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Northern Ireland football legend George Best has been laid to rest after an emotional funeral service at Stormont in Belfast. Tens of thousands of mourners applauded along the route to Parliament Buildings where the service was held. Some of the biggest names in football attended, including Best's lifelong friend Denis Law and Manchester United ...

BBC NEWS | UK | Northern Ireland | Final farewell to ...

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Even before A Game of Thrones, George R. R. Martin had already established himself as a giant in the field of fantasy literature. The first of two stunning collections, *Dreamsongs: Volume I* is a rare treat for readers, offering fascinating insight into his journey from young writer to award-winning master. Gathered here in *Dreamsongs:*

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Volume I are the very best of George R. R. Martin's early works, including his Hugo, Nebula, and Bram Stoker award-winning stories, cool fan pieces, and the original novella *The Ice Dragon*, from which Martin's New York Times bestselling children's book of the same title originated. A dazzling array of subjects and styles that features extensive author commentary, *Dreamsongs, Volume I* is the perfect collection for both Martin devotees and a new generation of fans. "Fans, genre historians and aspiring writers alike will find this shelf-bending retrospective as impressive as it is intriguing."—Publishers Weekly "Dreamsongs is the ideal way to discover . . . a master of science fiction, fantasy and horror. . . . Martin is a writer like no other."—The Guardian (U.K.) PRAISE FOR GEORGE R. R. MARTIN "Of those who work in the grand epic-fantasy tradition, Martin is by far the best. In fact . . . this is as good a time as any to proclaim him the American Tolkien."—Time "Long live George Martin . . . a literary dervish, enthralled by complicated characters and vivid language, and bursting with the wild vision of the very best tale tellers."—The New York Times "I always expect the best from George R. R. Martin, and he always delivers."—Robert Jordan

This book presents a semiotic study of the re-elaboration of Christian narratives and values in a corpus of Italian novels published after

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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.

With nearly 400 scores to his credit, Ennio Morricone is one of the most prolific and influential film composers working today. In *Composing for the Cinema*, Morricone and musicologist Sergio Miceli present a series of lectures on the composition and analysis of film music. Adapted from several lectures and seminars, these lessons show how sound design can be analyzed and offer a variety of musical solutions to many different kinds of film. Drawing upon scores by himself and others, the composer also provides insight into his relationships with many of the directors with whom he has collaborated, including Sergio Leone, Giuseppe Tornatore, Franco Zeffirelli, Warren Beatty, Ridley Scott, Roland Joffé, the Taviani Brothers, and others. Delivered in a conversational mode that is both comprehensible and interesting, this groundbreaking work intertwines

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analysis with practical details of film music composition.

Recognized as a master of Italian cinema, Vittorio De Sica is perhaps best known and most respected for his critically acclaimed neorealist films of the period 1946-55. As this anthology reveals, however, his production was remarkably multifaceted. The essays included here - some newly commissioned, some reprinted, and others in translation - look at De Sica's varied career from many perspectives. Structured chronologically, the volume begins by introducing readers to De Sica's early popularity as an actor and singer during the years of Italian Fascism, and to his initial directorial efforts before the end of World War II. It was not until the postwar era, however, that De Sica made his mark in film history. Special attention is given to this critical phase of his career, which encompasses the neorealist films that made him famous: "Shoeshine", "Bicycle Thieves", "Miracle in Milan", and "Umberto D." When the neorealist movement waned after 1955, De Sica returned to his roots in Neapolitan comedy for a series of commercially successful films starring Sophia Loren and Marcello Mastroianni. Memorable works from this period include "Two Women" and "Marriage Italian Style" as well as "Yesterday, Today, and Tomorrow", which won De Sica an Academy Award in 1965. In one of his final films, "The Garden of the Finzi Continis", he returned to the subject of

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World War II and to the human tragedy characteristic of his best neorealist productions. This fine anthology offers a comprehensive critical survey that covers the entire scope of De Sica's career, and is an excellent resource for students, critics and film enthusiasts.

Joseph Campbell, arguably the greatest mythologist of our time, was certainly one of our greatest storytellers. This new cloth edition of *The Hero's Journey*, published to celebrate the 100th anniversary of Campbell's birth, recounts his own quest and conveys the excitement of his lifelong exploration of our mythic traditions, what he called "the one great story of mankind."

The international bestselling author of the *Broken Empire* and the *Red Queen's War* trilogies begins a stunning epic fantasy series about a secretive order of holy warriors... At the Convent of Sweet Mercy, young girls are raised to be killers. In some few children the old bloods show, gifting rare talents that can be honed to deadly or mystic effect. But even the mistresses of sword and shadow don't truly understand what they have purchased when Nona Grey is brought to their halls. A bloodstained child of nine falsely accused of murder, guilty of worse, Nona is stolen from the shadow of the noose. It takes ten years to educate a Red Sister in the ways of blade and fist, but under

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Abbess Glass's care there is much more to learn than the arts of death. Among her class Nona finds a new family--and new enemies. Despite the security and isolation of the convent, Nona's secret and violent past finds her out, drawing with it the tangled politics of a crumbling empire. Her arrival sparks old feuds to life, igniting vicious struggles within the church and even drawing the eye of the emperor himself. Beneath a dying sun, Nona Grey must master her inner demons, then loose them on those who stand in her way.

'One of the most beautiful books published in recent years: an intense, poignant story' Caterina Bonvicini Can a prison free those who enter? Nisida, moored like a boat in the Mediterranean, is a small island nestled between Capri and Bagnoli, off the coast of Naples. Each day, through the early morning light, Elisabetta Maiorano travels across the city, passes by the guards on the way into the detention centre, hands over her bag and arrives at her classroom. All thoughts are suspended once inside. Usually Elisabetta hasn't spoken to anyone since the day before; her only reason for living to teach mathematics to the group of young inmates who arrive not long after she does. But one day, Almarina shows up and everything changes. She is Romanian and bears the signs of her personal history on her body. Together, closed up in a small classroom, a true island within an island, Elisabetta

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and Almarina discover a possible pathway to freedom. Warm and intimate, intense and political, Valeria Parrella touches our emotions, giving voice to a loneliness that is universal. Almarina is about finding love in unexpected places, about atonement, forgetting and starting over. But mostly it is about two women learning how to live again. Translated by Alex Valente

The studies collected in this volume deal with the interpretation of opera. In most cases the results are based on structural analysis, a concept which may require some clarification in this context. During the past decade 'structure' and 'structural' have become particularly fashionable terms lacking exact denotation and used for the most divergent purposes. As employed here, structural analysis is concerned with such concepts as 'relationship', 'coherence' and 'continuity', more or less in contrast to formal analysis which deals with measurable material. In other words, I have analysed the structure of an opera by seeking and examining factors in the musico-dramatic process, whereas analysts of form are generally preoccupied with the study of elements contained in the musical object. Though admittedly artificial, the dichotomy of form and structure may elucidate the present situation with regard to the study of opera. Today, nearly one hundred years after the death of Wagner, the proclaimed anti thesis of

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Oper und Drama is generally taken for what it really was: a means to propagate the philosophy of its inventor. The conception of opera (whether 'continuous' or composed of 'numbers') as a special form of drama is no longer contested. Nevertheless musical scholarship has failed to draw the consequences from this view and few scholars realize the need to study general theory of drama and more specifically the dramatic experience.

The refreshed insights into early-imperial Roman historiography this book offers are linked to a recent discovery. In the spring of 2014, the binders of the archive of Robert Marichal were dusted off by the ERC funded project PLATINUM (ERC-StG 2014 n°636983) in response to Tiziano Dorandi's recollections of a series of unpublished notes on Latin texts on papyrus. Among these was an in-progress edition of the Latin rolls from Herculaneum, together with Marichal's intuition that one of them had to be ascribed to a certain 'Annaeus Seneca'. PLATINUM followed the unpublished intuition by Robert Marichal as one path of investigation in its own research and work. Working on the Latin P.Herc. 1067 led to confirm Marichal's intuitions and to go beyond it: P.Herc. 1067 is the only extant direct witness to Seneca the Elder's *Historiae*. Bringing a new and important chapter of Latin literature arise out of a charred papyrus is significant. The present volume is

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made up of two complementary sections, each of which contains seven contributions. They are in close dialogue with each other, as looking at the same literary matter from several points of view yields undeniable advantages and represents an innovative and fruitful step in Latin literary criticism. These two sections express the two different but interlinked axes along which the contributions were developed. On one side, the focus is on the starting point of the debate, namely the discovery of the papyrus roll transmitting the *Historiae* of Seneca the Elder and how such a discovery can be integrated with prior knowledge about this historiographical work. On the other side, there is a broader view on early-imperial Roman historiography, to which the new perspectives opened by the rediscovery of Seneca the Elder's *Historiae* greatly contribute.

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