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Grazia Deledda (1871-1936) was the author of many influential novels and remains one of the most significant Italian women writers of her time. However, critics tend to pigeonhole her works into convenient literary categories and to ignore the uniqueness of her style and voice. *Grazia Deledda's Dance of Modernity* offers a timely and thought-provoking interpretation of this Nobel laureate, examining her work in the context of European philosophical and literary modernity. Margherita Heyer-Caput takes a philosophical and philological approach in order to provide a reassessment of Deledda's position in the literary canon. At the same time, she raises the larger issue of the status of allegedly 'regional' or 'minor' literatures within the context of Italian modernity. Dealing with four novels representative of Deledda's vast corpus, Heyer-Caput addresses and dismantles elements of regionalismo, verismo, and decadentismo, labels with which Deledda's works are regularly associated. This is the first volume to introduce some of Deledda's overlooked texts to an Anglophone audience. It invites readers to overturn established critical categories and to question margin-centre hierarchies both in the broad context of literary modernity and the narrower frame of Deledda's writing. *Grazia Deledda's Dance of Modernity* is a highly original and innovative interpretation of Deledda's narrative in philosophical perspective, which also includes the study of textual variations and considers cultural history in Italy during the early twentieth century. It is a much-needed examination of an

important writer and how she managed to construct her own literary and gender identity in the context of modernity.

The richest and most politically complex regions in Italy in the earliest middle ages were the Byzantine sections of the peninsula, thanks to their links with the most coherent early medieval state, the Byzantine empire. This comparative study of the histories of Rome, Ravenna, and Venice examines their common Byzantine past, since all three escaped incorporation into the Lombard kingdom in the late 7th and early 8th centuries. By 750, however, Rome and Ravenna's political links with the Byzantine Empire had been irrevocably severed. Thus, did these cities remain socially and culturally heirs of Byzantium? How did their political structures, social organisation, material culture, and identities change? Did they become part of the Western political and ideological framework of Italy? This study identifies and analyses the ways in which each of these cities preserved the structures of the Late Antique social and cultural world; or in which they adapted each and every element available to them to their own needs, at various times and in various ways, to create a new identity based partly on their Roman heritage and partly on their growing integration with the rest of medieval Italy. It tells a story which encompasses the main contemporary narratives, documentary evidence, recent archaeological discoveries, and discussions on art history; it follows the markers of status and identity through titles, names, ethnic groups, liturgy and ritual, foundation myths, representations, symbols, and topographies of power to

shed light on a relatively little known area of early medieval Italian history.

Collana STUDI E RICERCHE DI ARCHITETTURA del Dipartimento di Architettura Università degli Studi G. d'Annunzio, Chieti-Pescara, diretta da Paolo Fusero

Questo libro raccoglie i risultati scientifici di un importante Protocollo di intesa firmato dal Dipartimento di Architettura dell'Università G. d'Annunzio e il Comune di Pescara inerente gli studi e le ricerche sulle aree di trasformazione strategica della città. Il primo volume contiene la "Vision", ossia l'idea di città del futuro rappresentata attraverso l'individuazione di obiettivi strategici da perseguire nel medio-lungo termine. Sempre nel primo volume sono sintetizzati i progetti elaborati nel corso della Summer School 2015 su dieci aree strategiche della città, le grandi occasioni urbane su cui Pescara gioca le sue carte di competitività territoriale per gli anni a venire. Nel secondo volume sono raccolti una ventina di Dossier di ricerca applicata al caso di studio pescarese inerenti tematiche scientifiche multidisciplinari. Una lettura d'insieme del lavoro fa emergere un quadro interessante sullo stato di avanzamento disciplinare intorno al tema della Rigenerazione Urbana, intesa non solo come interventi edilizi a consumo di suolo zero, ma anche come insieme sistematico di azioni con valenze economiche, ma anche sociali, culturali, etiche, capaci addirittura di incidere sui comportamenti dei cittadini stimolandone nuove sensibilità. This book illustrates the scientific results of the studies and researches on strategic transformation areas in the city of Pescara. The studies were performed

as part of the important Memorandum of Understanding signed between the Department of Architecture of the Università G. d'Annunzio and the Pescara Municipality. The first volume focuses on the 'Vision', i.e., the city of the future concept involving the establishment of strategic medium-to-long term objectives. The first volume also provides concise information about the projects for the ten strategic urban areas drafted during the Summer School 2015; these are the ten most important urban opportunities Pescara believes will make the city territorially competitive in the years to come. The second book illustrates the roughly twenty research Dossiers focusing on the multidisciplinary scientific topics applied to the Pescara case studies. A comprehensive interpretation of the studies and researches paints an interesting picture of disciplinary progress on the topic of Urban Revitalisation, considered not only as zero land consumption construction, but also as an orderly ensemble of economic, social, cultural and ethical actions capable of influencing the behaviour of the city's inhabitants and stimulating new sensibilities.

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This is the first comprehensive reference work in English dedicated to the writing of world-famous Italian mystery writer Andrea Camilleri. It includes entries on plots, characters, dates, literary motifs, and themes from the bestselling author's detective stories and television crime dramas, with special attention given to the serialized policeman Inspector Salvo Montalbano, Camilleri's most famous character. It also equips the reader with background information on Camilleri's life and career and provides a guide to the writings of reviewers and critics.

This reference includes thousands of reviews by the world's leading critics, making it the ideal guide for lovers of opera, symphonic music, and other classical genre.
1341.50

Post-Unification Italy saw an unprecedented rise of the middle classes, an expansion in the production of print culture, and increased access to education and professions for women, particularly in urban areas. Although there was still widespread illiteracy, especially among women in both rural and urban areas, there emerged a generation of women writers whose domestic fiction and journalism addressed a growing female readership. This study looks at the work of three of the most significant women writers of the period: La Marchesa Colombi, Neera, and Matilde Serao. These writers, whose works had

been largely forgotten for much of the last century, only to be rediscovered by the Italian feminist movement of the 1970s, were widely read and received considerable critical acclaim in their day. In their realist fiction and journalism, these professional women writers documented and brought to light the ways in which women participated in everyday life in the newly independent Italy, and how their experiences differed profoundly from those of men. Katharine Mitchell shows how these three authors, while hardly radical emancipationists, offered late-nineteenth-century readers an implicit feminist intervention and a legitimate means of approaching and engaging with the burning social and political issues of the day regarding “the woman question” – women’s access to education and the professions, legal rights, and suffrage. Through close examinations of these authors and a selection of their works – and with reference to their broader artistic, socio-historical, and geo-political contexts – Mitchell not only draws attention to their authentic representations of contemporary social and historical realities, but also considers their important role as a cultural medium and catalyst for social change. This volume explores how Sardinians and Sardinia have been portrayed in Italian cinema from the beginning of the 20th century until now, starting from the examination of Sardinian tropes in a wide range of texts – travel writing, fictional sources, essays and

academic works. The purpose is to shed light on the cultural construction of the Sardinian character and to reveal the ideology that is behind this process. Hence the volume challenges topics such as the dynamics between verbal and visual imagery, and the intertwining between discourse, images and audience. It addresses the following questions: how was the Sardinian character translated from texts into films? Which strategies were developed to define Sardinian images on screen? For whom were these images intended? Which ideology lies behind the images? Focusing on cultural images within film and literature, this volume is of interest to those working in imagology, comparative, cultural and Italian studies.

Nella Sicilia viscerale degli anni cinquanta il maestro di scuola trentenne Paride Sanchis vive una quotidianità grigia, ordinaria, soffocante: una moglie ormai distante, una figlia impaurita dai continui sbalzi d'umore del padre, l'ennesimo allievo che abbandona la classe per lavorare al fianco dei genitori, nei campi o in miniera. Quando Bartolo, il suo alunno silenzioso che amava studiare, muore schiacciato da una roccia in una zolfara, Paride crolla e disperato acquista un biglietto per Buenos Aires facendo perdere le sue tracce. Ma non sarà lui a partire: con i documenti e il biglietto di Sanchis un altro uomo prende il mare, anche lui in cerca di salvezza e di una nuova vita. In Argentina, l'altro

Paride trova la violenza della dittatura e la contestazione, si innamora di una donna, Ximena, poi la perde, trascinata in un centro di detenzione e torturata. Alle tragedie di queste vite rispondono altre voci, in movimento sulla tratta opposta: Matilde che fugge dal marito violento, sceglie la guerriglia, assalta una banca dopo essersi rifugiata da Arturo; Arturo, tipografo in Argentina e poi a Roma con Johnny, la protegge e non la dimentica anche quando l'abbandona per salvare la compagna Aurora; Aurora, nome di battaglia Sylvia Plath, che ha amato un medico, ha scelto l'esilio e ora ama Rosa; Johnny, giovane esule argentino con una moglie tedesca e un segreto vergognoso da nascondere. Le vite di Paride, Leonardo, Ximena, Rosa, Arturo, Diego, Aurora, Johnny, Matilde, dei loro amici, parenti, aguzzini si incardinano le une nelle altre e si snodano tra la Sicilia di metà Novecento, l'Argentina di Videla, la Roma degli anni settanta per poi concludersi, circolari, là dove tutto è cominciato. Sono storie fragili, di fughe, abbandoni, dispatri, incontri e rinunce. Raccontano uomini che si sentono esuli nella propria città e nella propria famiglia, alieni nel proprio lavoro, poveri, schiavi dell'economia. Soli, ossessionati all'impossibilità di cambiare, scelgono di sparire. Stati di grazia è un labirinto di luoghi, segni, incontri, libri, sogni, storie che generano altre storie, un universo di personaggi che vagabondano irrequieti nella storia tragica del

Novecento, con un destino inevitabile evocato attraverso una lingua lucida e meravigliata, ipnotica e visionaria, innervata di continui cambiamenti di ritmo, pause riflessive e accelerazioni vertiginose. I capitoli avanzano per enumerazioni di cose viste, dette, fatte, sentite, pensate, tra futili grandezze e magnifiche miserie, brandelli di memorie e testimonianze di archivio, come appunti di uno storico, un biografo o un detective: gli Stati di grazia, dove iniziano ad affiorare gli scomparsi.

The celebrated French artist Edme Bouchardon (1698–1762) is primarily known as a sculptor today, but his contemporaries widely lauded him as a draftsman as well. Talented, highly innovative, and deeply invested in the medium, Bouchardon made an important contribution to the European art and culture of his time, and in particular to the history of drawing. Around two thousand of his drawings survive—most of which bear no relation, conceptual or practical, to his sculpture—yet, remarkably, little scholarly attention has been paid to this aspect of his oeuvre. This is the first book-length work devoted to the artist's draftsmanship since 1910. Ambitious in scope, this volume offers a compelling narrative that effectively covers four decades of Bouchardon's activity as a draftsman—from his departure for Rome in 1723 as an aspiring student to his death in Paris in 1762, by which time he was one of the most renowned artists in Europe. His accomplished and

dynamic style is analyzed and copiously illustrated in a series of five interrelated chapters that serve as case studies, each of which focuses on a coherent group of drawings from a particular period of Bouchardon's career.

A stunning and provocative new novel by the internationally celebrated author of *The Blind Assassin*, winner of the Booker Prize. Margaret Atwood's new novel is so utterly compelling, so prescient, so relevant, so terrifyingly-all-too-likely-to-be-true, that readers may find their view of the world forever changed after reading it. This is Margaret Atwood at the absolute peak of her powers. For readers of *Oryx and Crake*, nothing will ever look the same again. The narrator of Atwood's riveting novel calls himself Snowman. When the story opens, he is sleeping in a tree, wearing an old bedsheet, mourning the loss of his beloved Oryx and his best friend Crake, and slowly starving to death. He searches for supplies in a wasteland where insects proliferate and pigeons and wolvogs ravage the pleeblands, where ordinary people once lived, and the Compounds that sheltered the extraordinary. As he tries to piece together what has taken place, the narrative shifts to decades earlier. How did everything fall apart so quickly? Why is he left with nothing but his haunting memories? Alone except for the green-eyed Children of Crake, who think of him as a kind of monster, he explores the answers to

these questions in the double journey he takes - into his own past, and back to Crake's high-tech bubble-dome, where the Paradise Project unfolded and the world came to grief. With breathtaking command of her shocking material, and with her customary sharp wit and dark humour, Atwood projects us into an outlandish yet wholly believable realm populated by characters who will continue to inhabit our dreams long after the last chapter.

Rivista della civiltà italiana.

This book addresses a critical era in the history of the city of Rome, the eighth century CE. This was the moment when the bishops of Rome assumed political and administrative responsibility for the city's infrastructure and the physical welfare of its inhabitants, in the process creating the papal state that still survives today. John Osborne approaches this using the primary lens of 'material culture' (buildings and their decorations, both surviving and known from documents and/or archaeology), while at the same time incorporating extensive information drawn from written sources. Whereas written texts are comparatively few in number, recent decades have witnessed an explosion in new archaeological discoveries and excavations, and these provide a much fuller picture of cultural life in the city. This methodological approach of using buildings and objects as historical documents is embodied in the phrase 'history in art'.

Della vita di Agapio, storico arabo-cristiano, si conosce molto poco. Si ritiene che sia stato vescovo di Gerapoli, meglio conosciuta tra gli Arabi sotto il nome di Manbi?. La sua Storia Universale, che qui presentiamo per la prima volta in traduzione italiana, è stilata sul canovaccio di una attenta cronaca che, partendo dai tempi di Adamo, si arresta al 780,

da lui indicato come ultimo anno del regno di Leone IV, imperatore bizantino. Non presenta notevoli novità rispetto ad altre Cronache o Storie scritte prima di lui da altri cronisti cristiani o musulmani, ma ha il pregio di essere una interessante registrazione degli eventi sociali e religiosi che ebbero luogo durante la sua vita. Del tutto personale è la sua maniera di focalizzare e intrecciare gli accadimenti in una sorta di perenne presenza ed efficacia di un Dio che sempre salva e sempre domina i mutevoli labirinti del potere e delle ambizioni umane. Personale è altresì la sua maniera di presentare e interpretare il fenomeno della nascita dell'Islam, soprattutto per quanto concerne le tormentate vicende che portarono al declino della dinastia omayyade.

One of the most important authors of the Middle Ages, Petrarch occupies a complex position: historically, he is a medieval author, but, philosophically, he heralds humanism and the Renaissance. Teachers of Petrarch's *Canzoniere* and his formative influence on the canon of Western European poetry face particular challenges. Petrarch's poetic style brings together the classical tradition, Christianity, an exalted sense of poetic vocation, and an obsessive love for Laura during her life and after her death in ways that can seem at once very strange and--because of his style's immense influence--very familiar to students. This volume aims to meet the varied needs of instructors, whether they teach Petrarch in Italian or in translation, in surveys or in specialized courses, by providing a wealth of pedagogical approaches to Petrarch and his legacy. Part 1, "Materials," reviews the extensive bibliography on Petrarch and Petrarchism, covering editions and translations of the *Canzoniere* secondary works, and music and other audiovisual and electronic resources. Part 2, "Approaches," opens with essays on teaching the *Canzoniere* and continues with essays on teaching the Petrarchan tradition. Some contributors use the design and structure of

the *Canzoniere* as entryways into the work; others approach it through discussion of Petrarch's literary influences and subject matter or through the context of medieval Christianity and culture. The essays on Petrarchism map the poet's influence on the Italian lyric tradition as well as on other national literatures, including Spanish, French, English, and Russian.

This innovative collection of essays on the upsurge of antisemitism across Europe in the decades around 1900 shifts the focus away from intellectuals and well-known incidents to less-familiar events, actors, and locations, including smaller towns and villages. This "from below" perspective offers a new look at a much-studied phenomenon: essays link provincial violence and antisemitic politics with regional, state, and even transnational trends. Featuring a diverse array of geographies that include Great Britain, France, Austria-Hungary, Romania, Italy, Greece, and the Russian Empire, the book demonstrates the complex interplay of many factors--economic, religious, political, and personal--that led people to attack their Jewish neighbors. This groundbreaking study brings into dialogue for the first time the writings of Julian, the last non-Christian Roman Emperor, and his most outspoken critic, Bishop Gregory of Nazianzus, a central figure of Christianity. Susanna Elm compares these two men not to draw out the obvious contrast between the Church and the Emperor's neo-Paganism, but rather to find their common intellectual and social grounding. Her insightful analysis, supplemented by her magisterial command of sources, demonstrates the ways in which both men were part of the same dialectical whole. Elm recasts both Julian and Gregory as men entirely of their times, showing how the Roman Empire in fact provided Christianity with the ideological and social matrix without which its longevity and dynamism would have been inconceivable.

The book provides a detailed study of the Biblioteca Apostolica Vaticana and its interior decoration which today still remains inaccessible to the ordinary visit. Placing the history of the Vatican Library in the larger context of how erudition was administered and organized within the Early Modern Roman Curia, the book will also take into consideration how the Vaticana was used in contrast to other newly founded libraries.

In recent years, Italian cinema has experienced a quiet revolution: the proliferation of films by women. But their thought-provoking work has not yet received the attention it deserves. Reframing Italy fills this gap. The book introduces readers to films and documentaries by recognized women directors such as Cristina Comencini, Wilma Labate, Alina Marazzi, Antonietta De Lillo, Marina Spada, and Francesca Comencini, as well as to filmmakers whose work has so far been undeservedly ignored. Through a thematically based analysis supported by case studies, Luciano and Scarparo argue that Italian women filmmakers, while not overtly feminist, are producing work that increasingly foregrounds female subjectivity from a variety of social, political, and cultural positions. This book, with its accompanying video interviews, explores the filmmakers' challenging relationship with a highly patriarchal cinema industry. The incisive readings of individual films demonstrate how women's rich cinematic production reframes the aesthetic of their cinematic fathers, re-positions relationships between mothers and daughters, functions as a space for remembering women's (hi)stories, and highlights pressing social issues such as immigration and workplace discrimination. This original and timely study makes an invaluable contribution to film studies and to the study of gender and culture in the early twenty-first century.

Il contributo bibliografico proposto considera la produzione

storiografica di riferimento medievale (secoli VI-XV) degli anni 1950-2010: sessant'anni particolarmente significativi per lo sviluppo e il consolidamento degli studi relativi alla storia agraria italiana (e più generalmente europea). Al fine di agevolare la ricerca, è organizzato in capitoli e sezioni tematiche, preceduti da una breve nota esplicativa che rende conto dei criteri utilizzati per l'individuazione delle opere in elenco. Nell'Introduzione si sviluppano riflessioni sui momenti salienti della vicenda storiografica al centro dell'attenzione.

NetLibrary named the Encyclopedia of Information Communication Technology as their September 2008 e-book of the month! [CLICK HERE](#) to view the announcement. The Encyclopedia of Information Communication Technology (ICT) is a comprehensive resource describing the influence of information communication technology in scientific knowledge construction, with emphasis on the roles of product technologies, process technologies, and context technologies. Through 111 authoritative contributions by 93 of the world's leading experts this reference covers the materials and instruments of information technology: from ICT in education to software engineering; the influence of ICT on different environments, including e-commerce, decision support systems, knowledge management, and more; and the most pervasive presence of information technology, including studies and research on knowledge management, the human side of ICT, ICT in healthcare, and virtual organizations, among many others. Addressing many of the fundamental issues of information communication technology, the Encyclopedia of Information Communication Technology will be a top-shelf resource for any reference library.

Le poesie di Vendola e Bossi, i dialoghi tra Di Pietro e i suoi pulcini, le vacanze di Formigoni, i complessi estetici di D'Alema. Mentre la Seconda Repubblica arriva al capolinea,

quattordici dei suoi protagonisti si raccontano. Per la prima volta a loro insaputa. Lo fanno attraverso un esilarante blob costruito con le frasi più surreali e divertenti rilasciate in centinaia di interviste, conferenze stampa, comparsate televisive, autobiografie ufficiali e intercettazioni, mixate in una lunga confessione senza freni inibitori. Ogni ritratto si trasforma in un monologo ininterrotto che rivela vizi, tic, contraddizioni ideali e caratteriali di un'intera classe dirigente. Da Bersani a Fini a Bertinotti a D'Alema, passando per Mastella, Prodi e Casini, tutti si confessano in prima persona. Tutti tranne Silvio Berlusconi. A raccontare il Cavaliere ci pensano le donne che lo hanno conosciuto. In un crescendo molto poco istituzionale che dal bunga bunga arriva allo squat, ultima moda delle cene di Arcore.

Enlightening Encounters traces the impact of photography on Italian literature from the medium's invention in 1839 to the present day. Investigating the ways in which Italian literature has responded to photographic practice and aesthetics, the contributors use a wide range of theoretical perspectives to examine a variety of canonical and non-canonical authors and a broad selection of literary genres, including fiction, autobiography, photo-texts, and migration literature. The first collection in English to focus on photography's reciprocal relationship to Italian literature, *Enlightening Encounters* represents an important resource for a number of fields, including Italian studies, literary studies, visual studies, and cultural studies.

Delving into the intersections between artistic images and philosophical knowledge in Europe from the late sixteenth to the early eighteenth centuries, *The Art of Philosophy* shows that the making and study of visual art functioned as important methods of philosophical thinking and instruction. From frontispieces of books to monumental prints created by philosophers in collaboration with renowned artists, Susanna

Berger examines visual representations of philosophy and overturns prevailing assumptions about the limited function of the visual in European intellectual history. Rather than merely illustrating already existing philosophical concepts, visual images generated new knowledge for both Aristotelian thinkers and anti-Aristotelians, such as Descartes and Hobbes. Printmaking and drawing played a decisive role in discoveries that led to a move away from the authority of Aristotle in the seventeenth century. Berger interprets visual art from printed books, student lecture notebooks, alba amicorum (friendship albums), broadsides, and paintings, and examines the work of such artists as Pietro Testa, Léonard Gaultier, Abraham Bosse, Dürer, and Rembrandt. In particular, she focuses on the rise and decline of the "plural image," a genre that was popular among early modern philosophers. Plural images brought multiple images together on the same page, often in order to visualize systems of logic, metaphysics, natural philosophy, or moral philosophy. Featuring previously unpublished prints and drawings from the early modern period and lavish gatefolds, *The Art of Philosophy* reveals the essential connections between visual commentary and philosophical thought.

Nonne e nonni sono oggi protagonisti di primo piano della vita familiare. Ma qual era il loro ruolo in passato? Il grande interesse per le figure di nonni e nonne, dimostrato negli ultimi anni in numerose discipline (sociologia, psicologia, pedagogia...), in Italia non ha trovato finora un corrispettivo nella storiografia, a differenza di quanto avvenuto in altri Paesi, come Stati Uniti, Canada, Francia e Germania. Questo libro, che si colloca nell'alveo di tali studi, avvia un percorso di analisi storica della "nonnità" in Italia, delineando filoni di indagine finora inesplorati. Analizza il rapporto nonni/

e-nipoti, sia all'interno delle famiglie delle nuove élites sia dei ceti popolari; la costruzione dell'immagine della nonna rispetto a quella del nonno nelle differenti classi sociali; gli aspetti legati al diritto e alla giurisprudenza dal XIX secolo ai giorni nostri; il lungo prevalere dei diritti dei nonni ("i nonni tutori") rispetto a quelli delle nonne; l'immagine dei nonni e delle nonne nei testi letterari; il coinvolgimento dei nonni, e soprattutto delle nonne, nella cura dei nipotini e il loro ruolo di cura parentale quasi a tempo pieno. Propone insomma informazioni e stimoli a tutte e tutti coloro che, per curiosità personale, studio, lavoro hanno interesse a conoscere un aspetto finora pressoché sconosciuto della vita familiare del passato nel nostro paese, primi fra tutti, forse, le stesse nonne (e nonni) contemporanee.

L'evoluzione tecnologica sta portando un grande progresso in molti campi della vita dell'uomo ma anche un impatto pericoloso sul suo comportamento. Gli smartphone su cui passiamo la maggior parte del nostro tempo sono oggi vere e proprie protesi di corpo e mente e stanno conducendo a una divisione tra due cervelli: il nostro e quello che «portiamo in tasca». Una relazione pericolosa, secondo Vittorino Andreoli, che in queste pagine ricostruisce origini e funzioni dell'organo naturale mettendolo a confronto con quello artificiale, che ne è figlio, per comprendere i rischi psicologici e sociali che la rivoluzione digitale, dal computer ai tablet, dall'invenzione del web all'avanzata della robotica, ha innescato per giovani e adulti, in famiglia, nei legami e sul lavoro. La nostra identità rischia uno sdoppiamento? L'intelligenza artificiale da appendice diventerà parte

integrante del nostro corpo prendendo alla fine il sopravvento? Sono solo alcune delle domande cui questo saggio cerca di dare una risposta con un'analisi affascinante sulle nostre origini e il futuro prossimo che ci aspetta.

New Perspectives on the European Bildungsroman reflects the change in direction of research on the Bildungsroman, focusing on more psychological, authorial and feminist contents. Departing from the father of the prototype of the genre, Goethe, the authors trace imperative pathways to its French, British, and Italian counterparts, examining spiritual and female Bildungsromane. A wide-ranging analysis provides fresh insights into the genre through comparative analyses of Bildungsromane both diatopically and diachronically, while critical analysis of novels such as Voltaire's *Candide*, Charlotte Brontë's *Jane Eyre*, Charles Dickens's *David Copperfield*, Collodi's *Pinocchio*, Aleramo's *Una donna* present new readings of the characters, plots and purposes of the most famous European novels.

Cardinal Giovanni Morone (1509-80) remains one of the most intriguing characters in the history of the sixteenth century Catholic Church - with neither his contemporaries nor subsequent scholars being able to agree on his motivations, theology or his legacy. Appointed Bishop of Modena in 1529 and created Cardinal in 1542 by Pope Paul III, his glittering career appeared to be in ruins following his arrest in 1557 on charges of heresy. Yet, despite spending more than two years imprisoned in Castel Sant' Angelo, he managed to

resurrect his career and in 1563 was appointed principal legate to the Council of Trent, whereupon he resolved the difficulties besetting the council, which had brought it to a virtual standstill, and guided it to a successful conclusion. Concentrating largely - but by no means exclusively - upon the period of the pontificate of Pius IV (1559-65) and an evaluation of Morone's role as presiding legate at the Council of Trent, this book tackles a number of issues that have exercised scholars. How does Morone's activity at Trent in 1563 now look in the light of the information available in connection with his processo? What was the result of the wider activity of Morone and the spirituali during Pius' pontificate? How did Morone's career progress after Trent, with regards his actions as a diocesan in the immediate post-conciliar situation and his renewed difficulties in the pontificate of Pius V? Through a re-reading of important archival material and a re-examination of the wealth of recently published primary sources, this study revisits these key questions, and analyses the fluctuating fortunes of Morone's career as bishop, diplomat, heretic and cardinal legate.

James Hankins challenges the view that the Renaissance was the seedbed of modern republicanism, with Machiavelli as exemplary thinker. What most concerned Renaissance political theorists, Hankins contends, was not reforming laws but shaping citizens. To secure the social good, they fostered virtue through a new program of education: the humanities.

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