

I Pavoni

From Court to Forest is a critical and historical study of the beginnings of the modern literary fairy tale.

Sustainability Analysis provides a detailed exploration of current environmental thinking from a variety of perspectives, including institutional and psychological angles. Primarily focusing on macroeconomic policies and green national accounting, this book provides a strong basis for further study in sustainable development.

Proceedings of the Seventeenth Assembly of the European Seismological Commission

The frames of classical art are often seen as marginal to the images that they surround. Traditional art history has tended to view framing devices as supplementary 'ornaments'. Likewise, classical archaeologists have often treated them as tools for taxonomic analysis. This book not only argues for the integral role of framing within Graeco-Roman art, but also explores the relationship between the frames of classical antiquity and those of more modern art and aesthetics. Contributors combine close formal analysis with more theoretical approaches: chapters examine framing devices across multiple media (including vase and fresco painting, relief and free-standing sculpture, mosaics, manuscripts and inscriptions), structuring analysis around the themes of 'framing pictorial space', 'framing bodies', 'framing the sacred' and 'framing texts'. The result is a new cultural history of framing - one that probes the sophisticated and playful ways in which frames could support, delimit, shape and even interrogate the images contained within.

This book offers an account of neo-Renaissance taste and style in Italy during the second half of the nineteenth century. By the time Italy had developed its obsession with the neo-Renaissance in the 1870s, collectors and scholars in the rest of Europe had been excited by Renaissance taste and style for several decades. In Italy the Renaissance was promptly reconceptualised, in a forced alignment with the accepted historical version of its birth and development, and its help enlisted in the search for an Italian national identity. But what represented this neo-Renaissance in Italy, and what aided its diffusion? In an attempt to answer these questions this book explores the many areas marked by neo-Renaissance taste. It traces its diffusion and development from the institutions which instructed its chief exponents, to architecture and exhibitions and the publications which disseminated neo-Renaissance designs so effectively.

Al tempo dei tempi, quando ogni cosa era di bronzo — e, anche, i cuori e le facce degli uo-mini — scivolò all'onore del mondo un pargoletto, destinato dalla benigna sorte a mostrare esempio di rare virtù. Sin dai primi vagiti, difatti, l'eccelso personaggio, che doveva poi, col nome di Macario, vivere e morire diffondendo intorno a sé un acuto odore di santità, volle appalesare con chiari segni la propria missione opponendo un fiero corrucio agli osceni allettamenti dei sensi e rifiutando il latteo alimento sol perché offertogli in una coppa di carne nuda da una poco timorata nutrice. Con irati gesti e mugolii disapprovatori egli respinse, dunque, ben tre volte la coppa: e, forse, avrebbe prematuramente rinunciato a un'esistenza, che si rivelava piena di tentazioni peccaminose e di scandali, se la materna sollecitudine non si fosse affrettata a licenziar sui due piedi la proprietaria di un calice così dolce al tatto e così amaro per l'anima, e a comprare un biberone, che pogesse so-stegno e cibo alle ancor deboli forze del bimbo.

Caterina Cornaro (1454-1510) came from one of the most important Venetian families of her time and became the last queen of Cyprus. On the occasion of the fifth centenary of her death, an international conference was held in Venice in September 2010 - organised by the two editors of this volume. During that interdisciplinary event, well-known scholars from the fields of history, art history, literary history, archaeology, Byzantine studies and musicology presented the results of their most recent research across a broad subject area. The queen's biography and myth were traced, as well as the reception of this historical figure in art and on stage. Stress was laid upon socioeconomic and cultural phenomena resulting from the close contact between Venice and Cyprus during the Renaissance period, and also in focus was the literary production at Caterina's court 'in exile' in Venice and the neighbouring mainland. The present volume offers a collection of the conference's papers. The book contains the papers (in Italian, English and French) by / Il volume contiene i contributi (in lingua italiana, inglese e francese) di Monica Molteni, Candida Syndikus, Martin Gaier, Ursula Schadler-Saub, Lina Bolzoni, Rotraud von Kulesa, Tobias Leuker, Daria Perocco, Benjamin Arbel, Gilles Grivaud, Catherine Otten-Froux, Chryssa Maltezou, Tassos Papacostas, Lorenzo Calvelli, David Michael Metcalf, Arnold Jacobshagen, Angel Nicolaou-Konnari. Caterina Cornaro (1454-1510) venne da una delle più importanti famiglie veneziane del suo tempo e diventò l'ultima regina di Cipro. In occasione del quinto centenario della sua scomparsa si è tenuto in settembre 2010 un Convegno Internazionale di Studi, organizzato dalle due curatrici di questo volume. Autorevoli specialisti nei campi della storia, storia dell'arte, storia della letteratura, archeologia, musicologia e degli studi bizantini hanno presentato - in un'ottica interdisciplinare - le loro ricerche più recenti su un vasto ambito tematico. Questi atti ne raccolgono i risultati. Si ripercorre la biografia e il mito della regina Cornaro nonché la ricezione della figura storica nell'arte e sul palcoscenico. Vengono inoltre messi in risalto vari fenomeni socioeconomici e culturali nello stretto contatto tra Venezia e Cipro durante il periodo del Rinascimento. Infine, viene presa in considerazione la produzione letteraria alla sua corte 'in esilio' a Venezia e in Terraferma.

This collection of essays on centuries of culture and politics is "likely to become a landmark in Venetian historiography" (The Historical Journal). Venice Reconsidered offers a dynamic portrait of Venice from the establishment of the Republic at the end of the thirteenth century to its fall to Napoleon in 1797. In contrast to earlier efforts to categorize Venice's politics as strictly republican and its society as rigidly tripartite and hierarchical, the scholars in this volume present a more fluid and complex interpretation of Venetian culture. Drawing on a variety of disciplines—history, art history, and musicology—these essays present innovative variants of the myth of Venice—that nearly inexhaustible repertoire of stories Venetians told about themselves.

Proceedings of a symposium held in January of 1993 by the Danish Institute in Rome, 1993.

The Norovirus: Features, Detection and Prevention of Foodborne Disease is a unique and valuable reference for both researchers in industry and students who need to understand how this specific pathogen behaves in order to improve control of food as a transmission of this infectious biological agent. The information in the book provides essential, specific information to help further understand potential new strains of the pathogen, offering detection analysis and prevention strategies of the pathogen to assist in combatting the spread of foodborne illness. Written by national and international experts in the field, this book will be a practical source of information for food scientists, food microbiologists, food technologists, food industry workers, public

health workers, and students. Provides detailed knowledge of food as a mode of transmission, of detection, and of the biology and impact of Norovirus Includes applications to other relevant strains of foodborne pathogens Presents foodborne disease outbreak case studies to enhance learning

The first biography of the Jewish poet and polemicist Sarra Copia Sulam situates her in the tradition of women's writing in Venice and explores her rise and fall as a public intellectual in the tumultuous world of the city's presses.

A vivid history of Apulian farm workers' struggle to win the ordinary decencies of life.

The debate on literature and the arts provoked by the Italian neoavant-garde (neoavanguardia) is undoubtedly one of the most animated and controversial the country has witnessed from World War II to the present. Comprising the period between the late 1950s and the late 1960s, the phenomenon of the neoavanguardia involved key writers, critics, and artists, both as insiders - Sanguineti, Balestrini, Guglielmi, Eco, and others - and adversaries such as Pasolini, Calvino, and Moravia. In *The New Avant-Garde in Italy* - the first book in English to document the movement - John Picchione's objective is twofold: to provide a comprehensive analysis of the theoretical tenets that inform the works of the neoavanguardia and to show how they are applied to the poetic practices of its authors. The neoavanguardia cannot, Picchione argues, be defined as a movement with a unified program expressed in the form of manifestos or shared theoretical principles. It experiences irreconcilable internal conflicts that are explored as a split between two main blocs - one that is tied to the project of modernity, the other to post-modern aesthetic postures. This study suggests that some of the contentious views proposed by the neoavanguardia anticipated a wide range of issues that continue to be significant and pressing to this day.

"From his unique perspective as former general counsel to the Bennett family empire, Stewart Weisman offers an insider's view of one of the most bizarre chapters in the history of American investment fraud. This strange tale of powerful business deals and shrewd scoundrels will intrigue a general audience as well as government, law, and investment professionals."--BOOK JACKET.

Offers a selection of Italian poems, with notes and commentary in English, and critical essays on individual authors and trends. This volume covers the period from the early years of the twentieth century up to the 1970s, and focuses on the work of poets such as Ungaretti and Saba. It is intended for those with a good working knowledge of Italian.

I popoli antichi e le loro civiltà millenarie, mi hanno sempre appassionato e incuriosito, così come le loro migrazioni, i loro usi e costumi, le grandi scoperte che ora ci sembrano scontate e semplici. Il popolo ETRUSCO, tra i popoli più antichi giunti in Italia, così misterioso e così importante per la nostra storia, ha origini sconosciute. Mi incuriosiva saperne di più. Non ero molto soddisfatto dai racconti che ne facevano gli storici, c'era qualcosa che secondo me non quadrava, per quanto appassionante e intrigante, la ricerca si presentava impossibile da risolvere, o quando meno, difficile. Volevo mollare ma qualcosa dentro di me, mi spingeva ad insistere: le soluzioni dovevano esserci, bisognava cercarle! Gli Etruschi chiamavano se stessi "RASENA": erano cioè uomini rasati, sbarbati? Il verbo latino "rado" sostantivato fa "rasus-a-um" e al participio passato, tradotto, fa "rasato". "Il rasato," secondo un mio amico negoziante di abbigliamento era ed è ancora, un tessuto di seta o di lino, morbido, liscio, a pelo raso. Fu allora che mi apparvero più chiari i riferimenti degli storici latini e greci. La ricerca continuò e mi ha portato lontano: sono stato fortunato?

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