

Il Velo Dipinto Gli Adelphi

"Up at the Villa" by W. Somerset Maugham. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

The true story of a man who spun a web of lies around his life ventures into the mind of a psychotic murderer who managed to convince thousands of people that he was a successful, credentialed physician. Reprint. 35,000 first printing.

Il velo dipintoThe Painted Veil

The Vagrant Mood is a brilliantly varied and colourful collection of essays. From Kant to Raymond Chandler; from the legend of Zurbaran to the art of the detective story; from Burke to Augustus Hare, Somerset Maugham brings his inimitable mastery of the incisive character sketch to the genre of literary criticism

In the midst of the horrors of the Nazi Holocaust, Ety's writings reveal a young Jewish woman who celebrated life and remained an undaunted example of courage, sympathy, and compassion. Through this splendid translation by Arnold J. Pomerans, commissioned by the Ety Hillesum Foundation, readers everywhere will resonate with the spirit of this amazing young woman.

Che ragione poteva avere l'incantevole Kitty – occhi splendenti, capelli alla garçonne – per

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sposare il gelido e inamabile dottor Fane – batteriologo alle dipendenze del governo inglese – se non il puro panico? Panico, soprattutto, di fronte alla prospettiva di deludere la madre, implacabile tessitrice di brillanti matrimoni. Non meraviglia allora che Kitty cada subito vittima del sorriso ammaliatore dell'uomo più popolare di Hong Kong, Charlie Townsend, a sua volta regolarmente sposato. Ma nei romanzi di Maugham la beffarda complessità della vita scompiglia a ogni pagina le carte e rimette in gioco i destini, spiazzando il lettore. E spiazzata, e sgomenta, è Kitty allorché il marito, che ha scoperto tutto, le propone di seguirlo in una città dell'interno, Mei-tan-fu, devastata dal colera. Che cosa cela la flemma disumana del dottor Fane? Un sinistro disegno di morte? O una perversa, demiurgica macchinazione? Più semplicemente, la possibilità di un nuovo destino, che si dischiuderà alla frivola Kitty a poco a poco, come un oscuro segreto, nella putrescente Mei-tan-fu, dove il colera miete uomini, convenzioni e certezze – e dove mai si sarebbe aspettata di incontrarlo.

Marie is so devoted to her husband Jean that she overlooks his casual betrayals. Yet, with surprising ease she takes a lover - a young student whom she encounters on holiday in the South of France. Marie remains tied to the realities of her life.

From the celebrated author of *The Radetzky March* comes the tragic story of a WWI officer caught in the tumult of a world on the verge of modernity. As an Austro-Hungarian officer on the Eastern Front of World War I, Franz Tunda was captured by the Russians and sent to Siberia. Dreaming of a return to his life in Vienna, he escapes from prison—only to get caught up in the Russian Revolution, fall in love, and fight for the Bolshevik cause. Upon finally returning to Europe, Tunda finds that the old order is

gone and the Europe he once knew has changed utterly. Disillusioned and without a land to call home, Joseph Roth's tragic hero is a masterful expression of the archetypal modern man taken up by the currents of history.

"Pure and lovely...to read Zelda's letters is to fall in love with her." —The Washington Post Edited by renowned Jackson R. Bryer and Cathy W. Barks, with an introduction by Scott and Zelda Fitzgerald's granddaughter, Eleanor Lanahan, this compilation of over three hundred letters tells the couple's epic love story in their own words. Scott and Zelda Fitzgerald's devotion to each other endured for more than twenty-two years, through the highs and lows of his literary success and alcoholism, and her mental illness. In *Dear Scott, Dearest Zelda*, over 300 of their collected love letters show why theirs has long been heralded as one of the greatest love stories of the 20th century. Edited by renowned Fitzgerald scholars Jackson R. Bryer and Cathy W. Barks, with an introduction by Scott and Zelda's granddaughter, Eleanor Lanahan, this is a welcome addition to the Fitzgerald literary canon.

Parlando di Joseph Cornell, uno degli artisti che più amava, Parise addita nel «colpo d'occhio» la chiave del suo sistema interpretativo. Ma proprio la capacità di racchiudere in un dettaglio la segreta morfologia di un personaggio è la qualità che più colpisce in questi scritti, dove Parise ci parla soprattutto degli autori e dei libri che per lui hanno contato (con «incursioni ingiustificate» nel mondo dell'arte, della pittura e del cinema). E ogni volta abbiamo l'impressione che in quel dettaglio di somma densità

precipiti in maniera definitiva ciò che volevamo sapere. Dettaglio spesso fisico, corporeo, colto con lo sguardo e con tutti gli altri sensi, al di là di ogni confine tra umano, animale e vegetale: come «l'attenzione-lampo» degli occhi di Montale, perle che intravediamo attraverso «la fessura delle valve»; la «carne lustra e i pori fumanti» di Comisso, «verdura grassa come i cavoli, le verze e l'insalata»; il viso «di diavoletto o di pipistrello» di Kawabata, indizio di una sensualità potente e tragica, tutta mentale – o la folgorante postura in cui viene ritratto Gadda: «E nel capire, convinto invece di far confusione e di non capire un bel nulla, un dolore in forma di lacrima ideale gli corse lungo la guancia». Con la stessa brusca irruenza (e irriverenza), come al ritmo di un boogie, Parise riscatta Maugham, giudicato scrittore «di seconda classe» perché leggibile e popolare, paragonandolo a un marito – un marito è «uno che c'è sempre» –, e definisce "Le finestre di fronte" di Simenon (siamo nel 1985) un «capolavoro», dove «scene costumi e nomi e personaggi ... paiono coperti della cipria bianca della pittura surrealista e metafisica». Per Parise, del resto, l'arte della lettura è un sentimento: non sorprende allora che dalla lettura di un romanzo di Piovene scaturisca un sogno e che solo dal sogno discenda il giudizio critico: «sentivo che, sbrogliando il sogno, avrei penetrato il romanzo, dal di dentro, in modo più intimo e degno, per me, che non con gli strumenti della sola ragione critica». «Mi pareva, fiutando più che leggendo i documenti che venivano da fuori, che la fantasia, cioè il subconscio, dovesse avere la prevalenza sul conscio, cioè sullo storico. Mi pareva che la sensazione soggettiva, la sempre

inesatta pressione del sangue, cioè il sentimento individuale non potesse prestarsi ad alcuna oggettivazione e infine che l'assurdo, il non storico, il casuale e l'oscuro che è in noi nel suo perenne filmato dovesse prevalere sullo storico, e non programmaticamente ma in modo quasi gestuale, smembrato, come il boogie appunto».

The Moon and Sixpence tells the story of English stockbroker Charles Strickland, who abandons his wife and child to travel to Paris to become a painter. First published in 1919 in the United Kingdom by Heinemann, the story is inspired by the life of the French artist Paul Gauguin. It's told in episodic form from a first-person perspective. The narrator, who came to know Strickland through his wife's literary parties, begins the story as Strickland leaves for Paris. Strickland's new life becomes a stark contrast to his life in London. While he was once a well-off banker living a comfortable life, he must now sleep in cheap hotels while suffering both illness and hunger. Maugham spent a year in Paris in 1904, which is when he first heard the story of Gauguin, the banker who left his family and profession to pursue his passion for art. He heard the story from others who had known and worked with Gauguin. Ten years later Maugham travelled to Tahiti where he met others who had known Gauguin during the artist's time there. Inspired by the stories he heard, Maugham wrote The Moon and Sixpence. Although based on the life of Paul Gauguin, the story is a work of fiction. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

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First English translation of Paola Masino's *Nascita e morte della massaia*, her most controversial novel that provoked Fascist censorship for its critical portrayal of marriage and motherhood.

Hanno collaborato: Enzo Siciliano, Eraldo Affinati, Alberto Arbasino, Andrea Barzini, Marco Belpoliti, Bernardo Bertolucci, Franco Buffoni, Arnaldo Colasanti, Leonardo Colombati, Vincenzo Consolo, Franco Cordelli, Giorgio Crisafi, Antonio Debenedetti, Marco Debenedetti, Raffaella D'Elia, Nino De Vita, Alain Elkann, Angelo Ferracuti, Roberto Galaverni, Andrea Gareffi, Andrea Gibellini, Pietro Grossi, Miriam Mafai, Valerio Magrelli, Raffaele Manica, Dacia Maraini, Sapo Matteucci, Mauro F. Minervino, Marco Monina, Giuseppe Montesano, Carla Moreni, Serafino Murri, Massimo Onofri, Gabriella Palli Baroni, Vincenzo Pardini, Lorenzo Pavolini, Aurelio Picca, Claudio Piersanti, Alessandro Piperno, Massimo Raffaeli, Elisabetta Rasy, Luca Ronconi, Andrea Salerno, Mario Santagostini, Flavio Santi, Roberto Saviano, Emiliano Sbaraglia, Francesco Scarabicchi, Beppe Sebaste, Piero Sorrentino, Carola Susani, Giorgio van Straten, Piero Pompili, Andrea Caterini.

Kitty Fane is the beautiful but shallow wife of Walter, a bacteriologist stationed in Hong Kong. Unsatisfied by her marriage, she starts an affair with Charles Townsend, a man whom she finds charming, attractive and exciting. But when

Walter discovers her deception, he exacts a strange but terrible vengeance: Kitty must accompany him to his new posting in remote mainland China, where a cholera epidemic rages.

Michael T. Coughlin theorizes the possibility of interpreting art and architectural form as an index for Logos in Early Modern Italy, while simultaneously proposing a theory about the origin of Freemasonry from a historical perspective.

A gargantuan, mind-altering comedy about the Pursuit of Happiness in America Set in an addicts' halfway house and a tennis academy, and featuring the most endearingly screwed-up family to come along in recent fiction, Infinite Jest explores essential questions about what entertainment is and why it has come to so dominate our lives; about how our desire for entertainment affects our need to connect with other people; and about what the pleasures we choose say about who we are. Equal parts philosophical quest and screwball comedy, Infinite Jest bends every rule of fiction without sacrificing for a moment its own entertainment value. It is an exuberant, uniquely American exploration of the passions that make us human - and one of those rare books that renew the idea of what a novel can do. "The next step in fiction...Edgy, accurate, and darkly witty...Think Beckett, think Pynchon, think Gaddis. Think." --Sven Birkerts, *The Atlantic*

This volume is the final output of a project started in 2013 on the occasion of the

fortieth anniversary of the Scandinavian Section of the University of Milan. A group of scholars working on different European and non-European cultural and literary traditions come together here to discuss the relationships between their areas of study and the Nordic countries. The range of the contributions expands over time and space, from the Middle Ages to the present day, from Poland in the east to the United States in the west, across various European countries.

Through various kinds of expertise and different perspectives, this intercultural discourse deals with diverse themes, including the perception of Nordic culture(s) by foreign writers as well as the image of other cultures in Scandinavian works. In particular, the literary and cultural interchange of models and ideas between the North and other areas is investigated in a number of essays devoted to numerous authors, including, among others, Klaus Bödl, Carmen de Burgos, Carlo Emilio Gadda, Gerhart Hauptmann, Henrik Ibsen, Stieg Larsson, Carl von Linné, Rainer Maria Rilke, J.D. Salinger, Henryk Sienkiewicz, Mme de Staël, August Strindberg, and Tomas Tranströmer.

The Magician is a novel by British author W. Somerset Maugham, originally published in 1908. In this tale, the magician Oliver Haddo, a caricature of Aleister Crowley, attempts to create life. Crowley wrote a critique of this book under the pen name Oliver Haddo, in which he accused Maugham of plagiarism. Maugham

wrote *The Magician* in London, after he had spent some time living in Paris, where he met Aleister Crowley. The novel was later republished with a foreword by Maugham entitled *A Fragment of Autobiography*. The novel inspired a film of the same name directed in 1926 by Rex Ingram.

Larry Darrell is a young American in search of the absolute. The progress of this spiritual odyssey involves him with some of Maugham's most brilliant characters - his fiancée Isabel, whose choice between love and wealth have lifelong repercussions, and Elliot Templeton, her uncle, a classic expatriate American snob. The most ambitious of Maugham's novels, this is also one in which Maugham himself plays a considerable part as he wanders in and out of the story, to observe his characters struggling with their fates.

Booker Prize-winning author John Berger presents a collection of moments, each supremely vivid, that together make up a frieze of human history at the end of the millennium as well as a subtle and affecting self-portrait of their author. Using careful, intensely visual prose snapping frozen vignettes of life, these twenty-nine "photocopies" teach us about lying and self-invention, dignity and tenderness, charity and courage. Overflowing with the sights, sounds, and smells of life, *Photocopies* is a masterpiece from one of the most important chroniclers of our time.

Fact is a poor story-teller as Maugham reminds us. Fact starts a story at random, rambles on inconsequently and tails off , leaving loose ends, without a conclusion. It

works up to an interesting situation, has no sense of climax and whittles away its dramatic effects in irrelevance. While some novelists believe this is a proper model for fiction, Maugham believes that fiction should not seek to copy life, but instead choose from life what is curious, telling, and dramatic, but keep to it closely enough not to shock the reader into disbelief. In short, fiction should excite, interest, and absorb the reader. Ashenden: The British Agent is founded on Maugham's experiences in the English Intelligence Department during World War I, but rearranged for the purposes of fiction. This fascinating book contains the most expert stories of espionage ever written. For a period of time after it was first published the book became official required reading for persons entering the secret service. The plot follows the imaginary John Ashenden who during World War I is a spy for British Intelligence. He is sent first to Geneva and later to Russia. Instead of one story from start to finish, the chapters contain individual stories involving many different characters. All of the people whom Ashenden meet during his travels have their own reason for being involved in the spy game, and each are more complex than they first look.

Classic short stories set in Naples in the 1940s and 50s that inspired Elena Ferrante's Neapolitan novels

Liza of Lambeth (1897) is a novel by W. Somerset Maugham. Written while the author was living as a medical student in London, the Maugham's debut marked an electrifying start to an illustrious career in literature. Controversial for its portrayal of

infidelity, domestic violence, and women's reproductive health, *Liza of Lambeth* is a gritty realist tale that takes an honest look at the everyday struggles of actual Londoners in a time of celebration and nostalgia for the Empire. Set in 1887, the year of Queen Victoria's Golden Jubilee, *Liza of Lambeth* follows a young woman in her life as a factory worker and caretaker for her ailing mother. Although she is only 18, Liza Kemp is a hard worker who desires more from life than that which she was born into. When a rare holiday gives her the chance to unwind in the countryside with a group of friends, she takes a much-needed break from her daily responsibilities to partake in a carriage ride. There, she meets Jim Blakeston, a married father of five who has recently moved to a home near Liza's. Drunk on beer, she begins to feel attracted to the man, who sneaks a kiss before the night draws to a close. Soon, they begin an ill-fated affair, sneaking off whenever possible to elude the suspicions of friends and family. As lust turns to violence, Liza learns too late the dangers of trusting men. With a beautifully designed cover and professionally typeset manuscript, this edition of W. Somerset Maugham's *Liza of Lambeth* is a classic work of British literature reimagined for modern readers.

Rome, 1944, the last days of Nazi occupation. A German officer investigates three murders in a city drenched in violence.

"The Trembling of a Leaf: Little Stories of the South Sea Islands" by W. Somerset Maugham. Published by Good Press. Good Press publishes a wide range of titles that encompasses

every genre. From well-known classics & literary fiction and non-fiction to forgotten or yet undiscovered gems of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Mattia Pascal endures a life of drudgery in a provincial town. Then, providentially, he discovers that he has been declared dead. Realizing he has a chance to start over, to do it right this time, he moves to a new city, adopts a new name, and a new course of life—only to find that this new existence is as insufferable as the old one. But when he returns to the world he left behind, it's too late: his job is gone, his wife has remarried. Mattia Pascal's fate is to live on as the ghost of the man he was. An explorer of identity and its mysteries, a connoisseur of black humor, Nobel Prize winner Luigi Pirandello is among the most teasing and profound of modern masters. The Late Mattia Pascal, here rendered into English by the outstanding translator William Weaver, offers an irresistible introduction to this great writer's work

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