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New augmented edition of Dan Richter's iconic recounting of the filming of 2001, in which he choreographed and, as Moonwatcher, led the troop of man-apes as they began the epic journey through humanity to star child. Introduction by Sir Arthur C Clarke, contribution form Keir Dullea.

Dosso Dossi has long been considered one of Renaissance Italy's most intriguing artists. Although a wealth of documents chronicles his life, he remains, in many ways, an enigma, and his art continues to be as elusive as it is compelling. In *Dosso's Fate*, leading scholars from a wide range of disciplines examine the social, intellectual, and historical contexts of his art, focusing on the development of new genres of painting, questions of style and chronology, the influence of courtly culture, and the work of his collaborators, as well as his visual and literary sources and his painting technique. The result is an important and original contribution not only to literature on Dosso Dossi but also to the study of cultural history in early modern Italy.

The Neverending Story is Michael Ende's best-known book, but Momo—published six years earlier—is the all-ages fantasy novel that first won him wide acclaim. After the sweet-talking gray men come to town, life becomes terminally efficient. Can Momo, a young orphan girl blessed with the gift of listening, vanquish the ashen-faced time thieves before joy vanishes forever? With gorgeous new drawings by Marcel Dzama and a new translation from the German by Lucas Zwirner, this all-new 40th anniversary edition celebrates the book's first U.S. publication in over 25 years.

This book is suitable for children age 4 and above. “The Fox and the Stork” is a story about a stork that goes to a fox’s house for dinner. The fox decides to make fun of a stork by treating it to a plate of soup. The stork is unable to drink the soup and leaves the fox’s house hungry. The stork decides to teach the fox a lesson. The next day when the fox goes to the stork’s house for dinner, the stork treats the fox to a tall jar of soup. The fox goes home hungry and realises its mistake.

Le ventuno narrazioni di Annegare il pesce funzionano come le tessere scompagnate di un puzzle che di tanto in tanto, misteriosamente, si ricompatti di colpo in una figurazione allarmante. Nessuna pacificazione, in questi testi intrisi di fredda pietà, di ironia labirintica e di duro sarcasmo. Nessuna banale speranza. Il mondo è quello che è; e Lunetta – pur nelle sfumature di un amaro umorismo – ha da offrire ai suoi lettori solo una lucida scrittura della crudeltà, senza sconti facili né promesse patetiche. Così, in queste pagine di delirante realismo, il cinismo politico e l'insensatezza dell'eros, i soprassalti della memoria e le nebbie del mito sembrano obbedire a una sola paradossale logica di prevaricazione e di arbitrio, in un gorgo di autodistruttività senza scampo. Il presente e il passato fino alle età più remote e leggendarie, mescolati come in uno shaker impazzito, lasciano intravedere con vivida energia allegorica, attraverso flussi di energia regolati da un'ottica straniante, il profilo disfatto di un'Italia e di un mondo le cui pulsioni profonde sembrano unicamente votate all'avidità, alla menzogna, alla prevaricazione e alla morte.

Clarke's short story upon which the movie was based is presented together with stills from the film, critical reviews, and notes on its production

Raffaello Borghini's *Il Riposo* (1584) is the most widely known Florentine document on the subject of the Counter-Reformation content of religious paintings. Despite its reputation as an art-historical text, this is the first English-language translation of *Il Riposo* to be published. A distillation of the art gossip that was a feature of the Medici Grand Ducal court, Borghini's treatise puts forth simple criteria for judging the quality of a work of art. Published sixteen years after the second edition of Giorgio Vasari's *Vite*, the text that set the standard for art-historical writing during the period, *Il Riposo* focuses on important issues that Vasari avoided, ignored, or was oblivious to. Picking up where Vasari left off, Borghini deals with artists who came after Michaelangelo and provides more comprehensive descriptions of artists who Vasari only touched upon such as Tintoretto, Veronese, Barocci, and the artists of Francesco I's Studiolo. This text is also invaluable as a description of the mid-sixteenth century reaction against the style of the 'maniera,' which stressed the representation of self-consciously convoluted figures in complicated works of art. The first art treatise specifically directed toward non-practitioners, *Il Riposo* gives unique insight into the early stages of art history as a discipline, late Renaissance art and theory, and the Counter-Reformation in Italy.

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