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In this volume collaborators from different universities all over the world explore a wide variety of methods for the study of literature as cultural memory. In literature, the past may be (re)constructed in various ways and in very diverse forms. This immediately raises the question as to how one can describe and inventory the various discourses and metadiscourses of historical representation. In what sense can the rhetoric of literary historiography itself contribute to literature's function as cultural memory? Which methods of analysis are most appropriate for describing specific text types or genres as cultural memory? What have been the pragmatic uses and the ethical merits of the stability and continuity that literature has often provided for European, American, Asian and African cultures? What are the dilemmas they create for our teaching at the end of the twentieth century? To all these questions, a wide range of scholars here tries to find answers. In thorough and highly original contributions, they not only address theoretical problems, but also engage themselves in practical analyses of specific works.

"A Course on Aesthetics" offers a broad perspective of current scholarship in aesthetics without favouring any one particular school, discipline, or ideology. Written in an elegant and clear style, Barilli's text explores the basic inherent structures of human thought about the classification and evaluation of the arts. Barilli avoids any binding or dogmatic conclusions about artistic assessment in his consideration of both historical and more current art forms such as video and performance art. In doing so, he presents a contemporary account of a scholarly concern. In "A Course on Aesthetics", Barilli examines the aesthetic experience in general, the passage from aesthetics to art, the "user" of art, and the critic. In his brilliant analyses of the phenomenology of various forms of art - from literature to music, from painting to art, from theatre to television - he discusses the relationship between representation and expression, touching on many of the major questions debated in contemporary criticism. A bibliography provides direction for further study of the history of aesthetics as a discipline. Renato Barilli has published numerous books in Italian on poetics, cultural theory, and contemporary art, including "Culturologia e Fenomenologia Degli Stili", L'Arte Contemporanea", and "Il Ciclo Del Postmoderno". The University of Minnesota Press has also published a translation of his "Rhetoric" (1989). Karen Pinkus is translator of Giorgio Agamben's "Language and Death" (Minnesota, 1991).

This book argues that we are living in an era of deep mutation, and the anthropocentric model no longer fits our way of living and behaving on Earth. Climate change is upsetting our relationship with nature and the environment, while artificial intelligence scenarios undermine the foundations of human life. As the pressure to re-align based on new modes of living and consuming increases, the first priority should be to address the way we imagine, design, produce and construct our built environment. The highly original book explores how the relation between design technology and material cultures can underpin and drive this change. It discusses the need for a new "material balance" to develop our design practice, not only from an energy and environmental perspective, but also from a physiological, cultural and semantic one, in order to re-balance the impact of material design on society. This publication is an excellent guide to understanding in detail the theoretical framing of several crucial topics in material balance design, from computational knitting to material agency, and from new acoustic ecology to future façade technologies, bio-based design and ultimately non-anthropocentric habitats, offering insights into preferable future scenarios.

The History of Futurism: The Precursors, Protagonists, and Legacies addresses the history and legacy of what is generally seen as the founding avante-garde movement of the twentieth century. Geert Buelens, Harald Hendrix, and Monica Jansen have brought together scholarship from an international team of specialists to explore the Futurism movement as a multidisciplinary movement mixing aesthetics, politics, and science with a particular focus on the literature of the movement.

The Mediterranean Basin is the largest of the five Mediterranean-climate regions, and one of the largest archipelagos in the world. The basin is located at the intersection of two major landmasses, Eurasia and Africa; and has around five thousand islands, which contribute much to its high diversity and spectacular scenery. It possesses higher salinity than the Atlantic. The shores are chiefly mountainous. Earthquakes and volcanic disturbances are frequent. Some of the most ancient civilizations flourished around the region. Carthagians, Greeks, Sicilians, and Romans were rivals for dominance of its shores and trade. The basin virtually became a Roman lake under the Roman Empire. Later, the region was dominated by the Byzantines and the Arabs. The development of the northern regions of Africa and of oil fields in the Middle East has increased its trade. The flora is dramatic with over 20 thousand endemic vascular plant taxa, and many endemic species of animals. Fish (about 400 species), sponges, and corals are plentiful. The touristic activities are threatening populations of many species. The fragmentation and isolation is increasing due to resort development and infrastructure. The overuse of the sea's natural and marine resources continues to be a problem.The Mediterranean monk-seal, the barbary macaque and the Iberian lynx, which is Critically Endangered, are among the region's imperiled species.

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 analysis with practical details of film music composition.

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