

Laltro Messia I Nove Volti Di Cristo

In *The Dragoman Renaissance*, E. Natalie Rothman traces how Istanbul-based diplomatic translator-interpreters, known as the dragomans, systematically engaged Ottoman elites in the study of the Ottoman Empire—eventually coalescing in the discipline of Orientalism—throughout the sixteenth and seventeenth centuries. Rothman challenges Eurocentric assumptions still pervasive in Renaissance studies by showing the centrality of Ottoman imperial culture to the articulation of European knowledge about the Ottomans. To do so, she draws on a dazzling array of new material from a variety of archives. By studying the sustained interactions between dragomans and Ottoman courtiers in this period, Rothman disrupts common ideas about a singular moment of "cultural encounter," as well as about a "docile" and "static" Orient, simply acted upon by extraneous imperial powers. *The Dragoman Renaissance* creatively uncovers how dragomans mediated Ottoman ethno-linguistic, political, and religious categories to European diplomats and scholars. Further, it shows how dragomans did not simply circulate fixed knowledge. Rather, their engagement of Ottoman imperial modes of inquiry and social reproduction shaped the discipline of Orientalism for centuries to come. Thanks to generous funding from the Andrew W. Mellon Foundation, through *The Sustainable History Monograph Pilot*, the ebook editions of this book are available as Open Access volumes from Cornell Open (cornellopen.org) and other repositories.

A lost literary classic, written in 1894, *The Viceroy* is one of the most acclaimed masterworks of Italian realism. The novel follows three generations of the aristocratic Uzeda family as it struggles to hold on to power in the face of the cataclysmic changes rocking Sicily. As Garibaldi's triumphs move Italy toward unification, the Uzedas try every means to retain their position. De Roberto's satirical and mordant pen depicts a cast of upper-class schemers, headed by the old matriarch, Donna Teresa, and exemplified by her arrogant and totally unscrupulous son, Consalvo, who rises to political eminence through lip service, double-dealing, and hypocrisy. *The Viceroy* is a vast dramatic panorama: a new world fighting to shrug off the viciousness and iniquities of the old.

With: Historical commentary Biographical info Appendix with further readings For nearly 2,000 years, Christian mystics, martyrs, and sages have documented their search for the divine. Their writings have bestowed boundless wisdom upon subsequent generations. But they have also burdened many spiritual seekers. The sheer volume of available material creates a seemingly insurmountable obstacle. Enter the Upper Room Spiritual Classics series, a collection of authoritative texts on Christian spirituality curated for the everyday reader. Designed to introduce 15 spiritual giants and the range of their works, these volumes are a first-rate resource for beginner and expert alike. Living in turbulent 14th-century Italy, Catherine was driven to submit her will completely to God's will for her. Her intense prayer life led her to write hundreds of letters to friends, other monastics, and heads of state, urging them to turn away from sin and draw closer to God. Catherine's life of total prayer has long inspired admiration.

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.

In *Jesuit Philosophy on the Eve of Modernity* Cristiano Casalini collects eighteen contributions by renowned specialists to track the existence and distinctiveness of Jesuit philosophy during the first century since the inception of the order.

The *J. Paul Getty Museum Journal 8* is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities, paintings, and sculpture and works of art. This volume includes an Editorial Statement by the Journal's editors: Burton B. Fredericksen, Curator of Paintings, Jiří Frel, Curator of Antiquities, and Gillian Wilson, Curator of Decorative Arts. Conservation problems will be discussed along with the articles written by Gillian Wilson, George Goldner, Susan Page, Mauro Natale, Malcolm Waddingham, Daniel Lettieri, Jiří Frel, Patricia Tuttle, Helayna Iwaniw Thickpenny, Phyllis Williams Lehmann, K. Patricia Erhart, Guntram Koch, Klaus Parlasca, Larissa Bonfante, Andrew Oliver, Jr., Brigitta Strelka, Faya Causey Frel, Jeanne Peppers, Roy Kotansky, Lawrence J. Bilquez, Jane M. Cody, Marit Jentoft-Nilsen, and Stephen Bailey.

Apostles of Empire contributes to ongoing research on the Jesuits, New France, and Atlantic World encounters, as well as on early modern French society, print culture, Catholicism, and imperialism.

Dal 1979 per la maggior parte degli occidentali l'Iran è sinonimo di fondamentalismo islamico, di terrorismo, di pericolo. Le cronache hanno ridotto la Persia a "problema", offuscando 2.500 anni di storia. Molto prima di Khomeini e Ahmadinejad, l'Iran ha dato al mondo *Ciro il Grande*, Rumi, Avicenna, Hafez e Khayyam e ha scritto un pezzo di storia fondamentale dell'intera umanità. Una storia che ci porta in una terra di bellezze assolute e ingiustizie profonde. Una storia complessa, affascinante e misteriosa. E troppo spesso sottovalutata. Una storia di musulmani sciiti, zoroastriani, cristiani ed ebrei. La ricchezza di etnie e culture diverse che convivono dai tempi dell'Impero Persiano è il "mistero" di questo Paese, in cui soltanto il 51% della popolazione è di etnia persiana. Un Paese che continua a svolgere anche nel XXI secolo il ruolo di cerniera tra Europa ed Estremo Oriente. La nostra storia, il nostro vocabolario e persino la nostra tavola devono molto alla Persia. Che ci piaccia o meno, dovremo fare i conti ancora per molto tempo con l'Iran. E in questo confronto dovremmo sempre essere consapevoli della grandezza della storia e della cultura persiana. "L'Autore, per l'acutezza delle osservazioni, sembra un diretto discendente dei grandi viaggiatori europei da Marco Polo ad Ambrogio Contarini e soprattutto del romano Pietro della Valle, che raggiunse la corte dei re sufi nel XVI secolo" (dall'introduzione di Amir Madani).

Questa raccolta di poesie e di racconti popolari anonimi in dialetto molisano tracciano il percorso di due storie che, pur diversificate, si compenetrano e si completano a vicenda: la storia individuale dell'autore e la storia collettiva della società di un

paese del Sud. Le immagini di un mondo apparentemente immobile e arcaico si alternano alle vicende di una realtà storica complessa e tormentata, nel cui magma vecchio e nuovo si scontrano e si fondono. This collection of poems and anonymous folktales in the Molisan dialect traces the unfolding of two stories which, although distinct, interweave and complete each other: the author's individual story and the story of a town in the South of Italy. The images of an apparently immobile and archaic world alternate with the events of a complex and tormented historical reality, in whose magma the new and the old clash and fuse." The earliest of the four Gospels, the book portrays Jesus as an enigmatic figure, struggling with enemies, his inner and external demons, and with his devoted but disconcerted disciples. Unlike other gospels, his parables are obscure, to be explained secretly to his followers. With an introduction by Nick Cave

Istituto per la Storia del Risorgimento italiano - Biblioteca scientifica Serie II: Fonti - Vol. XCVII La corona dei dodici sonetti di *Ça ira* dà voce poetica alle riflessioni di Carducci sul "momento più epico della storia moderna", come egli stesso definì il Settembre 1792 in una nota posta in calce alla prima edizione del poemetto nel maggio 1883. Sullo sfondo dell'opera, il cui titolo riprende le parole del canto che risuonò nelle strade di Parigi, era anche il contrasto di interpretazioni sull'eredità della Rivoluzione francese, che la fase critica dei rapporti italo-francesi aveva riaperto fra moderati e democratici. Superate le asprezze della giovanile esperienza giambica, ma ancora animato da una forte passione civile, Carducci restituisce il senso degli episodi rivoluzionari "senza mistura di elementi personali", adottando una forma metrica del tutto insolita per un tema storico e rielaborando alcuni spunti delle narrazioni di Carlyle, Blanc e Michelet. Nei "settembrini", che inevitabilmente rinfocolarono le polemiche (l'autore replicò nei mesi successivi con una lunga e battagliera prosa apologetica), è riaffermato il valore non soltanto delle idee del 1789, ma anche dei successivi esiti, drammatici e violenti, della Rivoluzione, fino alla luminosa giornata di Valmy (20 settembre 1792), quando anche Goethe, presente all'epica battaglia, volle cogliere, nella vittoria dell'esercito francese, l'inizio di una nuova era per l'umanità. A un profilo storico-biografico di Carducci, orientato alla definizione dei suoi giudizi intorno alla Francia rivoluzionaria, si uniscono la ricostruzione della genesi di *Ça ira* e i commenti ai singoli sonetti, mentre un'ampia appendice offre l'edizione critica del poemetto, qui per la prima volta presentato sulla base di una organica classificazione delle testimonianze manoscritte e a stampa. Con premessa di William Spaggiari Stefania Baragetti è dottoranda in Italianistica presso l'Università degli Studi di Parma e svolge attività di collaborazione presso il Dipartimento di Filologia Moderna dell'Università degli Studi di Milano. Ha in corso ricerche sull'Accademia dell'Arcadia.

The Years of Alienation in Italy offers an interdisciplinary overview of the socio-political, psychological, philosophical, and cultural meanings that the notion of alienation took on in Italy between the 1960s and the 1970s. It addresses alienation as a social condition of estrangement caused by the capitalist system, a pathological state of the mind and an ontological condition of subjectivity. Contributors to the edited volume explore the pervasive influence this multifarious concept had on literature, cinema, architecture, and photography in Italy. The collection also theoretically reassesses the notion of alienation from a novel perspective, employing Italy as a paradigmatic case study in its pioneering role in the revolution of mental health care and factory work during these two decades.

Dalle notti madrileni squarciate dalle bombe della Guerra civile spagnola, nel 1936, alle guerre in America Latina degli anni novanta, percorrendo le paludi del Vietnam e battendo i deserti del Medio Oriente, "I volti della guerra" narra le storie - di ferocia, amore e sofferenza - dei despoti e delle vittime dei conflitti del secolo scorso. Martha Gellhorn - antesignana delle corrispondenti di guerra, tra i primi a testimoniare l'orrore del campo di concentramento di Dachau - ha raccontato, con i suoi reportage, i fronti più caldi del XX secolo. Una scrittura immediata e realistica - sensibile ai suoni, agli odori, alle parole, ai gesti dei luoghi visitati - e un'infalibile capacità di cogliere e custodire l'estrema varietà di esperienze vissute hanno dato forma alla "visione umana del mondo" della grande reporter. Questo libro è ormai un classico del giornalismo moderno. Martha Gellhorn l'ha scritto non perché fosse interessata ai generali e ai politici, ma perché coltivava un forte impegno nei confronti della gente normale che dalle guerre viene schiacciata.

This first complete English translation, including over 250 full-color images, is a longitudinal cultural history of how art came to be institutionalized in the history of western representational practices.

This book is about migrants' lives in urban space, in particular Rome and Milan. At the core of the book is literature as written by migrants, members of a "second generation," and a filmmaker who defines himself as native. It argues that the narrative authored by migrants, refugees, second generation women, and one "native Italian" perform a reparative reading of Italian spaces in order to engender reparative narratives. Eve Sedgwick wrote about our (now) traditional way of reading based on unveiling and on, mainly, negative affect. We are trained to tear the text apart, dig into it, and uncover the anxieties that define our age. Migrants writers seem to employ both positive and negative affects in defining the past, present, and future of the spaces they inhabit. Their recuperative acts of writing, constitute powerful models of changes in/on place. As they look at Italian exclusionary spaces, they also rewrite them into a present whose transitiveness allows to imagine a process of citizenship and belong constructed from below.

L'altro Messia. I nove volti di Cristo Ri-nascita Edizioni Mediterranee

"Molte sono le parole che hai portato e che, come un sentiero di stelle, si accendono e si spengono costantemente: riuscirai a far comprendere, per chi vuole comprendere, che i legami non si possono spezzare e, come esistevano prima, continueranno ad esistere anche dopo. Annullerai il concetto del tempo". Dopo *Ciao papi...*, primi "contatti" tra un padre e sua figlia che si era tolta la vita pochi mesi prima, e *Scintille di vita*, un libro nato nell'intento di dare risposte ai tanti "perché" che affollano la mente di chi resta, anche se convinto che la vita continui dopo la morte, l'Autore ha voluto con questa nuova opera, accompagnare il lettore lungo il proprio cammino di rinascita e trasformazione del dolore in amore verso gli altri. Un viaggio alla ricerca di se stesso, che si snoda delicatamente tra il mondo sottile e quello terreno senza soluzione di continuità; un diario che ha un unico filo conduttore, pur raccontando esperienze che si sono verificate nel corso degli anni; una testimonianza di come sia possibile arrivare alla consapevolezza di sentire ancora vivo accanto a sé, chi se ne è andato.

"This is the first published English translation of Francesco Alfieri's fencing treatise: "La Scherma", first published in Padua in 1640. Alfieri was the Master at Arms at the Accademia Delia in Padua, Italy from 1632. The Delia was a school attached to the University of Padua teaching young gentlemen military skills, mathematics and the martial arts of self defence. It is not widely appreciated that Europe has martial arts traditions that are centuries old. Contained within this book is a description of one of these European combat systems ~ the art of fighting with the Rapier ~ a long, slender, civilian sword designed for self defence and dueling. The ability to wield such a weapon with skill was a matter of vital importance in an age when the defence of honour and,

by definition, the immortal soul, could be more important than life itself. Alfieri's concise system is a very practical and effective way to address this need. It is an excellent resource for all students of historical swordplay and anyone interested in the martial arts of Renaissance Europe." -- Amazon.com

This book, based on authoritative sources and reports, links environmental communication to different fields of competence: environment, sustainability, journalism, mass media, architecture, design, art, green and circular economy, public administration, big event management and legal language. The manual offers a new, scientifically based perspective, and adopts a theoretical-practical approach, providing readers with qualified best practices, case studies and 22 exclusive interviews with professionals. A fluent style of writing leads the readers through specific details, enriching their knowledge without being boring. As such it is an excellent preparatory and interdisciplinary academic tool intended for university students, scholars, professionals, and anyone who would like to know more on the matter.

"I am persuaded," said Claude Bernard, "that the day will come, when the man of science, the philosopher and the poet will all understand each other." Whatever we may think of this prophecy, we most of us feel that the one-sided absolutism of the past, whether religious or scientific, is no longer possible. The inevitable vehemence of the reaction against bigotry and superstition has, in a measure, spent itself, and the best minds of the present, influenced by the spirit of Socrates' claim to wisdom, are cautiously and tentatively feeling their way to a nicer adjustment of the scales of thought. Aeterna Press

Dopo Platone, mentre in Europa la filosofia della politica e della storia attendevano ancora un Machiavelli per vedere compiutamente la luce, nel mondo islamico si assisteva alla fioritura di intellettuali destinati a lasciare un segno profondo nella storia del sapere, come al-Farabi (870-950) e Ibn Khaldun (1332-1406). A partire da loro è possibile tracciare i caratteri fondamentali che determinano la stabilità dei sistemi politici anche in presenza di grandi migrazioni e di civiltà i cui confini non sono tracciati da rigide frontiere, quanto piuttosto da aree di influenza politica e culturale. Spirito di corpo, coloritura della mentalità e capacità di integrazione sono alcuni dei fattori su cui maggiormente gli intellettuali musulmani concentravano la loro attenzione. Da ciò emerge una dottrina del pluralismo quale elemento centrale di una originale analisi politica. Gli autori del volume la sviluppano sia in relazione alla storia dei grandi imperi del passato, sia nei confronti di alcune delle più significative e recenti crisi politiche e sociali.

This book uses the work of Bolognese physician and anatomist Gaspare Tagliacozzi to explore the social and cultural history of early modern surgery. It discusses how Italian and European surgeons' attitudes to health and beauty – and how patients' gender – shaped views on the public appearance of the human body. In 1597, Gaspare Tagliacozzi published a two-volume book on reconstructive surgery of the mutilated parts of the face. Studying Tagliacozzi's surgery in context corrects widespread views about the birth of plastic surgery. Through a combination of cultural history, microhistory, historical epistemology, and gender history, this book describes the practice and practitioners considered to be at the periphery of the "Scientific Revolution." Historical themes covered include the writing of individual cases, hegemonic and subaltern forms of masculinity, concepts of the natural and the artificial, emotional communities and moral economies of pain, and the historical anthropology of the culture of beauty and the face and its disfigurements. The book is essential reading for upper-level students, postgraduates, and scholars working on the history of medicine and surgery, the history of the body, and gender and cultural history. It will also appeal to those interested in the history of beauty, urban studies and the Renaissance period more generally.

Luca Del Baldo's Visionary Academy of Ocular Mentality is an extraordinary testament in the recent history of visual studies. It brings together a group of outstanding scholars who have devoted their lives to art history, philosophy, history, ethnology, focussing predominantly on questions of human perception and imagination. Working from photographs provided by the scholars, Luca del Baldo painted his series of 96 portraits reproduced in this book. The portraits are accompanied by texts written by the persons portrayed, in response to their portrayal, and as an exchange: the artist gifted the original painting to the portrayed person, and the portrayed gifted her or his response. "The result is a unique and profound conversation between image and text focussed on the enigma of the human face in all its mediations."

(W.J.T. Mitchell)

Modern communications allow the instant dissemination of information and images, creating a sensation of virtual presence at events that occur far away. This sensation gives meaning to the notions of 'real time' and of a 'present' that is shared within and among societies—in other words, a sensation of contemporaneity. But how were time and space conceived before modernity? When did this begin to change in Europe? To help answer such questions, this volume looks at the exchange of information and the development of communications networks at the dawn of journalism, when widespread public and private networks first emerged for the transmission of political news. What happened in Prague quickly reached Venice, and what happened in Naples was soon the talk of Hamburg. Gradually, enough became known about daily affairs around Europe for people to begin to think in terms of a 'shared present'. An analysis of contemporaneity adds a new dimension to the study of the origins of news and media history, as well as to the origins of a European identity. For whilst our understanding of the circulation of manuscript newsletters and printed reports has increased in recent years, much less is known about the impact of this burgeoning journalism on a pan-European scale. Each essay in this volume explores the ways in which this international impact helped foster a developing sense of contemporaneity that encompassed not just single countries, but Europe as a whole. Taken together the collection offers the first panoramic view of the way stories were born, grew and matured during their transmission from source to source, from country to country. The results published here suggest that a continent-wide network, including manuscript and print, for the transmission of stories from place to place, existed and was effective.

Translating Children's Literature is an exploration of the many developmental and linguistic issues related to writing and translating for children, an audience that spans a period of enormous intellectual progress and affective change from birth to adolescence. Lathey looks at a

broad range of children's literature, from prose fiction to poetry and picture books. Each of the seven chapters addresses a different aspect of translation for children, covering: · Narrative style and the challenges of translating the child's voice; · The translation of cultural markers for young readers; · Translation of the modern picture book; · Dialogue, dialect and street language in modern children's literature; · Read-aloud qualities, wordplay, onomatopoeia and the translation of children's poetry; · Retranslation, retelling and reworking; · The role of translation for children within the global publishing and translation industries. This is the first practical guide to address all aspects of translating children's literature, featuring extracts from commentaries and interviews with published translators of children's literature, as well as examples and case studies across a range of languages and texts. Each chapter includes a set of questions and exercises for students. Translating Children's Literature is essential reading for professional translators, researchers and students on courses in translation studies or children's literature.

<http://dx.doi.org/10.12946/gplh6http://www.epubli.de/shop/buch/53894>"The spatiotemporal conjunction is a fundamental aspect of the juridical reflection on the historicity of law. Despite the fact that it seems to represent an issue directly connected with the question of where legal history is heading today, it still has not been the object of a focused inquiry. Against this background, the book's proposal consists in rethinking key confluences related to this problem in order to provide coordinates for a collective understanding and dialogue. The aim of this volume, however, is not to offer abstract methodological considerations, but rather to rely both on concrete studies, out of which a reflection on this conjunction emerges, as well as on the reconstruction of certain research lines featuring a spatiotemporal component. This analytical approach makes a contribution by providing some suggestions for the employment of space and time as coordinates for legal history. Indeed, contrary to those historiographical attitudes reflecting a monistic conception of space and time (as well as a Eurocentric approach), the book emphasises the need for a delocalized global perspective. In general terms, the essays collected in this book intend to take into account the multiplicity of the spatiotemporal confines, the flexibility of those instruments that serve to create chronologies and scenarios, as well as certain processes of adaptation of law to different times and into different spaces. The spatiotemporal dynamism enables historians not only to detect new perspectives and dimensions in foregone themes, but also to achieve new and compelling interpretations of legal history. As far as the relationship between space and law is concerned, the book analyses experiences in which space operates as a determining factor of law, e.g. in terms of a field of action for law. Moreover, it outlines the attempted scales of spatiality in order to develop legal historical research. With reference to the connection between time and law, the volume sketches the possibility of considering the factor of time, not just as a descriptive tool, but as an ascriptive moment (quasi an inner feature) of a legal problem, thus making it possible to appreciate the synchronic aspects of the 'juridical experience'. As a whole, the volume aims to present spatiotemporality as a challenge for legal history. Indeed, reassessing the value of the spatiotemporal coordinates for legal history implies thinking through both the thematic and methodological boundaries of the discipline."

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