

Alice Ex Machina E Altre Storie Oltre Lo Specchio

From the coauthor of the New York Times bestselling *Illuminae Files* comes the first book in a new series that's part *Romeo and Juliet*, part *Terminator*, and all adrenaline. On an island junkyard beneath a sky that glows with radiation, a deadly secret lies buried in the scrap. Seventeen-year-old Eve isn't looking for trouble--she's too busy looking over her shoulder. The robot gladiator she spent months building has been reduced to a smoking wreck, she's on the local gangster's wanted list, and the only thing keeping her grandpa alive is the money she just lost to the bookies. Worst of all, she's discovered she can somehow destroy machines with the power of her mind, and a bunch of puritanical fanatics are building a coffin her size because of it. If she's ever had a worse day, Eve can't remember it. The problem is, Eve has had a worse day--one that lingers in her nightmares and the cybernetic implant where her memories used to be. Her discovery of a handsome android named Ezekiel--called a "Lifelike" because they resemble humans--will bring her world crashing down and make her question whether her entire life is a lie. With her best friend Lemon Fresh and her robotic sidekick Cricket in tow, Eve will trek across deserts of glass, battle unkillable bots, and infiltrate towering megacities to save the ones she loves...and learn the truth about the bloody secrets of her past.

Writing, Medium, Machine: Modern Technographies is a collection of thirteen essays by leading scholars which explores the mutual determination of forms of writing and forms of technology in modern literature. The essays unfold from a variety of historical and theoretical perspectives the proposition that literature is not less but more mechanical than other forms of writing: a transfigurative ideal machine. The collection breaks new ground archaeologically, unearthing representations in literature and film of a whole range of decisive technologies from the stereopticon through census- and slot-machines to the stock ticker, and from the Telex to the manipulation of genetic code and the screens which increasingly mediate our access to the world and to each other. It also contributes significantly to critical and cultural theory by investigating key concepts which articulate the relation between writing and technology: number, measure, encoding, encryption, the archive, the interface. Technography is not just a modern matter, a feature of texts that happen to arise in a world full of machinery and pay attention to that machinery in various ways. But the mediation of other machines has beyond doubt assisted literature to imagine and start to become the ideal machine it is always aspiring to be. Contributors: Ruth Abbott, John Attridge, Kasia Boddy, Mark Byron, Beci Carver, Steven Connor, Esther Leslie, Robbie Moore, Julian Murphet, James Purdon, Sean Pryor, Paul Sheehan, Kristen Treen. This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors.

Volume 2 of *A Comparative History of Literatures in the Iberian Peninsula* brings to an end this collective work that aims at surveying the network of interliterary relations in the Iberian Peninsula. No attempt at such a comparative history of literatures in the Iberian Peninsula has been made until now. In this volume, the focus is placed on images (Section 1), genres (Section 2), forms of mediation (Section 3), and cultural studies and literary repertoires (Section 4). To these four sections an epilogue is added, in which specialists in literatures in the Iberian Peninsula, as well as in the (sub)disciplines of comparative history and comparative literary history, search for links between Volumes 1 and 2 from the point of view of general contributions to the field of Iberian comparative studies, and assess the entire project that now reaches completion with contributions from almost one hundred scholars.

From the New York Times and internationally bestselling authors of the *Illuminae Files* comes a new science fiction epic . . . The year is 2380, and the graduating cadets of Aurora Academy are being assigned their first missions. Star pupil Tyler Jones is ready to recruit the squad of his dreams, but his own boneheaded heroism sees him stuck with the dregs nobody else in the academy would touch . . . A cocky diplomat with a black belt in sarcasm A sociopath scientist with a fondness for shooting her bunkmates A smart-ass tech whiz with the galaxy's biggest chip on his shoulder An alien warrior with anger-management issues A tomboy pilot who's totally not into him, in case you were wondering And Ty's squad isn't even his biggest problem--that'd be Aurora Jie-Lin O'Malley, the girl he's just rescued from interdimensional space. Trapped in cryo-sleep for two centuries, Auri is a girl out of time and out of her depth. But she could be the catalyst that starts a war millions of years in the making, and Tyler's squad of losers, discipline cases, and misfits might just be the last hope for the entire galaxy. **NOBODY PANIC.**

"Anyone who hasn't discovered Phryne Fisher by now should start making up for lost time." —Booklist Phryne Fisher is doing one of her favorite things—dancing to the music of Tintagel Stone's Jazzmakers at the Green Mill, Melbourne's premier dance hall. And she's wearing a sparkling lobelia-colored georgette dress. Nothing can flap the unflappable Phryne—especially on a dance floor with so many delectable partners. Nothing but death, that is. The dance competition is trailing into its last hours when suddenly a figure slumps to the ground. Phryne, conscious of how narrowly the weapon missed her own bare shoulder, back, and dress, investigates. Phryne follows the deadly trail into the dark smoky jazz clubs of Fitzroy, into the arms of eloquent strangers, and finally into the sky, as she uncovers a complicated family tragedy from the Great War and the damaged men who came back from ANZAC cove.

"The Path of Humility: Caravaggio and Carlo Borromeo" establishes a fundamental relationship between the Franciscan humility of Archbishop of Milan Carlo Borromeo and the Roman sacred works of Caravaggio. This is the first book to consider and focus entirely upon these two seemingly anomalous personalities of the Counter-Reformation. The import of Caravaggio's Lombard artistic heritage has long been seen as pivotal to the development of his sacred style, but it was not his only source of inspiration. This book seeks to enlarge the discourse surrounding Caravaggio's style by placing him firmly in the environment of Borromeo's Milan, a city whose urban fabric was transformed into a metaphorical Via Crucis. This book departs from the prevailing preoccupation - the artist's experience in Rome as fundamental to his formulation of sacred style - and toward his formative years in Borromeo's Milan, where humility reigned supreme. This book is intended for a broad, yet specialized readership interested in Counter-Reformation art and devotion. It serves as a critical text for undergraduate and graduate art history courses on Baroque art, Caravaggio, and Counter-Reformation art.

"This book is a history of love and the challenge love offers to the laws and customs of its times and places, as told through poetry from the Song of Songs to John Milton's *Paradise Lost*. It is also an account of the critical reception afforded to such literature, and the ways in which criticism has attempted to stifle this challenge. Bryson and Movsesian argue that the poetry they explore celebrates and reinvents the love the troubadour poets of the eleventh and twelfth centuries called *fin'amor*: love as an end in itself, mutual and freely chosen even in the face of social, religious, or political

retribution. Neither eros nor agape, neither exclusively of the body, nor solely of the spirit, this love is a middle path. Alongside this tradition has grown a critical movement that employs a 'hermeneutics of suspicion', in Paul Ricoeur's phrase, to claim that passionate love poetry is not what it seems, and should be properly understood as worship of God, subordination to Empire, or an entanglement with the structures of language itself - in short, the very things it resists. The book engages with some of the seminal literature of the Western canon, including the Bible, the poetry of Ovid, and works by English authors such as William Shakespeare and John Donne, and with criticism that stretches from the earliest readings of the Song of Songs to contemporary academic literature. Lively and enjoyable in its style, it attempts to restore a sense of pleasure to the reading of poetry, and to puncture critical insistence that literature must be outwitted. It will be of value to professional, graduate, and advanced undergraduate scholars of literature, and to the educated general reader interested in treatments of love in poetry throughout history." This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors.

The History of Science Fiction traces the origin and development of science fiction from Ancient Greece up to the present day. The author is both an academic literary critic and acclaimed creative writer of the genre. Written in lively, accessible prose it is specifically designed to bridge the worlds of academic criticism and SF fandom.

Brill's Companion to the Reception of Euripides offers a comprehensive account of the reception of Euripides' plays over the centuries, across cultures and within a range of different fields, such as literature, intellectual history, visual arts, music, dance, stage and cinema.

Universities were driving forces of change in late Renaissance Italy. The Gonzaga, the ruling family of Mantua, had long supported scholarship and dreamed of founding an institution of higher learning within the city. In the early seventeenth century they joined forces with the Jesuits, a powerful intellectual and religious force, to found one of the most innovative universities of the time. Paul F. Grendler provides the first book in any language about the Peaceful University of Mantua, its official name. He traces the efforts of Duke Ferdinando Gonzaga, a prince savant who debated Galileo, as he made his family's dream a reality. Ferdinando negotiated with the Jesuits, recruited professors, and financed the school. Grendler examines the motivations of the Gonzaga and the Jesuits in the establishment of a joint civic and Jesuit university. The University of Mantua lasted only six years, lost during the brutal sack of the city by German troops in 1630. Despite its short life, the university offered original scholarship and teaching. It had the first professorship of chemistry more than 100 years before any other Italian university. The leading professor of medicine identified the symptoms of angina pectoris 140 years before an English scholar named the disease. The star law professor advanced new legal theories while secretly spying for James I of England. The Jesuits taught humanities, philosophy, and theology in ways both similar to and different from lay professors. A superlative study of education, politics, and culture in seventeenth-century Italy, this book reconsiders a period in Italy's history often characterized as one of feckless rulers and stagnant learning. Thanks to extensive archival research and a thorough examination of the published works of the university's professors, Grendler's history tells a new story. -- Kathleen Comerford, Georgia Southern University

The Magus is the story of Nicholas Urfe, a young Englishman who accepts a teaching assignment on a remote Greek island. There his friendship with a local millionaire evolves into a deadly game, one in which reality and fantasy are deliberately manipulated, and Nicholas must fight for his sanity and his very survival.

This volume examines the flourishing of Futurist aesthetics in the European art and literature of the early twentieth century. Futurism was an artistic and social movement that was largely an Italian phenomenon, though there were parallel movements in Russia, England and elsewhere. The Futurists admired speed, technology, youth and violence, the car, the airplane and the industrial city, all that represented the technological triumph of humanity over nature. This work looks at the prose, visual art, poetry, and the manifestos of Futurists from Russia to Italy. The author reveals the Moment's impulses and operations, tracing its echoes through the years to the work of "postmodern" figures like Roland Barthes. This updated edition reexamines the Futurist Moment in the light of a new century, in which Futurist aesthetics seem to have steadily more to say to the present.

In 'Fallen Leaves', Mr. Wilkie Collins has touched on some very difficult problems, and has done it with delicacy. Though the main interest of the story does not lie in the plot, but rather in the characters and in the novel situations he has found, yet there is a sense of consistency and completeness, which draws from the reader as he proceeds the keenest interest, in spite of an occasional touch of melodrama, which Mr. Wilkie Collins finds it very difficult to leave behind him. Amelius Goldenheart, the representative of an old English family, has been educated at a socialist institution in America ; and having fallen under a misconception, is glad to make his way to England, a tour for which his independent income of £500 a year is a happy sine qua non. On the voyage he makes acquaintance with a certain Rufus Dingwell, an admirable type of the better class Yankee ; and these two gentlemen are speedily on intimate terms with the family of a Mr. Farnaby, a rich City man, of some incidents in whose earlier life we have had a very significant glimpse in the opening. Mr. Farnaby had, in fact, for purposes of his own, to steal and to convey away his own illegitimate child, that he might compel Mr. Ronald, his rich master, to acquiesce in his wishes for marriage with his daughter. In this he completely succeeds ; and the story turns on the interest of the search for this lost daughter, on the success of which the poor mother finds her one hope. The sketches of Regina, Mr. Farnaby's niece, of Phoebe, the maid, and her lover Jervy, are admirably done, and we should not forget the inevitable Mrs. Lowler, who, though her counterparts have been well done by Dickens and others, still, in Mr. Collins's hands, has traits wholly her own. The scene in the low public-house, where Phoebe fell under the anger of Mrs. Lowler, and was cleverly saved from the results of it by Jervy, is very cleverly executed. Mrs. Farnaby soon takes Amelius into her confidence, and charges him to aid her in the search for her lost child, to which he agrees ; and whilst she is allowing herself to pass into the hands of swindlers, Amelius has all unconsciously found the lost child in ' Simple Sally,' whom he has rescued from the cruel treatment of a foul wretch who held her as his property. The style of life to which these incidents conduct us is what gives the title to the book ; but Mr. Wilkie Collins has taken care to treat everything with such caution and reserve that he would be either a very sensitive or a very coarse person indeed who would feel any other than touched and elevated by the picture here presented.

This volume focuses on the outstanding contributions made by botany and the mathematical sciences to the genesis and development of early modern garden art and garden culture. The many facets of the mathematical sciences and botany point to the increasingly "scientific"

approach that was being adopted in and applied to garden art and garden culture in the early modern period. This development was deeply embedded in the philosophical, religious, political, cultural and social contexts, running parallel to the beginning of processes of scientization so characteristic for modern European history. This volume strikingly shows how these various developments are intertwined in gardens for various purposes.

Alice Ex Machina e Altre Storie Oltre lo Specchio Independently Published

The squad you love is out of time. Prepare for the thrilling finale in the epic, best-selling Aurora Cycle series about a band of unlikely heroes who just might be the galaxy's last hope for survival. Is this the end? What happens when you ask a bunch of losers, discipline cases, and misfits to save the galaxy from an ancient evil? The ancient evil wins, of course. Wait. . . . Not. So. Fast. When we last saw Squad 312, they working together seamlessly (aka, freaking out) as an intergalactic battle raged and an ancient superweapon threatened to obliterate Earth. Everything went horribly wrong, naturally. But as it turns out, not all endings are endings, and the team has one last chance to rewrite theirs. Maybe two. It's complicated. Cue Zila, Fin, and Scarlett (and MAGELLAN!): making friends, making enemies, and making history? Sure, no problem Cue Tyler, Kal, and Auri: uniting with two of the galaxy's most hated villains? Um, okay. That, too. Actually saving the galaxy, though? Now that will take a miracle.

This elegant boxed set of all the Brontë sisters' best novels - Jane Eyre, Wuthering Heights and The Tenant of Wildfell Hall - and is beautifully designed, with a real cloth padded top and matt laminated printed sides over 3mm boards, it will be as much at home in the living room as on the bedside table or bureau.

Living in Beverly Hills in the 1970's, an elevenyearold girl faced the pressures of her environment to be perfect in weight and presentation, yet when things got out of control, she needed help to return to normal and get a hold of her life once more.

Natasha e Dimitri dovranno affrontare orde di zombi e mostri mitologici. In situazioni tra l'esilarante e l'orrorifico, tra scenari apocalittici e canzoni goliardiche, dovranno vedersela con la minaccia del lovecraftiano Cthulhu: riusciranno a salvare la pelle?

Alice è una donna innamorata. Anche adesso che la morte le ha portato via Stefano e il loro bambino. Non riesce a lasciarli andare, dal momento che la loro presenza è ancora tangibile. Reale... Cos'è rimasto di reale? Per scoprirlo, Alice dovrà lottare contro misteriose 'cose buie', visioni, strani presentimenti e creature che attendono nell'oscurità. Per farlo, dovrà scendere a compromessi e accettare la sua vera natura. Perché non esiste niente che non sia disposta a fare per amore. Una raccolta di quattro storie oltre il reale, dove scoprire che per avere risposte bisogna viaggiare oltre lo specchio. La raccolta contiene: Alice ex machina Rosa in nero Colui che attende L'indifferente

Our heroes are back . . . kind of. From the bestselling co-authors of the Illuminae Files comes the second book in the epic Aurora Cycle series about a squad of misfits, losers, and discipline cases who just might be the galaxy's best hope for survival. First, the bad news: an ancient evil--you know, your standard consume-all-life-in-the-galaxy deal--is about to be unleashed. The good news? Squad 312 is standing by to save the day. They've just got to take care of a few small distractions first. Like the clan of gremps who'd like to rearrange their favorite faces. And the cadre of illegit GIA agents with creepy flowers where their eyes used to be, who'll stop at nothing to get their hands on Auri. Then there's Kal's long-lost sister, who's not exactly happy to see her baby brother, and has a Syldrathi army at her back. With half the known galaxy on their tails, Squad 312 has never felt so wanted. When they learn the Hadfield has been found, it's time to come out of hiding. Two centuries ago, the colony ship vanished, leaving Auri as its sole survivor. Now, its black box might be what saves them. But time is short, and if Auri can't learn to master her powers as a Trigger, the squad and all their admirers are going to be deader than the Great Ultrasaur of Abraaxis IV. Shocking revelations, bank heists, mysterious gifts, inappropriately tight bodysuits, and an epic firefight will determine the fate of the Aurora Legion's most unforgettable heroes--and maybe the rest of the galaxy as well.

An editor at Reason magazine takes readers inside history of rebel radio, introducing a host of mavericks who have defied the corporatization of radio.

"Readers get a new perspective of Alice in Wonderland through the diary of the White Rabbit's wife"--

This volume brings together case studies on key aspects of Neo-Latin and vernacular bilingualism in the early modern period, such as language choice, translations/rewritings, and the interferences between vernacular and Neo-Latin discourses.

'The Internet is broken and Paolo Bory knows how we got here. In a powerful book based on original research, Bory carefully documents the myths, imaginaries, and ideologies that shaped the material and cultural history of the Internet. As important as this book is to understand our shattered digital world, it is essential for those who would fix it.' — Vincent Mosco, author of The Smart City in a Digital World The Internet Myth retraces and challenges the myth laying at the foundations of the network ideologies – the idea that networks, by themselves, are the main agents of social, economic, political and cultural change. By comparing and integrating different sources related to network histories, this book emphasizes how a dominant narrative has extensively contributed to the construction of the Internet myth while other visions of the networked society have been erased from the collective imaginary. The book decodes, analyzes and challenges the foundations of the network ideologies looking at how networks have been imagined, designed and promoted during the crucial phase of the 1990s. Three case studies are scrutinized so as to reveal the complexity of network imaginaries in this decade: the birth of the Web and the mythopoesis of its inventor; and the histories of two Italian networking projects, the infrastructural plan Socrate and the civic network Iperbole, the first to give free Internet access to citizens. The Internet Myth thereby provides a compelling and hidden sociohistorical narrative in order to challenge one of the most powerful myths of our time. This title has been published with the financial assistance of the Fondazione Hilda e Felice Vitali, Lugano, Switzerland.

"La scrittura, l'editoria, la psicoanalisi, sono questi i temi indagati in A mani nude, un romanzo che celebra il potere trasformativo della parola, conducendo il lettore dietro le quinte dei processi editoriali e creativi che portano alla pubblicazione di un'opera letteraria. Un libro nel libro, quindi, ma non solo, lo sguardo dell'autore si introduce nello studio dello psicoanalista, attraversa il dolore, sviluppa collegamenti [...] Un'opera ironica e drammatica, colta e avvincente, che lascia il segno" (dal redazionale su La Repubblica) Oliver, Greta, Ernest e Silvia, quattro personaggi viscerali, impetuosi, ma straordinariamente umani. La loro voce ci stordisce a più riprese, fino a entrarci dentro. Fino ad arrivare a Lui, lo Scrittore, il deus ex machina che - compiendo un doloroso viaggio dentro se stesso - dovrà sciogliere la matassa delle loro esistenze travagliate. O condannarle per sempre. L'autore Giuseppe Lastaria è nato a Roma nel 1976. Dopo aver collaborato con diverse testate giornalistiche nazionali, pubblicando oltre trecento articoli su temi di attualità, musica e spettacolo, dal 2002 si occupa di editoria e di produzioni radiotelevisive. Oltre all'Italia, le sue attività editoriali si sviluppano in diversi Paesi europei. In qualità di autore, i suoi due libri stanno per essere tradotti in più lingue.

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