

Il Cerchio

This book offers readers a broad view of research in some Western and Eastern European countries on pattern and signal analysis, and on coding, handling and measurement of images. It is a selection of refereed papers from two sources: first, a satellite conference within the biannual International Conference on Pattern Recognition held in Rome, November 14-17, 1988, and second, work done at the International Basic Laboratory on Image Processing and Computer Graphics, Berlin, GDR. The papers are grouped into three sections. The first section contains new proposals for the specific computation of particular features of digital images and the second section is devoted to the introduction and testing of general approaches to the solution of problems met in digital geometry, image coding, feature extraction and object classification. The third section illustrates some recent practical results obtained on real images specifically in character and speech recognition as well as in biomedicine. All the techniques illustrated in this book will find direct application in the near future. This book should interest and stimulate the reader, provoke new thoughts and encourage further research in this widely appealing field.

Continuing the paperback edition of Charles S. Singleton's translation of *The Divine Comedy*, this work provides the English-speaking reader with everything he needs to read and understand the *Purgatorio*. This volume consists of the prose translation of Giorgio Petrocchi's Italian text (which faces the translation on each page); its companion volume of commentary is a masterpiece of erudition, offering a wide range of information on such subjects as Dante's vocabulary, his characters, and the historical sources of incidents in the poem. Professor Singleton provides a clear and profound analysis of the poem's basic allegory, and the illustrations, diagrams, and map clarify points that have previously confused readers of *The Divine Comedy*.

Ranging from the earliest drama to the theater of the 1980's this encyclopedia includes coverage of national drama and theater around the world, theater companies, and musical comedy. Arrangement of the 1,300 entries is alphabetically by name or subject with nearly 950 of these devoted to individual playwrights and their works.

Le piante sono influenzate dagli astri al momento della loro germinazione, durante la crescita, allora perché non anche l'uomo? Come alcune piante stanno bene insieme, per meccanismi di interazione ormonale a livello delle radici, ed altre si evitano, così anche i segni zodiacali cinesi possono avere rapporti diversi tra loro, rapporti che comunque possono, con un po' di impegno, sempre migliorare. E' proprio di queste interazioni che si occupa Patricia Müller nel presente testo... dott.ssa Chiara Scozzari Chi tratta politicamente e commercialmente con la sfera culturale cinese, potrebbe trarre beneficio da una più approfondita comprensione di come le persone, in estremo Oriente, concepiscono se stesse e gli altri attraverso l'oroscopo. dott.ssa Margot Jean Wylie Nella storia della medicina, sia in Oriente che Occidente, l'astrologia in passato ha guidato l'individuazione delle malattie secondo il tipo astrologico della persona. Una ricerca piena di interessanti indizi e di intuizioni valide ancora oggi. dott.ssa Marta Checchi

Laird sets Moletti's *Dialogue* within the historical background of medieval and Renaissance mechanics, sketches the life and works of Moletti, and analyses the arguments and the geometrical theorems of the *Dialogue*.

Il cerchio rosso
Concordance of the *Divina Commedia*
The Unfinished Mechanics of Giuseppe Moletti
An Edition and English Translation of His *Dialogue on Mechanics* (1576)
University of Toronto Press

Miti in moto. Editoriale, Alessandra Pedersoli e Stefania Rimini Michel Foucault, "Errare nell'oscura festa dell'anarchia incoronata", Michela Maguolo La materia del mito, Maria Grazia Ciani The British Uncanny, Maurizia Paolucci La performance della memoria,

Francesca Bortoletti e Annalisa Sacchi Decapitare la Gorgone, Silvia De Min A distanza ravvicinata. L'arte di Mario Martone, Bruno Roberti Segni in piena luce. Sulla mostra "Duilio Cambellotti. Mito, sogno e realtà", Antonella Sbrilli

Futurism Studies in its canonical form has followed in the steps of Marinetti's concept of Futurisme mondial, according to which Futurism had its centre in Italy and a large number of satellites around Europe and the rest of the globe. Consequently, authors of textbook histories of Futurism focus their attention on Italy, add a chapter or two on Russia and dedicate next to no attention to developments in other parts of the world. Futurism Studies tends to see in Marinetti's movement the font and mother of all subsequent avant-gardes and deprecates the non-European variants as mere 'derivatives'. Vol. 7 of the International Yearbook of Futurism Studies will focus on one of these regions outside Europe and demonstrate that the heuristic model of centre – periphery is faulty and misleading, as it ignores the originality and inventiveness of art and literature in Latin America. Futurist tendencies in both Spanish and Portuguese-speaking countries may have been, in part, 'influenced' by Italian Futurism, but they certainly did not 'derive' from it. The shift towards modernity took place in Latin America more or less in parallel to the economic progress made in the underdeveloped countries of Europe. Italy and Russia have often been described as having originated Futurism because of their backwardness compared to the industrial powerhouses England, Germany and France. According to this narrative, Spain and Portugal occupied a position of semi-periphery. They had channelled dominant cultural discourses from the centre nations into the colonies. However, with the rise of modernity and the emergence of independence movements, cultural discourses in the colonies undertook a major shift. The revolt of the European avant-garde against academic art found much sympathy amongst Latin American artists, as they were engaged in a similar battle against the canonical discourses of colonial rule. One can therefore detect many parallels between the European and Latin American avant-garde movements. This includes the varieties of Futurism, to which Yearbook 2017 will be dedicated. In Europe, the avant-garde had a complex relationship to tradition, especially its 'primitivist' varieties. In Latin America, the avant-garde also sought to uncover and incorporate alternative, i.e. indigenous traditions. The result was a hybrid form of art and literature that showed many parallels to the European avant-garde, but also had other sources of inspiration. Given the large variety of indigenous cultures on the American continent, it was only natural that many heterogeneous mixtures of Futurism emerged there. Yearbook 2017 explores this plurality of Futurisms and the cultural traditions that influenced them. Contributions focus on the intertextual character of Latin American Futurisms, interpret works of literature and fine arts within their local setting, consider modes of production and consumption within each culture as well as the forms of interaction with other Latin American and European centres. 14 essays locate Futurism within the complex network of cultural exchange, unravel the Futurist contribution to the complex interrelations between local and the global cultures in Latin America and reveal the dynamic dialogue as well as the multiple forms of cross-fertilization that existed amongst them.

Working in 1970s Italy, a group of artists—namely Ugo La Pietra, Maurizio Nannucci, Francesco Somaini, Mauro Staccioli, Franco Summa, and Franco Vaccari—sought new spaces to create and exhibit art. Looking beyond the gallery, they generated sculptural, conceptual, and participatory interventions, called Arte Ambientale (Environmental Art), situated in the city streets. Their experiments emerged at a time of cultural crisis, when fierce domestic terrorism aggravated an already fragile political situation. To confront the malaise, these artists embraced a position of artistic autonomy and social critique, democratically connecting the city's inhabitants through direct art practices.

Partendo da un'analisi dell'antica tradizione e della dottrina segreta dei Rosacroce, l'autore ne approfondisce la simbologia più occulta attraverso alcuni

