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The Golden Legend is a collection of hagiographies by Jacobus de Varagine that was widely read in late medieval Europe. More than a thousand manuscripts of the text have survived. It was likely compiled around the years 1259–1266, although the text was added to over the centuries. Illustration for Golden Legend, 1493 Saint Margaret attracts the attention of the Roman prefect, by Jean Fouquet from an illuminated manuscript Initially entitled *Legenda sanctorum*, it gained its popularity under ...

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Historians interested in the "real lives" of individual saints value the earliest texts above all others. But for assessing the later cult of saints in Western Europe the Golden Legend Jacobus de Voragine, writing about 1260, achieved dominance in later western hagiographical

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literature - about 900 manuscripts of his Golden Legend survive.

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INTRODUCTION The Golden Legend is a thirteenth-century work, dated about r26o, whose au thor is commonly called and cataloged as Jacobus de Voragine. The author was a native of the town of Varazze on the Genoese Riviera. His name was Jacopo Gacobus in Latin, James in English); in these pages he will be called Jacobus.

In the nonfiction tradition of John Berendt and Erik Larson, the author of the #1 NYT bestseller *The Lost City of the Monkey God* presents a gripping account of crime and punishment in the lush hills surrounding Florence as he seeks to uncover one of the most infamous figures in Italian history. In 2000, Douglas Preston fulfilled a dream to move his family to Italy. Then he discovered that the olive grove in front of their 14th century farmhouse had been the scene of the most infamous double-murders in Italian history, committed by a serial killer known as the Monster of Florence. Preston, intrigued, meets Italian investigative journalist Mario Spezi to learn more. This is the true story of their search for--and identification of--the man they believe committed the crimes, and their chilling

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interview with him. And then, in a strange twist of fate, Preston and Spezi themselves become targets of the police investigation. Preston has his phone tapped, is interrogated, and told to leave the country. Spezi fares worse: he is thrown into Italy's grim Capanne prison, accused of being the Monster of Florence himself. Like one of Preston's thrillers, *The Monster of Florence*, tells a remarkable and harrowing story involving murder, mutilation, and suicide—and at the center of it, Preston and Spezi, caught in a bizarre prosecutorial vendetta.

Harness argues very convincingly that through their patronage of the figurative arts, musical theater, and early opera, the Medici women reinforced their position and their image as powerful women and capable rulers.

At another time one would have to spend hours in listening to detached incidents altogether lacking a thread to connect them, or stories of which the point had been so completely lost that they could only have been made available by means of a reconstruction too integral to be honestly attempted. As, e.g., ‘ Oh yes! I know a story of an enchantress who had a gown which made her invisible, and a pair of boots which would carry her a thousand miles without walking, but I quite forget what she did with them. ’ Or else it might be, ‘ I knew a story of a king whose wife had been fatata (subjected to magic influence), and maligned by her mother-in-law while the king was gone to the wars; but that ’ s all I remember, except that in the end the queen was rehabilitated, and the mother-in-law punished ’ —incidents of stories recurring in every collection, but tantalisingly lacking all means of further particular identification with any. Sometimes, too, it would be only a title that could be recalled, and nothing more, as in the



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case of a certain 'Uccello Biverde,' which I have been several times assured is 'a most beautiful story,' but I have never yet succeeded in meeting with any one who could supply the narrative. I have further felt called sometimes to exercise a difficult forbearance in withholding some specimens which at first promised to afford singular instances of interchanged episodes, but which there afterwards appeared reason to conclude were merely jumbled in the bad memory of the narrator, and had, therefore, no individual interest, but were rather calculated to mislead. One of my worst disappointments was the case of a very old woman, who, I am assured, knows more of such things than anyone in the world, but whom nothing can induce to repeat them now. She has grown so toothless and tremulous and inconsecutive, that it is not easy to understand her; but I think her arguments are not difficult to appreciate in the following way,—that having had a long run of weary bad fortune, she had rather not dwell on stories where things turned out as one could wish to have them. She wants to go to heaven, she says, and so she believes in God, and whatever else she must believe; but for anything more, for special interpositions of Providence, and anything one is not obliged to believe, she had rather say nothing about all that. 'But don't tell them then as if you believed them; tell them only as a pastime; just to oblige me.' I thought I had moved her, but the utmost she would yield was to promise to think about it before I came again: and when I came again she was as rigid as ever. It is vexatious to think that a vast store is going to the grave with her under one's very eyes and that one cannot touch it.

Featuring nearly three thousand film stills, production shots, and other illustrations, an authoritative history of the cinema traces the development of the medium, its filmmakers and

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stars, and the evolution of national cinemas around the world

Since the initial publication of the first three groundbreaking volumes -- Horror, Science Fiction, and The Western -- The Overlook Film Encyclopedia series has been deemed the most authoritative, stylish, and compulsively readable film reference series ever. In The Gangster Film, series editor Phil Hardy has created yet again a landmark in film reference. Included in this lavish volume are critical entries on more than 1,500 gangster films, complete with plot synopses and credits, and 650 black and white photographs to capture the look of this exciting genre. Arranged chronologically, The Gangster Film offers deliciously opinionated and detailed descriptions, statistical information, credits and trivia from early classics such as Public Enemy, Key Largo, Dragnet, and On the Waterfront to contemporary blockbusters such as The Grifters, Chinatown, The Godfather, and Pulp Fiction. Essential, authoritative, and entertaining, The Gangster Film is the guide for serious students of film, film buffs, and home viewers.

Thirty-five years in the making, and destined to be the last word in fanta-film references! This incredible 1,017-page resource provides vital credits on over 9,000 films (1896-1999) of horror, fantasy, mystery, science fiction, heavy melodrama, and film noir. Comprehensive cast

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lists include: directors, writers, cinematographers, and composers. Also includes plot synopses, critiques, re-title/translation information, running times, photographs, and several cross-referenced indexes (by artist, year, song, etc.). Paperback.

I draghi sono una presenza antica e costante nell'immaginario umano: li ritroviamo all'incrocio tra la narrativa popolare e i racconti ancestrali come i miti greci (Tifone e Echidna), norreni (Fafnir della Saga dei Nibelunghi) e cristiani (il drago-satana combattuto da San Giorgio). Non solo: la sua forte presenza in Cina dimostra che stiamo parlando di un fenomeno globale. Per la prima volta il docente Martin Arnold traccia il percorso che da allegorie, saghe e leggende antiche arriva fino al lavoro di Tolkien e Martin: un libro che appassionerà profondamente gli amanti di queste creature spaventose come Licia Torisi (sua la postfazione) che ha creato potenti figure di draghi nei propri romanzi. In traduzione dall'editore Reaktion Books, il lavoro di Martin Arnold (Thor from Myth to Marvel la sua precedente pubblicazione) mette in luce come il drago sia in secoli e culture differenti simbolicamente associato al potere e alla paura. In un periodo storico in cui i draghi ritornano spesso e volentieri nelle serie TV, al cinema, nei libri per ragazzi e nei fumetti, questa pubblicazione mette finalmente in luce la potenza metaforica di questo essere alato dal Vecchio testamento a Game Of Thrones.

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