament of having to live "a difference that has no name and too many names already." She argues for multicultural revision of knowledge so that a new politics can transform reality rather than merely ideologize it. By rewriting the always emerging, already distorted place of struggle, such work seeks to "beat the master at his own game."

Essays on the rise of the horror film and on how moviemakers package and promote fright
Women in Frankish Society is a careful and thorough study of women and their roles in the Merovingian and Carolingian periods of the Middle Ages. During the 5th through 9th centuries, Frankish society transformed from a relatively primitive tribal structure to a more complex hierarchical organization. Suzanne Fonay Wemple sets out to understand the forces at work in expanding and limiting women's sphere of activity and influence during this time. Her goal is to explain the gap between the ideals and laws on one hand and the social reality on the other. What effect did the administrative structures and social stratification in Merovingian society have on equality between the sexes? Did the emergence of the nuclear family and

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enforcement of monogamy in the Carolingian era enhance or erode the power and status of women? Wemple examines a wealth of primary sources, such deeds, testaments, formulae, genealogy, ecclesiastical and secular court records, letters, treatises, and poems in order to reveal the enduring German, Roman, and Christian cultural legacies in the Carolingian Empire. She attends to women in secular life and matters of law, economy, marriage, and inheritance, as well as chronicling the changes to women's experiences in religious life, from the waning influence of women in the Frankish church to the rise of female asceticism and monasticism. This book is the culmination of over thirty years of work and research by the author, who is a King Arthur specialist and bestseller. The book brings new information to light by examining through a jigsaw of connections throughout Dark Age Britain, especially Wales and Cornwall, as King Arthur is revealed to have been a hereditary King of the ancient land of the Silures in South Wales. In this way, Chris Barber has set out to reveal the true identity of King Arthur, whose identity has been obscured by the mists of time and the imaginative embellishments of romantic writers through the ages. After sorting fact from fiction, he not only identifies the Celtic prince who gave rise to the legend of Arthur, but reveals his family background, 6th century inscribed stones bearing his name and those of his contemporaries; locations of his courts, battle sites such as Badon Llongborth and Camlann; the identity of his enemies, the ancient Isle of Avalon and his final resting place.

The refined output of vases, bowls, and animals by the great graphic artist, illustrator, and designer for the long-standing Venetian glasshouse. "

This handsomely illustrated book suggests new ways of understanding a cultural institution central to the spiritual and artistic imagination of the Middle Ages. Bringing

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together fourteen essays by contributors representing a number of disciplines, it illuminates issues including the place of sanctity in society, the role of gender in the representation of sainthood, and the use of hagiographic conventions in other genres. This book reveals the true identity of Arthur, and locates his courts and long-forgotten battle sites such as Badon and Camlan. It also uncovers the secret of the mysterious Isle of Avalon and Arthur's resting place in a Breton church. The authors present a convincing and conclusive answer to the puzzle of King Arthur. Glossary of terms in Welsh and English. Bibliography. Index. 78 illustrations.

This long-awaited and masterfully edited volume contains nearly all of the writings of Queen Elizabeth I: the clumsy letters of childhood, the early speeches of a fledgling queen, and the prayers and poetry of the monarch's later years. The first collection of its kind, *Elizabeth I* reveals brilliance on two counts: that of the Queen, a dazzling writer and a leading intellect of the English Renaissance, and that of the editors, whose copious annotations make the book not only essential to scholars but accessible to general readers as well. "This collection shines a light onto the character and experience of one of the most interesting of monarchs. . . . We are likely never to get a closer or clearer look at her. An intriguing and intense portrait of a woman who figures so importantly in the birth of our modern world."—*Publishers Weekly* "An admirable scholarly edition of the queen's literary output. . . . This anthology will excite scholars of Elizabethan history, but there is something here for all of us who revel in the English

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language."—John Cooper, *Washington Times* "Substantial, scholarly, but accessible. . . . An invaluable work of reference."—Patrick Collinson, *London Review of Books* "In a single extraordinary volume . . . Marcus and her coeditors have collected the Virgin Queen's letters, speeches, poems and prayers. . . . An impressive, heavily footnoted volume."—*Library Journal* "This excellent anthology of [Elizabeth's] speeches, poems, prayers and letters demonstrates her virtuosity and afford the reader a penetrating insight into her 'wiles and understandings.'"—Anne Somerset, *New Statesman* "Here then is the only trustworthy collection of the various genres of Elizabeth's writings. . . . A fine edition which will be indispensable to all those interested in Elizabeth I and her reign."—Susan Doran, *History* "In the torrent of words about her, the queen's own words have been hard to find. . . . [This] volume is a major scholarly achievement that makes Elizabeth's mind much more accessible than before. . . . A veritable feast of material in different genres."—David Norbrook, *The New Republic*

The story of Liberty, a black American teenage girl, and her progress from her slum background into the hands of a sinister new right-wing paramilitary group and her eventual triumph over them.

Pietro Aretino's literary influence was felt throughout most of Europe during the sixteenth-century, yet English-language criticism of this writer's work and persona has hitherto been sparse. Raymond B. Waddington's study redresses this oversight, drawing together literary and visual arts criticism in its examination of Aretino's carefully

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cultivated scandalous persona - a persona created through his writings, his behaviour and through a wide variety of visual arts and crafts. In the Renaissance, it was believed that satire originated from satyrs. The satirist Aretino promoted himself as a satyr, the natural being whose sexuality guarantees its truthfulness. Waddington shows how Aretino's own construction of his public identity came to eclipse the value of his writings, causing him to be denigrated as a pornographer and blackmailer. Arguing that Aretino's deployment of an artistic network for self-promotional ends was so successful that for a period his face was possibly the most famous in Western Europe, Waddington also defends Aretino, describing his involvement in the larger sphere of the production and promotion of the visual arts of the period. Aretino's *Satyr* is richly illustrated with examples of the visual media used by the writer to create his persona. These include portraits by major artists, and *arti minori*: engravings, portrait medals and woodcuts. *Good Girl. Obedient Wife. Porn Slave. Deep Throat Was Only The Beginning...* Linda Boreman was just twenty-one when she met Chuck Traynor, the man who would change her life. Less than two years later, the girl who wouldn't let her high school dates get past first base was catapulted to fame she could never have imagined in her wildest dreams—or worst nightmares. Linda Boreman of Yonkers, New York, had become Linda Lovelace, international adult film superstar. The unprecedented success of *Deep Throat* made porn popular with the mainstream and made Lovelace a household name. But nobody, from the A-list celebrities who touted the movie to the

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audiences that lined up to see it, knew the truth about what went on behind the scenes. Enslaved by the man who would eventually force her into marriage so that he could control her completely, Linda was beaten savagely with regularity, hypnotized, and raped. She was threatened with disfigurement and death. She was terrorized into prostitution at gun and knifepoint. She was forced to perform unspeakable perversions on film. She made *Deep Throat* under unimaginable duress. Years later, Linda would come out of hiding to relate her side of the story—a modern horror tale of humiliation, betrayal, and violence that would rock the porn industry and put its teller in fear for her life...

Challenges the conventional wisdom that violent horror films can only degrade women and incite violence.

A volume of new essays on the dynamics of power in early modern societies.

Remembering the past in the Middle Ages is a subject that is usually perceived as a study of chronicles and annals written by monks in monasteries. Following in the footsteps of early Christian historians such as Eusebius and St Augustine, the medieval chroniclers are thought of as men isolated in their monastic institutions, writing about the world around them. As the sole members of their society versed in literacy, they had a monopoly on the knowledge of the past as preserved in learned histories, which they themselves updated and continued. A self-perpetuating cycle of monks writing chronicles, which were read, updated and continued by the next generation, so the argument goes, remained the vehicle for a narrative tradition of historical writing for the rest of the Middle Ages. Elisabeth van Houts forcefully challenges this

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view and emphasises the collaboration between men and women in the memorial tradition of the Middle Ages through both narrative sources (chronicles, saints' lives and miracles) and material culture (objects such as jewellery, memorial stones and sacred vessels). Men may have dominated the pages of literature from the period, but they would not have had half the stories to write about if women had not told them: thus the remembrance of the past was a human experience shared equally between men and women.

The Old Testament story of the widow Judith--the irresistible siren who lured her people's deadly enemy Holofernes to his death, beheading him in his own bed to save Jerusalem--is an enduring cultural myth in Western society. This title investigates the periodic resurgence of the Judith legend and how the myth and history became confused. 45 illustrations.

In *Phantoms of Remembrance*, Patrick Geary makes important new inroads into the widely discussed topic of historical memory, vividly evoking the everyday lives of eleventh-century people and both their written and nonwritten ways of preserving the past. Women praying for their dead, monks creating and re-creating their archives, scribes choosing which royal families of the past to applaud and which to forget: it is from such sources that most of our knowledge of the medieval period comes. Throughout richly detailed descriptions of various acts of remembrance--including the naming of children and the recording of visions--the author unearths a wide range of approaches to preserving the past as it was or formulating the past that an individual or group prefers to imagine.

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