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Through an examination of nineteenth- and twentieth-century theoretical work and novels, Della Coletta presents an authoritatively original recasting of the notion of the historical novel. Della Coletta's analysis of these novels suggests that genres are ideological units molded by culture and history, and that current ideologies shape the literary representation of the historical past. This innovative case study thus illuminates not just the twentieth-century Italian historical novel but also the function of literary genres as a whole. National identity is not some naturally given or metaphysically sanctioned racial or territorial essence that only needs to be conceptualised or spelt out in discursive texts; it emerges from, takes shape in, and is constantly defined and redefined in individual and collective performances. It is in performances ranging from the scenarios of everyday interactions to `cultural performances? such as pageants, festivals, political manifestations or sports, to the artistic performances of music, dance, theatre, literature, the visual and culinary arts and more recent media that cultural identity and a sense of nationhood are fashioned. National identity is not an essence one is born with but something acquired in and through performances. Particularly important here are intercultural performances and transactions, and that not only in a colonial and postcolonial dimension, where such performative aspects have already been considered, but also in inner-European transactions. `Englishness? or `Britishness? and Italianita, the subject of this anthology, are staged both within each culture and, more importantly, in joint performances of difference across cultural borders. Performing difference highlights differences that `make a difference?; it `draws a line? between self and other boundary lines that are, however, constantly being redrawn and renegotiated, and remain instable and shifting. Contents Manfred PFISTER: Introduction: Performing National Identity 1. Early Modern Literary Exchanges Werner VON KOPPFELS: `Stripping up his sleeves like some juggler?: Giordano Bruno in England, or, The Philosopher as Stylistic Mountebank Ralf HERTEL: `Mine Italian brain ?gan in your duller Britain operate most vilely?: Cymbeline and the Deconstruction of Anglo-Italian Differences 2. Italian and English Art in Dialogue John PEACOCK: Inigo Jones and the Reform of Italian Art Alison YARRINGTON: `Made in Italy?: Sculpture and the Staging of National Identities at the International Exhibition of 1862 3. Travelling Images Barbara SCHAFF: Italianised Byron ? Byronised Italy Fabienne MOINE: Elizabeth Barrett Browning's Italian Poetry: Constructing National Identity and Shaping the Poetic Self Stephen GUNDLE: The `Bella Italiana? and the `English Rose?: Reflections on Two National Typologies of Feminine Beauty 4. Political Negotiations Pamela NEVILLE-SINGTON: Sex, Lies, and Celluloid: That Hamilton Woman and British Attitudes towards the Italians from the Risorgimento to the Second World War Peter VASSALLO: Italian Culture versus British Pragmatics: The Maltese Scenario David FORGACS: Gramsci's Notion of the `Popular? in Italy and Britain: A Tale of Two Cultures 179 Carla DENTE: Personal Memory / Cultural Memory: Identity and Difference in Scottish-Italian Migrant Theatre 5. Contemporary Mediations Claudio VISENTIN: The Theatre of the World: British-Italian Identities on the Tourism Stage Judith MUNAT: Bias and Stereotypes in the Media: The Performance of British and Italian National Identities Sara SONCINI: Re-locating Shakespeare: Cultural Negotiations in Italian Dubbed Versions of Romeo and Juliet Mariangela TEMPERA: Something to Declare: Italian Avengers and British Culture in La ragazza con la pistola and Appuntamento a Liverpool Anthony KING: English Fans and Italian Football: Towards a Transnational Relationship Greg WALKER: Selling England (and Italy) by the Pound: Performing National Identity in the First Phase of Progressive Rock: Jethro Tull, King Crimson, and PFM Gisela ECKER: Zuppa Inglese and Eating up Italy: Intercultural Feasts and Fantasies Notes on Contributors A comprehensive review of art in the first truly modern century A Companion to Nineteenth-Century Art contains contributions from an international panel of noted experts to offer a

broad overview of both national and transnational developments, as well as new and innovative investigations of individual art works, artists, and issues. The text puts to rest the skewed perception of nineteenth-century art as primarily Paris-centric by including major developments beyond the French borders. The contributors present a more holistic and nuanced understanding of the art world during this first modern century. In addition to highlighting particular national identities of artists, *A Companion to Nineteenth-Century Art* also puts the focus on other aspects of identity including individual, ethnic, gender, and religious. The text explores a wealth of relevant topics such as: the challenges the artists faced; how artists learned their craft and how they met clients; the circumstances that affected artist's choices and the opportunities they encountered; and where the public and critics experienced art. This important text: Offers a comprehensive review of nineteenth-century art that covers the most pressing issues and significant artists of the era Covers a wealth of important topics such as: ethnic and gender identity, certain general trends in the nineteenth century, an overview of the art market during the period, and much more Presents novel and valuable insights into familiar works and their artists Written for students of art history and those studying the history of the nineteenth century, *A Companion to Nineteenth-Century Art* offers a comprehensive review of the first modern era art with contributions from noted experts in the field. George Eliot (born Mary Ann Evans, 1819-1880) was one of the most important writers of the European nineteenth century, as well as a pioneering translator of challenging and controversial Continental thinkers, and an influential editor and essayist. Although such novels of provincial life as *Adam Bede*, *The Mill on the Floss* and *Middlemarch* have seen her characterised as a thoroughly English writer, her reception and immersion in the literary, intellectual and political life of Europe was remarkable. Written by a team of leading international scholars, *The Reception of George Eliot in Europe* is the first comprehensive and systematic survey of Eliot's place in European culture. Exploring Eliot's deep knowledge of German literature and thought, her galvanizing influence on women novelists and translators in countries as diverse as Sweden and Spain, her travels in Holland, Germany, Switzerland, Austria, the Czech Lands, Italy, and Spain and her friendship with leading figures such as Mazzini, Turgenev, and Liszt, this study reveals her full stature as a cosmopolitan writer and thinker. A film of her Italian Renaissance novel *Romola* was one of the first to circulate in Europe. Including an historical timeline and a comprehensive bibliography of primary and secondary sources and translations, *The Reception of George Eliot in Europe* is an essential reference resource for anyone working in the field of Victorian Literature or the European nineteenth century. Giacomo Puccini (1858–1924) is the world's most frequently performed operatic composer, yet he is only beginning to receive serious scholarly attention. In *Giacomo Puccini and His World*, an international roster of music specialists, several writing on Puccini for the first time, offers a variety of new critical perspectives on the composer and his works. Containing discussions of all of Puccini's operas from *Manon Lescaut* (1893) to *Turandot* (1926), this volume aims to move beyond clichés of the composer as a Romantic epigone and to resituate him at the heart of early twentieth-century musical modernity. This collection's essays explore Puccini's engagement with spoken theater and operetta, and with new technologies like photography and cinema. Other essays consider the philosophical problems raised by "realist" opera, discuss the composer's place in a variety of cosmopolitan formations, and reevaluate Puccini's orientalism and his complex interactions with the Italian fascist state. A rich array of primary source material, including previously unpublished letters and documents, provides vital information on Puccini's interactions with singers, conductors, and stage directors, and on the early reception of the verismo movement. Excerpts from Fausto Torrefranca's notorious *Giacomo Puccini and International Opera*, perhaps the most vicious diatribe ever directed against the composer, appear here in English for the first time. The contributors are Micaela Baranello, Leon Botstein, Alessandra Campana, Delia Casadei, Ben Earle, Elaine Fitz Gibbon, Walter Frisch, Michele Girardi, Arthur Groos, Steven Huebner, Ellen Lockhart, Christopher Morris, Arman Schwartz, Emanuele Senici, and Alexandra Wilson. Collected classic writings on, about, and from the formative years of the Italian-American experience, featuring fiction, nonfiction, poetry, and drama. To appreciate the life of the Italian immigrant enclave from the great heart of the Italian migration to its settlement in America requires that one come to know how these immigrants saw their communities as colonies of the mother country. Edited with extraordinary skill, *Italoamericana: The Literature of the Great Migration, 1880-1943* brings to an English-speaking audience a definitive collection of classic writings on, about, and from the formative years of the Italian-American experience. Originally published in Italian, this landmark collection of translated writings establishes a rich, diverse, and mature sense of Italian-American life by allowing readers to see American society through the eyes of Italian-speaking immigrants. Filled with the voices from the first generation of Italian-American life, the book presents a unique treasury of long-inaccessible writing that embodies a literary canon for Italian-American culture—poetry, drama, journalism, political advocacy, history, memoir, biography, and story—the greater part of which has never before been translated. *Italoamericana* introduces a new generation of readers to the “Black Hand” and the organized crime of the 1920s, the incredible “pulp” novels by Bernardino Ciambelli, Paolo Pallavicini, Italo Stanco, Corrado Altavilla, the exhilarating “macchiette” by Eduardo Migliaccio (Farfariello) and Tony Ferrazzano, the comedies by Giovanni De Rosalia, Riccardo Cordiferro's dramas and poems, the poetry of Fanny Vanzi-Mussini and Eduardo Migliaccio. Edited by a leading journalist and scholar, *Italoamericana* presents an important but little-known, largely inaccessible Italian-language literary heritage that defined the Italian-American experience. Organized into five sections—“Annals of the Great Exodus,” “Colonial Chronicles,” “On Stage (and Off-Stage),” “Anarchists, Socialist, Fascists, Anti-Fascists,” and “Apocalyptic Integrated / Integrated Apocalyptic Intellectuals”—the volume distinguishes a literary, cultural, and intellectual history that engages the reader in all sorts of archaeological and genealogical work. “An addition to the great tradition of Italian-American literature and culture, this anthology of fiction, poetry, plays memoir and articles features the writing of Italians in America, writing from the “Little Italys” of the period, in their mother tongue, and fills a huge gap in the canon. A sophisticated, critical look at the writings of Italian immigrants to America across all genres, includes social and political commentary, a long labor of love for American editor Robert Viscusi A massive work of extraordinary power, that while scholarly and comprehensive, will have wide appeal.” —Publishers Weekly *The Poetical* gazette; the official organ of the Poetry society and a review of poetical affairs, nos. 4-7 issued as supplements to the *Academy*, v. 79, Oct. 15, Nov. 5, Dec. 3 and 31, 1910 "Bibliography of Italian studies in America" in each number, 1924-1948. Even many Renaissance specialists believe that little secular painting survives before the late fifteenth century, and its appearance becomes a further argument for the secularizing of art. This book asks how history changes when a longer record of secular art is explored. It is the first study in any language of the decoration of Italian palaces and homes between 1300 and the mid-Quattrocento, and it argues that early secular painting was crucial to the development of modern ideas of art. Of the cycles discussed, some have been studied and published, but most are essentially unknown. A first aim is to enrich our understanding of the early Renaissance by introducing a whole corpus of secular painting that has been too long overlooked. Yet "Painted palaces" is not a study of iconography. In examining the prehistory of painted rooms like Mantegna's *Camera Picta*, the larger goal is to rethink the history of early Renaissance art. This book explores the birth, life and afterlife of the story of *Romeo and Juliet*, by looking at Italian translations/rewritings for page, stage and screen. Through its analysis of published translations, theatre performances and film adaptations, the volume offers a thorough investigation of the ways in which *Romeo and Juliet* is handled by translators, as well as theatre and cinema practitioners. By tracing the journey of the “star-crossed lovers” from the Italian novelle to Shakespeare and back to Italy, the book provides a fascinating account of the transformations of the tale through time, cultures, languages and media, enabling a deeper understanding of the ongoing fortune of the play and exploring the role and meaning of translation. Due to its interdisciplinarity, the book will appeal to anyone interested in translation studies, theatre studies, adaptation studies, Shakespeare films and Shakespeare in performance. Moreover, it will be a useful resource for both lecturers and students. The essays collected in this volume make a serious, enlightened contribution to the history of political philosophy. While offering striking new interpretations of crucial texts and events in the history of the West, they illuminate fundamental questions of politics, religion, and philosophy. This book examines the American system of dating, mate choice, and marriage. It analyzes a wide range of established ideas about how dating and mate choice are changing, and identifies changes and continuities in premarital experiences in twentieth century America. A variety of ideas about what sorts of dating and premarital experiences will make for a successful marriage are tested and for the most part disproven, raising serious doubts about our fundamental assumption that dating experience helps individuals make a "wise" choice for a future mate. Marital success turns out to depend not so much on premarital experiences or on the social background characteristics of couples (such as race, religion, and social class) as on the way in which couples structure their day-to-day marital life together. Through its detailed examination of a wide range of ideas and predictions about dating, mating, and marriage, and through its dramatic findings, *Dating, Mating, and Marriage* challenges many previous assumptions and conclusions about the fate of American marriage and elevates our knowledge of the American system of mate choice to a higher level. Was ice cream invented in Philadelphia? How about by the Emperor Nero, when he poured honey over snow? Did Marco Polo first taste it in China and bring recipes back? In this first book to tell ice cream's full story, Jeri Quinzio traces the beloved confection from its earliest appearances in sixteenth-century Europe to the small towns of America and debunks some colorful myths along the way. She explains how ice cream is made, describes its social role, and connects historical events to its business and consumption. A diverting yet serious work of history, *Of Sugar and Snow* provides a fascinating array of recipes, from a seventeenth-century Italian lemon sorbet to a twentieth-century American strawberry mallobet, and traces how this once elite status symbol became today's universally available and wildly popular treat. Since its first appearance in 1981, critical regionalism has enjoyed a celebrated worldwide reception. The 1990s increased its pertinence as an architectural theory that defends the cultural identity of a place resisting the homogenising onslaught of globalisation. Today, its main principles (such as acknowledging the climate, history, materials, culture and topography of a specific place) are integrated in architects' education across the globe. But at the same time, the richer cross-cultural history of critical regionalism has been reduced to schematic juxtapositions of ‘the global’ with ‘the local’. Retrieving both the globalising branches and the overlooked cross-cultural roots of critical regionalism, *Resisting Postmodern Architecture* resituates critical regionalism within the wider framework of debates around postmodern architecture, the diverse contexts from which it emerged, and the cultural media complex that conditioned its reception. In so doing, it explores the intersection of three areas of growing historical and theoretical interest: postmodernism, critical regionalism and globalisation. Based on more than 50 interviews and previously unpublished archival material from six countries, the book transgresses existing barriers to integrate sources in other languages into anglophone architectural scholarship. In so doing, it shows how the ‘periphery’ was not just a passive recipient, but also an active generator of architectural theory and practice. Stylianos Giamarellos challenges long-held ‘central’ notions of supposedly ‘international’ discourses of the recent past, and outlines critical regionalism as an unfinished project apposite for the 21st century on the fronts of architectural theory, history and historiography. This book offers a systematic and comprehensive account of translation competence (TC), reflecting on its different models and conceptualisations throughout its development and outlining future directions for both theory and

practice. The volume charts the evolution of TC in line with related findings in empirical product- and process-oriented research. In critically examining the different models of translation competence, Quinci explores a wide range of connected issues of ongoing debate within Translation Studies, including translation quality, the revision process, and translator self-assessment. The second section of the book investigates these themes at work in the design, conduct, and results of an award-winning longitudinal research project which analysed the acquisition and development of TC in a sample group of translation trainees and professional translators. The volume builds on the outcomes of this project to offer practical activities for translator education, informed by theory and empirical research, toward encouraging continued reflection and new directions for translation competence research and practice. This book will be of interest to scholars in Translation Studies, as well as translation trainees and active translation professionals. Fusing the methods of comparative literature, intellectual history, and philosophical analysis, Harold Skulsky explores a motif that has fascinated storytellers since antiquity: the miraculous transformation of a character into a plant, an animal, or a different human being. The thesis of the study is that the fantasy of metamorphosis challenges the narrator and his audience to confront certain basic anxieties about the human condition: Is the mind reducible to physical properties? What constitutes personhood? How does physical form affect personal identity and continuity of the self? Testing instances in which these and related perplexities appear in literature, Skulsky systematically and provocatively interprets ten major illustrative texts drawn from diverse epochs and languages, including the works of Homer, Ovid, Apuleius, Marie de France, Dante, Donne, Spenser, Keats, Kafka, and Woolf. Through Skulsky's masterly analysis the victims of metamorphosis in narrative literature--whether werewolf, ass, beetle, swine, or tree--provide a profound insight into the complexities of human experience.

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