

Chicago Dal Cielo

Winner of the MLA Aldo and Jeanne Scaglione Prize for Italian Studies 2016
Winner of the American Association for Italian Studies Book Prize 2016
This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com. Written by one of Europe's leading critics, Ecocriticism and Italy reads the diverse landscapes of Italy in the cultural imagination. From death in Venice as a literary trope and petrochemical curse, through the volcanoes of Naples to wine, food and environmental violence in Piedmont, Serenella Iovino explores Italy as a text where ecology and imagination meet. Examining cases where justice, society and politics interlace with stories of land and life, pollution and redemption, the book argues that literature, art and criticism are able to transform the unexpressed voices of these suffering worlds into stories of resistance and practices of liberation.

• Al di qua del Paradiso • Belli e dannati • Il grande Gatsby • Tenera è la notte •
Racconti dell'età del jazz
Introduzione di Walter Mauro
Premesse di Massimo Bacigalupo, Giancarlo Buzzi e Walter Mauro
Edizioni integrali
Nessuno come Scott Fitzgerald è riuscito a rendere l'atmosfera, i personaggi e lo stile di vita di quella particolare epoca della storia americana nota come "l'età del jazz" e a raccontare le vicende dei suoi giovani protagonisti. È la generazione degli "anni ruggenti", vissuta con e tra due guerre, viziati rampolli di famiglie ricche persuasi che ormai tutti gli dèi siano caduti, che ogni morale e codice comportamentale siano ipocriti e desueti. Vogliono trovare altri valori, nuovi modelli. Ma è una ricerca disordinata, che spesso si perde nel caos della «giostra dell'illusorio», nell'autolesionismo dell'alcool e della droga, nella follia. Alla fine della loro corsa sfrenata troveranno amarissime delusioni, così come l'America del benessere e dell'euforico inseguimento del "sogno americano" precipiterà nell'abisso della grande crisi del 1929. Allora niente più lustrini e stravaganze, amori folli, atteggiamenti provocatori e disinibiti, solo la ricerca di un po' di sicurezza nella bufera. La meravigliosa villa bianca di Gatsby, dove tutto è perfetto, dove è perfino possibile trovare e ritrovare l'amore vero (la felicità?), è solo una facciata. È un inganno? Può darsi che lo sia, come sono un inganno le favole. O forse sono bellissimi sogni, in cui si dimenticano dolori, miserie, solitudini, malattie, volgarità. Tutto è sospeso, fino al risveglio. Francis Scott Fitzgerald nacque a St. Paul, Minnesota, nel 1896. Iniziò a scrivere giovanissimo, fin dai tempi della scuola. Pubblicò il suo primo romanzo nel 1920. Seguirono alcune raccolte di racconti e infine Il grande Gatsby (1925), che basterebbe da solo ad assicurare allo scrittore un posto di rilievo nella narrativa americana. Dopo avere goduto di uno straordinario successo, morì quasi dimenticato a Hollywood nel 1940. Di Fitzgerald la Newton Compton ha pubblicato anche Belli e dannati, Racconti dell'età del jazz, Tenera è la notte e il volume unico I grandi romanzi e i racconti. Mark Jones è uno studioso di lingue antiche della prestigiosa università MIT. La

sua vita totalmente immersa nello studio lo fa apparire anacronistico rispetto ai grandi cambiamenti che sono in corso nel mondo. Improvvisamente si trova catapultato, suo malgrado, in una vicenda che modificherà per sempre la sua esistenza. Un collega e amico lo coinvolge in un intrigo ordito da una organizzazione che governa le sorti del pianeta, gli Illuminati, che lo farà diventare una figura chiave per salvare l'umanità dalla distruzione. In suo soccorso verrà la parte buona della Chiesa, che dovrà mettere in campo tutte le sue risorse per fronteggiare quello che sembra lo scontro finale tra le forze del bene e del male. Jones sarà guidato dal cardinale O'Brien e da un gruppo di numerari dell'Opus Dei per tentare di sventare una predizione satanica descritta in un antichissimo manoscritto "Il Codice di Assurbanipal" che Jones ha avuto da uno dei capi della massoneria americana. Il documento è scritto in alfabeto Elamitico, una lingua incomprensibile che Jones riuscirà a interpretare grazie ad una misteriosa stele trafugata in maniera rocambolesca in Iran.

Terra Australis - the southern land - was one of the most widespread concepts in European geography from the sixteenth to the eighteenth centuries, although the notion of a land mass in the southern seas had been prevalent since classical antiquity. Despite this fact, there has been relatively little sustained scholarly work on European concepts of Terra Australis or the intellectual background to European voyages of discovery and exploration to Australia in the eighteenth and nineteenth centuries. Through interdisciplinary scholarly contributions, ranging across history, the visual arts, literature and popular culture, this volume considers the continuities and discontinuities between the imagined space of Terra Australis and its subsequent manifestation. It will shed new light on familiar texts, people and events - such as the Dutch and French explorations of Australia, the Batavia shipwreck and the Baudin expedition - by setting them in unexpected contexts and alongside unfamiliar texts and people. The book will be of interest to, among others, intellectual and cultural historians, literary scholars, historians of cartography, the visual arts, women's and post-colonial studies. Presents a balanced assessment of historical orphanages and the typical experiences of children raised in orphanage environments, in a report that challenges popular misconceptions to reveal how most orphanages were sound, if imperfect, solutions to dire child welfare conditions and may provide better care than today's foster-care system.

Uno dei testi cult della fantascienza Keith Winton, direttore del pulp magazine americano Storie sorprendenti (il celebre Amazing Stories), sta pensando a come sarebbe l'universo desiderato da Joe Doppelberg, accanito lettore della sua rivista... Proprio in quell'istante viene investito dalla scarica elettrica di un misterioso razzo lunare sperimentale, ritrovandosi trasportato in quel mondo. Qui viene scambiato per una spia arturiana e inizia un'epopea in cui la sua vita sarà costantemente in pericolo. In questo universo parallelo, per molti aspetti così simile al suo, la razza umana è in guerra con terribili alieni insettoidi, e a guidarla è l'alter ego di Doppelberg, divenuto l'uomo più bello, intelligente e romantico

della Terra. Le ragazze vestono plasticosi completini sexy come nelle migliori copertine della rivista, e sul pianeta si aggirano bizzarri extraterrestri... Come farà il nostro eroe a "tornare a casa"?

By Now (Ormai) By now the primrose and the warmth at your feet and the green insight of the world The uncovered carpets the loggias shaken by wind and sun tranquil worm of the thorny woods; my distant pain, distinct thirst like another life in the breast Here all that's left is to wrap the landscape around the self and turn your back. Andrea Zanzotto is widely considered Italy's most influential living poet. He has published more than twenty collections of poetry and prose, which cover a vast range of themes, from linguistics and nature to politics and science. A lifelong resident of the hilly farm country of the Veneto, he possesses a rare familiarity with place, and his writings frequently explore the ongoing tensions between nature and culture in his native village, the surrounding countryside, and the nearby remnants of ancient forests. The rare writer in Italy to straddle both historical and geographical boundaries, Zanzotto also speaks in a voice that acknowledges Italy's dramatic transformation from an agrarian society to an industrialized nation. The first comprehensive collection in thirty years to translate this master European poet for an English-speaking audience, *The Selected Poetry and Prose of Andrea Zanzotto* includes the very best poems from fourteen of Zanzotto's major books of verse and a selection of thirteen essays that helps illuminate themes in his poetry as well as elucidate key theoretical underpinnings of his thought. Assembled with the collaboration of Zanzotto himself and featuring a critical introduction, thorough annotations, and a generous selection of photographs and art, *The Selected Poetry and Prose of Andrea Zanzotto* will be a major event for both American and Italian letters.

France and Italy account for fully one third of all Allied bombs dropped on Europe between 1940 and 1945. Italy received some 370,000 tons of bombs, nearly five times the total dropped on Britain by the Luftwaffe; France, over 570,000, nearly eight times the British figure. In each country, over 55,000 civilians died. Until now, studies of bombing in World War 2 have focused largely on the British and German experiences; few cover France or Italy. *Forgotten Blitzes* aims to remedy this. It explains the reasons for the Allied offensives, and uses political, social and cultural approaches to explore the challenges faced by states and peoples as the bombs fell. Massive research in local and national archives across four countries, complemented by diaries and personal memoirs, has allowed the authors to build a detailed, comparative picture of the impact of bombing on states, local authorities and individuals.

This book investigates baroque architecture through the lens of San Gennaro's miraculously liquefying blood in Naples. This vantage point allows a bracing and thoroughly original rethink of the power of baroque relics and reliquaries. It shows how a focus on miracles produces original interpretations of architecture, sanctity and place which will engage architectural historians everywhere. The matter of the baroque miracle extends into a rigorous engagement with natural history,

telluric philosophy, new materialism, theory and philosophy. The study will transform our understanding of baroque art and architecture, sanctity and Naples. Bristling with new archival materials and historical insights, this study lifts the baroque from its previous marginalisation to engage fiercely with materiality and potentiality and thus unleash baroque art and architecture as productive and transformational.

No war is won without a few bloodstains. Tommas Rossi wants what belongs to him—he wants it bad. At thirty-years-old, he's on course to become the youngest boss in the Chicago Outfit's history. He just has to make it to the end alive. But being the boss of the Outfit means nothing to Tommas if a certain blue-eyed girl isn't standing with him when the city finally crumbles. The crown is so close he can taste it. Blood paves his way. Every king needs a queen, but he doesn't know how to get his anymore. Abriella Trentini has always been the rebel. She's quicker than most men, dangerous when she wants something, and more careful than anyone knows. Her relationship with Tommas Rossi has been a dangerous game she loved to play, but someone always has to lose. With choices to make, the kind that determines who will live and who will die, Abriella doesn't know what to do. This should have been easy, but nothing ever is, and her time to choose is running out. So much blood has spilled for this. The Outfit is in shambles, grieving and angry. The families just want peace. No one knows who will take the Chicago throne because too many men have a stake in this game. In wars like these, no one will let it go easily. They'll be bloodstained until the very bitter end. And left breathless in the devastation of it all. Has it been worth it? *** Please Note: Breathless is the fourth book in a series and should only be read after the first three books have also been read. It is NOT a standalone.

Taking the Vesalian anatomical revolution as its point of departure, this volume charts the apparent rise and fall of anatomy studies within universities in sixteenth-century Spain, focussing particularly on primary sources from 1550 to 1600. In doing so, it both clarifies the Spanish contribution to the field of anatomy and disentangles the distorted political and historiographical viewpoints emerging from previous research. Studies of early modern Iberian science have only been carried out coherently and collaboratively in the last few decades, even though fierce debates on the subject have dominated Spanish historiography for more than two centuries. In the field of anatomy studies, many uninformed and biased readings of archival sources have resulted in a very confused picture of the practice of dissection and the teaching of anatomy in the Iberian Peninsula, in which the highly complex conditions of anatomical research within Spain's national context are often oversimplified. The new empirical evidence that this book brings to light suggests a far more multifaceted narrative of Iberian Renaissance anatomy than has been presented to date.

I progressi compiuti nelle aree di ricerca tecnologica e scientifica aprono inedite possibilità di manipolazione sull'uomo, con la conseguenza di inevitabili correlati interrogativi etici. Il cinema partecipa fortemente alla formazione delle coscienze,

anche per quanto concerne la tecnoetica. Pertanto, è sempre più necessario essere spettatori consapevoli, al fine di poter risalire all'aspetto rivelativo del messaggio filmico. Nel libro ci si muove proprio in quello spazio di frontiera tra scienza e fantascienza, che rischia di tramutarsi anche nello spazio labile tra etica e fantaetica, richiamando quei valori fondanti la nostra umanità che restano ineludibili e restituendo centralità all'uomo. Franco Baccarini, scrittore e saggista, è titolare di incarichi di docenza universitaria. Autore di oltre 300 pubblicazioni, tra articoli e brevi saggi (inerenti il cinema, la bioetica e la letteratura). È stato tradotto e pubblicato in Francia, Portogallo e Uruguay.

An investigation of the complex social and legal issues surrounding illegitimate offspring in Renaissance Florence

L'incontro casuale in un garage di Cape Town tra una ricca ragazza bianca e un giovane arabo, colto ma povero, mette in moto una serie di eventi inimmaginabili. Abdu, l'uomo del garage, si chiama in verità Ibrahim ibn Musa. È immigrato illegalmente in Sudafrica da un misero paese africano con una laurea in economia. La ragazza è Julie Summers, insofferente al proprio ambiente privilegiato ma culturalmente ristretto. La loro relazione è sostenuta all'inizio da una forte attrazione sessuale che è quasi l'unico linguaggio comune tra due mondi assolutamente diversi. Ma la loro storia si rafforza al punto che, quando le autorità obbligano Ibrahim a tornare nel suo paese, Julie sorprende la famiglia, gli amici e soprattutto se stessa decidendo di seguirlo come moglie. In una piccola città sommersa dalla polvere e circondata dal deserto, Julie lotta per essere accettata dalla sua nuova famiglia mussulmana. Ibrahim, intanto, continua a lottare per emigrare ancora, verso gli Stati Uniti. Quando finalmente arriva il momento della partenza, la scelta di Julie sarà ancora una volta sorprendente: decide infatti di restare. Con questo nuovo romanzo, Nadine Gordimer indaga le ragioni dell'amore, esplora l'incontro tra culture diverse e racconta la condizione dei disperati, privati di ogni certezza.

In 1705-1706, during the War of the Spanish Succession and two years after a devastating earthquake, an 'epidemic' of mysterious sudden deaths terrorized Rome. In early modern society, a sudden death was perceived as a mala mors because it threatened the victim's salvation by hindering repentance and last confession. Special masses were celebrated to implore God's clemency and Pope Clement XI ordered his personal physician, Giovanni Maria Lancisi, to perform a series of dissections in the university anatomical theatre in order to discover the 'true causes' of the deadly events. It was the first investigation of this kind ever to take place for a condition which was not contagious. The book that Lancisi published on this topic, *De subitaneis mortibus* ('On Sudden Deaths', 1707), is one of the earliest modern scientific investigations of death; it was not only an accomplished example of mechanical philosophy as applied to the life sciences in eighteenth-century Europe, but also heralded a new pathological anatomy (traditionally associated with Giambattista Morgagni). Moreover, Lancisi's tract and the whole affair of the sudden deaths in Rome marked a

significant break in the traditional attitude towards dying, introducing a more active approach that would later develop into the practice of resuscitation medicine. Sudden Death explores how a new scientific interpretation of death and a new attitude towards dying first came into being, breaking free from the Hippocratic tradition, which regarded death as the obvious limit of physician's capacity, and leading the way to a belief in the 'conquest of death' by medicine which remains in force to this day.

Includes entries for maps and atlases.

«Il romanzo narra la storia fra Dorcas e John nella città di New York. Una storia come tante, vissuta all'ombra di quella piattaforma simbolica che fu il crollo della borsa americana del 1929. Fu proprio quell'evento a determinare l'incontro fra i personaggi del romanzo che trovano, pur negli eventi drammatici di quel tempo, la forza di continuare a vivere e sperare. I ricordi della loro vita, come per gioco, tornano a rivivere in un ciclo di eventi e suggestioni che appartengono al mistero ed al sogno. Saranno proprio i ricordi, infatti, a far rivivere quel passato, e sarà il passato ad unirli per sempre nella vita. Sulle orme del filone letterario americano, ho tratto lo spunto e l'ispirazione per uno stile narrativo diverso. Uno sguardo, forse l'ultimo, su un mondo olografico, una visione, quella dei personaggi su quella linea dei fuochi e poi davanti a loro un vuoto senza vita. Ma era davvero così il mondo che avevamo sempre prefigurato, un mondo senza nemmeno più la fiaccola della speranza?» (dalla Nota dell'Autore)

He suggests that the mafia emerged only in some parts of Sicily and was never a single overarching criminal organization. It arose, in fact, from a self-help tradition that eventually became corrupted and ultimately a burden on most villagers - land workers and proprietors alike. The local antimafia forces also became a drain on village life and by the middle of the 1950s both the mafia and the antimafia, far from destroying one another, had vanquished themselves. The first study to extend rational choice institutionalism to Italian history and politics, Village Politics and the Mafia in Sicily offers an in-depth analysis of the impact of the abolition of feudalism in 1812, the unification of Italy in 1860, and subsequent regime changes on village politics in Sicily. Sabetti details the emergence, evolution, and collapse of a local mafia and antimafia in a historical, "before-after," perspective. Refocusing the study of village politics and the mafia, he also suggests what can happen when those acting for the state regard ordinary people as passive voices in the game of life.

È «come un tavolo sul quale disponiamo oggetti interessanti trovati durante una passeggiata: un ciottolo, un chiodo arrugginito, una radice dalla forma strana, l'angolo strappato di una fotografia»: così Simic spiega, nel saggio "Note su poesia e filosofia", da dove scaturisca la sua poesia, prima che il tempo e la riflessione intervengano a illuminare associazioni e significati. È la stessa poetica della giustapposizione impiegata nelle arti visive da Giorgio de Chirico e Joseph Cornell: una poetica talmente versatile da prestarsi anche alla forma saggistica, come dimostra questa raccolta di quarantuno prose – stralunate, indocili, nitide,

sottili – scritte negli ultimi trent'anni, che spaziano dai ricordi di guerra alla lode della salsiccia, dall'elegia per una madrepatria in frantumi all'insofferenza verso la poesia bucolica, dal disprezzo per gli «specialisti dell'orgoglio etnico» a un'eclettica galleria di profili (Buster Keaton, Odilon Redon, Roberto Calasso, Emily Dickinson).

Say the words California Gold Rush, and images of miners plying glittering gold from streams and mines come to mind. But there is a larger story in the California Gold Country than just the discovery of this precious metal. Immigrants from around the world rushed into the area, bringing with them their own languages and traditions in a quest for riches. One of those traditions was wine making, which, for some, would prove to be a greater boon than panning for gold as they discovered that the regions soils and microclimates were ideal for vineyards.

Gaspara Stampa (1523?-1554) is one of the finest female poets ever to write in Italian. Although she was lauded for her singing during her lifetime, her success and critical reputation as a poet emerged only after her verse was republished in the early eighteenth century. Her poetry runs the gamut of human emotion, ranging from ecstasy over a consummated love affair to despair at its end. While these tormented works and their multiple male addressees have led to speculation that Stampa may have been one of Venice's famous courtesans, they can also be read as a rebuttal of typical assumptions about women's roles. Championed by Rainer Maria Rilke, among others, she has more recently been celebrated by feminist scholars for her distinctive and original voice and her challenge to convention. The first complete translation of Stampa into English, this volume collects all of her passionate and lyrical verse. It is also the first modern critical edition of her poems, and in restoring the original sequence of the 1554 text, it allows readers the opportunity to encounter Stampa as she intended. Jane Tylus renders Stampa's verse in precise and graceful English translations, allowing a new generation of students and scholars of poetry, Renaissance literature, and music history to rediscover this incipiently modern Italian poet.

This book examines the important social role of charitable institutions for women and children in late Renaissance Florence. Wars, social unrest, disease, and growing economic inequality on the Italian peninsula displaced hundreds of thousands of families during this period. In order to handle the social crises generated by war, competition for social position, and the abandonment of children, a series of private and public initiatives expanded existing charitable institutions and founded new ones. Philip Gavitt's research reveals the important role played by lineage ideology among Florence's elites in the use and manipulation of these charitable institutions in the often futile pursuit of economic and social stability. Considering families of all social levels, he argues that the pursuit of family wealth and prestige often worked at cross-purposes with the survival of the very families it was supposed to preserve.

Una "grandezza" della guerra dal basso: non dal punto di vista ufficiale delle imprese, ma da quello sociale degli ultimi, di coloro che tra capo e collo, nelle terre anfibie del Basso Piave, si trovarono a vivere quell'esperienza, scorticati di ogni certezza, forma e sostanza come moderno, inatteso e terribile supplizio di Marsia. Il corso d'acqua, prima

sacro per la vita, lo divenne poi per la morte agli occhi dell'Italia intera, caratterizzandosi come nuovo asse che spartì innanzitutto un perimetro emotivo. Ultimi furono coloro che restarono "di qua del Piave", in terra occupata; furono i profughi "di là del Piave", ultimi arrivati in altre città italiane; furono gli indifesi di fronte alla violenza, alla fame, agli stenti: bambini e anziani. Ultime e prime furono le donne, con la loro fragilità e al tempo stesso sorprendente forza e coraggio. Ultimi accanto alla popolazione in zona occupata furono i religiosi, spesso unico punto di riferimento per la comunità, straniera nella sua stessa terra. Ultimi a restare nei luoghi del conflitto, ultimi a partire per un ritorno a casa in Italia, in Europa o verso solenni sacrari furono i soldati che riposavano nei piccoli e silenziosi cimiteri militari dei luoghi del conflitto. Ultime furono molte opere d'arte, rimaste come segno di ciò che era la bellezza di luoghi ed edifici prima della guerra: ultime ad essere imballate verso località protette per salvarle dalla distruzione, ultime risparmiate per devozione o per pietà. Ultimo fu anche il paesaggio, dissacrato o consacrato, comunque per sempre trasformato dalla Grande Guerra. Ultimi eroi furono coloro che dalla drammatica esperienza della Grande Guerra maturarono un senso di impegno civico contro ogni sopruso alla libertà e dignità umana, animati da una profonda solidarietà verso altri ultimi: divennero spesso questi, attraverso la Resistenza, i nuovi protagonisti dell'altra tragica e dolorosa pagina del Novecento: la seconda guerra mondiale.

Detailed examination of the vocal and interpretive artistry of the great Jussi Björling. Introduzione di Walter Mauro Traduzione di Bruno Armando Edizione integrale Dick è un giovane psichiatra e Nicole una sua ex paziente. Dopo essersi sposati si trasferiscono in Costa Azzurra dove, grazie ai soldi di Nicole, conducono un'esistenza frivola e agiata e vivono di rendita. Dick abbandona la professione e si lascia andare alla deriva, invece Nicole risorge dai suoi antichi incubi e si trasforma in una donna capace di amare. Il loro matrimonio è destinato al fallimento, mentre molti altri intrecci esistenziali animano le pagine di questo splendido romanzo, considerato uno dei più belli della letteratura americana moderna. Francis Scott Fitzgerald nacque a St. Paul, Minnesota, nel 1896. Iniziò a scrivere giovanissimo, fin dai tempi della scuola. Pubblicò il suo primo romanzo nel 1920. Seguirono alcune raccolte di racconti e infine *Il grande Gatsby* (1925), che basterebbe da solo ad assicurare allo scrittore un posto di rilievo nella narrativa americana. Dopo avere goduto di uno straordinario successo, morì quasi dimenticato a Hollywood nel 1940. Di Fitzgerald la Newton Compton ha pubblicato *Il grande Gatsby*, *Belli e dannati*, *Racconti dell'età del jazz* e *Tenera è la notte*.

Writers of the English Renaissance, like their European contemporaries, frequently reflect on the phenomenon of exile—an experience that forces the individual to establish a new personal identity in an alien environment. Although there has been much commentary on this phenomenon as represented in English Renaissance literature, there has been nothing written at length about its counterpart, namely, internal exile: marginalization, or estrangement, within the homeland. This volume considers internal exile as a simultaneously twofold experience. It studies estrangement from one's society and, correlatively, from one's normative sense of self. In doing so, it focuses initially on the sonnet sequences by Sidney, Spenser, and Shakespeare (which is to say, the problematics of romance); then it examines the verse satires of Donne, Hall, and Marston (likewise, the problematics of anti-romance). This book argues that the authors of these major texts create mythologies—via the myths of (and accumulated

mythographies about) Cupid, satyrs, and Proteus—through which to reflect on the doubleness of exile within one's own community. These mythologies, at times accompanied by theologies, of alienation suggest that internal exile is a fluid and complex experience demanding multifarious reinterpretation of the incongruously expatriate self. The monograph thus establishes a new framework for understanding texts at once diverse yet central to the Elizabethan literary achievement.

This book explores the cultural conditions that led to the emergence and proliferation of Saint Hermenegildo as a stage character in the sixteenth and seventeenth centuries. It considers how this saint became a theatrical trope enabling the Society of Jesus to address religious and secular concerns of the post-Tridentine Church, and to discuss political issues such as the supremacy of the pope over the monarch and the legitimacy of regicide. The book goes on to explain how the Hermenegildo narrative developed outside of Jesuit colleges, through works by professional dramatist Lope de Vega and Mexican nun Juana Inés de la Cruz. Stefano Muneroni takes a global approach to the staging of Hermenegildo, tracing the character's journey from Europe to the Americas, from male to female authors, and from a sacrificial to a sacramental paradigm where the emphasis shifts from bloodletting to spiritual salvation. Given its interdisciplinary approach, this book is geared toward scholars and students of theatre history, religion and drama, early modern theology, cultural studies, romance languages and literature, and the history of the Society of Jesus..

Forgeries are an omnipresent part of our culture and closely related to traditional ideas of authenticity, legality, authorship, creativity, and innovation. Based on the concept of mimesis, this volume illustrates how forgeries must be understood as autonomous aesthetic practices - creative acts in themselves - rather than as mere rip-offs of an original work of art. The proceedings bring together research from different scholarly fields. They focus on various mimetic practices such as pseudo-translations, imposters, identity theft, and hoaxes in different artistic and historic contexts. By opening up the scope of the aesthetic implications of fakes, this anthology aims to consolidate forging as an autonomous method of creation.

Words Against Words is the first book to consider the philosophical works of Carlo Michelstaedter (1887-1910) from a stylistic point of view. It focuses on the links between poetic and rhetoric in Michelstaedter's major work, *La Persuasione e la Rettorica*, well known for its original multilingualism, embodiment of subgenres, dialogues, apologues and parables, technical jargons. In the context of the early twentieth century 'crisis of language' in Central Europe, Carlo Michelstaedter, a young Italian speaking Jew from Gorizia who left the Austro-Hungarian territory to study in Florence, articulates one of the most radical examples of 'negative thought', while at the same time struggling to define a way to regain freedom from contingency, unity of meaning, and the absolute state of 'persuasion'. Malcolm Angelucci's book reads *La Persuasione e la Rettorica*, against itself, demonstrating how it is in the practice of signification, in the 'writing' of a philosophy and a poetic, that the challenge against the inadequacy of words is played out, in one of the most interesting examples of Italian speculation of the period. Angelucci's post-structuralist approach and analysis of rhetorical figures adopts and reworks the Bakhtinian concept of 'dialogism', in order to demonstrate the peculiar 'loss of centre' of Michelstaedter's text, and the relativisation of the pretences of the hero/narrator in ways which are coherent with the best examples of early Central European Modernism. This book intervenes in the growing debate on Michelstaedter in the English speaking world, and suits an audience of academics and tertiary students interested in Italian and Central European literature and culture in the first decades of the Twentieth century.

Nevertheless, it also caters for the growing number of Michelstaedter-enthusiasts and readers interested in expressionism, avant-garde, and early Modernism.

Feeling sad during a funeral and being relaxed while having dinner with friends are atmospheric feelings. However, the notion of "atmosphere", meaning not only a subjective mood, but a sensorial and affective quality that is widespread in space and determines the way one experiences it, has intensified only recently in scientific debate. The discussion today covers a wide range of theoretical and applied issues, involving all disciplines, paying attention more to qualitative aspects of reality than to objective ones. These disciplines include the psy-approaches, whose focus on an affective experience that is emerging neither inside nor outside the person can contribute to the development of a new paradigm in psychopathology and in clinical work: a field-based clinical practice. This collection of essays is the first book specifically addressing the link between atmospheres and psychopathology. It challenges a reductionist and largely unsatisfactory approach based on a technical, pharmaceutical, symptomatic, individualistic perspective, and thus promotes the exchange of ideas between psy- disciplines, humanistic approaches and new trends in sciences.

Appendix - "The Medieval Antecedents of Renaissance Humanism"__

Chicago dal cielo Tecnoetica e Cinematografia Un percorso di riflessione sulle nuove tecnologie rappresentate sul grande schermo. GAIA srl - Edizioni Universitarie Romane

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