

## *Diversamente Angeli Strangely Angels*

This book is an accessible history of internal exile's origins and practices under Fascism and of its representation in film, literature and memoir.

This volume is the final output of a project started in 2013 on the occasion of the fortieth anniversary of the Scandinavian Section of the University of Milan. A group of scholars working on different European and non-European cultural and literary traditions come together here to discuss the relationships between their areas of study and the Nordic countries. The range of the contributions expands over time and space, from the Middle Ages to the present day, from Poland in the east to the United States in the west, across various European countries. Through various kinds of expertise and different perspectives, this intercultural discourse deals with diverse themes, including the perception of Nordic culture(s) by foreign writers as well as the image of other cultures in Scandinavian works. In particular, the literary and cultural interchange of models and ideas between the North and other areas is investigated in a number of essays devoted to numerous authors, including, among others, Klaus Bödl, Carmen de Burgos, Carlo Emilio Gadda, Gerhart Hauptmann, Henrik Ibsen, Stieg Larsson, Carl von Linné, Rainer Maria Rilke, J.D. Salinger, Henryk Sienkiewicz, Mme de Staël, August Strindberg, and Tomas Tranströmer.

A crucial question throughout the Middle Ages, the relationship between body and spirit cannot be understood without an interdisciplinary approach – combining literature, philosophy and medicine. Gathering contributions by leading international scholars from these disciplines, the collected volume explores themes such as lovesickness, the five senses, the role of memory and passions, in order to shed new light on the complex nature of the medieval Self.

The greatest Americans Have not been born yet They are waiting quietly For their past to die please give blood Here is the account of a man so ravished by a kiss that it distorts his highest and lowest frequencies of understanding into an Incongruent mean of babble and brilliance...

Melchiorre Cafà

Dante and the Early Astronomers

The Divine Comedy. Vol. 3: Paradise

Tradition and Identity

Italian Science Fiction

Autobiographical Writings

**Recently angels have made a remarkable comeback in the popular imagination; their real heyday, however, was the Middle Ages. From the great shrines dedicated to Michael the Archangel at Mont-St-Michel and Monte Garano to the elaborate metaphysical speculations of the great thirteenth-century scholastics, angels dominated the physical, temporal, and intellectual landscape of the medieval West. This book offers a full-scale study of angels and angelology in the Middle Ages. Seeking to discover how and why angels became so**

important in medieval society, David Keck considers a wide range of fascinating questions such as: Why do angels appear on baptismal fonts? How and why did angels become normative for certain members of the church? How did they become a required course of study? Did popular beliefs about angels diverge from the angelologies of the theologians? Why did some heretics claim to derive their authority from heavenly spirits? Keck spreads his net wide in the attempt to catch traces of angels and angelic beliefs in as many portions of the medieval world as possible. Metaphysics and mystery plays, prayers and pilgrimages, Cathars and cathedrals—all these and many more disparate sources taken together reveal a society deeply engaged with angels on all its levels and in some unlikely ways.

This publication is the first truly collective attempt to study the work of Melchiorre Cafà. In a variety of studies, it discusses specific and synoptic issues related to his oeuvre. The book also presents a check-list of works by (or attributed to) the artist; this check-list aims at establishing a critical repertory of his oeuvre.

Second in the contemporary Italian crime fiction series featuring Inspector Lojacono by the bestselling author of the Commissario Ricciardi novels. A kidnapped child and the burglary of a high-class apartment: Two crimes that seem to have no connection at all until Inspector Lojacono, known as “The Chinaman,” starts to investigate. *Darkness for the Bastards of Pizzofalcone* is the second book in a series set in contemporary Naples that draws inspiration from Ed McBain’s 87th Precinct novels and features a large cast of complicated cops doing battle with ruthless criminals. De Giovanni is one of the most dexterous and successful writers of crime fiction currently working in Europe. His award-winning and bestselling novels, all set in Naples, offer a brilliant vision of the criminal underworld and the police that battle it in Europe’s most fabled, atmospheric, dangerous, and lustful city. “Imagine Fellini and Chandler collaborating on a Neapolitan remake of *Our Town*, and that begins to give you an idea of what you’re in for with *Darkness for the Bastards of Pizzofalcone*. . . . While de Giovanni never wavers from a world where terrible people do terrible things, motivated by selfishness, greed, and loathing (for themselves, for others, for both), he illuminates the soft underbelly of fear and loss without being manipulative.” —Los Angeles Review of Books “The police characters are flawed, lovable, and believable—you cannot but take to them. . . . Naples comes through loud and clear in the story.” —Tripfiction

Jacopo Tintoretto (1518–94) is an ambiguous figure in the history of art. His radically unorthodox paintings are not readily classifiable, and although he was a Venetian by birth, his standing as a member of the Venetian school is constantly contested. But he was also a formidable maverick, abandoning the humanist narratives and sensuous color palette typical of the great Venetian master, Titian, in favor of a renewed concentration on core Christian subjects painted in a rough and abbreviated chiaroscuro style. This generously illustrated book offers an extensive analysis of Tintoretto’s greatest paintings, charting his life and work in the context of Venetian art and the culture of the Cinquecento. Tom Nichols shows that Tintoretto was an extraordinarily innovative artist who created a new manner of painting, which, for all of its originality and sophistication, was still able to appeal to the shared emotions of the widest possible audience. This compact, pocket edition features sixteen additional illustrations and a new afterword by the author, and it will continue to be one of the definitive treatments of this once grossly overlooked master.

**An Italian Dictionary**

**The Lost Church of San Geminiano**

**Catalogo dei libri in commercio**

**Johann Michael Wansleben's Travels in the Levant, 1671-1674**

**Reading Dante's Stars**

**Religious Changes and Cultural Transformations in the Early Modern Western Sephardic Communities**

*This book explores Italian science fiction from 1861, the year of Italy's unification, to the present day, focusing on how this genre helped shape notions of Otherness and Normalness. In particular, Italian Science Fiction draws upon critical race studies, postcolonial theory, and feminist studies to explore how migration, colonialism, multiculturalism, and racism have been represented in genre film and literature. Topics include the role of science fiction in constructing a national identity; the representation and self-representation of "alien" immigrants in Italy; the creation of internal "Others," such as southerners and Roma; the intersections of gender and race discrimination; and Italian science fiction's transnational dialogue with foreign science fiction. This book reveals that though it is arguably a minor genre in Italy, science fiction offers an innovative interpretive angle for rethinking Italian history and imagining future change in Italian society.*

*Paradiso The Divine Comedy (Italian: La Commedia, later La Divina Commedia) is a poem by Dante Alighieri, begun c. 1308 and completed in 1320, that gives the widest synthesis of medieval culture and world ontology. It is a real medieval encyclopedia of scientific, political, philosophical, moral and religious knowledges. It is considered to be the preeminent work in Italian and world literature. In the earthy heaven Dante meets Beatrice, sitting in a chariot pulled by a vulture (allegory of the triumphed church); she persuades Dante to repent and praises him, already enlightened, to the skies. In the third part of the poem, Dante travels among seven spheres of Heaven that encircle the Earth and are relevant to the seven planets. Here Dante is introduced to paradise and even meets the Creator.*

*The recovery of Dante's metaphysics-which are very different from our own-is essential, argues Christian Moevs, if we are to resolve what has been called 'the central problem in the interpretation of the Comedy.' That problem is what to make of the Comedy's claim to the status of revelation, vision, or experiential record - as something more than imaginative literature. In this book Moevs offers the first sustained treatment of the metaphysical picture that grounds and motivates the Comedy, and the relation between those metaphysics and Dante's poetics. Moevs arrives at the radical conclusion that Dante believed that all of what we perceive as reality, the spatio-temporal world, is in fact a creation or projection of conscious being. Armed with this new understanding, Moevs is able to shed light on a series of perennial issues in the interpretation of the Comedy.*

*Astronomy is one of the most prominent and perplexing features of Dante's Divine Comedy. In the final rhyme of the poem's three parts, and in scores of descriptions and analogies, the stars are an intermediate goal and a constant point of reference for the spiritual journey the poem narrates. This book makes a sustained analysis of Dante's use of astronomy, not only in*

*terms of the precepts of medieval science but also in relation to specific moral, philosophical, and poetic problems laid out in each chapter. For Dante, Alison Cornish says, the stars offer optical representations of invisible realities, from divine providence to the workings of the human soul. Dante's often puzzling celestial figures call attention to the physical world as a scene of reading in which visible phenomena are subject to more than one explanation, Cornish contends. The poetry of Dante's astronomy, as well as its difficulty, rests on this imperative of interpretation. Reading the stars, like reading literature, is an ethical undertaking fraught with risk, not just an exercise in technical understanding. Cornish's book is the first guide to the astronomy of Dante's masterpiece to encompass both ways of reading his work.*

*Mismapping the Underworld*

*Dante and the Grammar of the Nursing Body*

*The Tragical History of the Life and Death of Doctor Faustus*

*Internal Exile in Fascist Italy*

*Angels and Angelology in the Middle Ages*

*Hermit in Paris*

Accepting Dante's prophetic truth claims on their own terms, Teodolinda Barolini proposes a "detheologized" reading as a global new approach to the Divine Comedy. Not aimed at excising theological concerns from Dante, this approach instead attempts to break out of the hermeneutic guidelines that Dante structured into his poem and that have resulted in theologized readings whose outcomes have been overdetermined by the poet. By detheologizing, the reader can emerge from this poet's hall of mirrors and discover the narrative techniques that enabled Dante to forge a true fiction. Foregrounding the formal exigencies that Dante masked as ideology, Barolini moves from the problems of beginning to those of closure, focusing always on the narrative journey. Her investigation--which treats such topics as the visionary and the poet, the One and the many, narrative and time--reveals some of the transgressive paths trodden by a master of mimesis, some of the ways in which Dante's poetic adventuring is indeed, according to his own lights, Ulyssean.

"The posthumously published collection *Hermit in Paris* draws together an array of Italo Calvino's autobiographical writings that provide an illuminating and unexpectedly intimate portrait of one of the postwar era's most inventive and fascinating writers. In these pages, Calvino recounts his experiences in Italy's antifascist resistance, pays

homage to his influences, traces the evolution of his literary style, and, in one of the book's most humorous and entertaining sections, provides a wry commentary on his travels in the United States in 1959 and 1960"--

This book is devoted to a full and lucid exposition of Boyde's ideas. In the first two parts, the author presents a systematic account of the universe as Dante accepted it, and explains the processes of 'creation' and 'generation' as they operate in the non-human parts of the cosmos. Dr Boyde then shows how the two processes combine in Dante's theory of human embryology, and how this combination affects the issues of love, choice and freedom. The third and last part of the book consolidates these expository sections with a generous selection of quotations from Dante's authorities and from his own works in prose. At the same time, the book offers far more than a clear account of Dante's cosmology and anthropology. Dr Boyde is interested in Dante's ideas in so far as they inspired and gave shape to the Divine Comedy. Furthermore, in every chapter he demonstrates how the relevant concepts and habits of thought were transmuted into imagery, symbolism, and dramatic scenes, or simply transformed by the energy and concision of Dante's poetic style.

The three central chapters of the book each examine a different type of error or anomaly: a mismeasured giant, a self-defeating experiment, an erring citation of Virgil. These apparently trivial discrepancies are linked, the author suggests, to much larger questions. What is the status of mimetic realism in Dante's poem? By what right does a poet pretend to represent the order of God's mind? Where does aggressive allegoresis cross over into interpretive error? Through the study of error, the author offers an alternative account of Dante's poetic project, one that gives priority to wit and self-irony rather than didactic seriousness.

A Bilingual Edition

Bridges to Scandinavia

Yearbook of the Maimonides Centre for Advanced Studies. 2019

Conversion and Writing in the "Divine Comedy"

Readings on the Paradiso of Dante

Imagination in Renaissance Art and Theory from Botticelli to Michelangelo

This publication on the short-lived, irascible artist Caravaggio (1573-1610) re-establishes his significant and innovative role in the history of artistic creation, and in particular as a master of dramatic and realistic storytelling.

Most people outside Italy know Pier Paolo Pasolini for his films, many of which began as literary works—Arabian Nights, The Gospel According to Matthew, The Decameron, and The Canterbury Tales among them. What most people are not aware of is that he was primarily a poet, publishing nineteen books of poems during his lifetime, as well as a visual artist, novelist, playwright, and journalist. Half a dozen of these books have been excerpted and published in English over the years, but even if one were to read all of those, the wide range of poetic styles and subjects that occupied Pasolini during his lifetime would still elude the English-language reader. For the first time, Anglophones will now be able to discover the many facets of this singular poet. Avoiding the tactics of the slim, idiosyncratic, and aesthetically or politically motivated volumes currently available in English, Stephen Sartarelli has chosen poems from every period of Pasolini's poetic oeuvre. In doing so, he gives English-language readers a more complete picture of the poet, whose verse ranged from short lyrics to longer poems and extended sequences, and whose themes ran not only to the moral, spiritual, and social spheres but also to the aesthetic and sexual, for which he is most known in the United States today. This volume shows how central poetry was to Pasolini, no matter what else he was doing in his creative life, and how poetry informed all of his work from the visual arts to his political essays to his films. Pier Paolo Pasolini was "a poet of the cinema," as James Ivory says in the book's foreword, who "left a trove of words on paper that can live on as the fast-deteriorating images he created on celluloid cannot." This generous selection of poems will be welcomed by poetry lovers and film buffs alike and will be an event in American letters.

The work of German cultural theorist and art historian Aby Warburg (1866-1929) has had a lasting effect on how we think about images. This book is the first in English to focus on his last project, the encyclopedic Atlas of Images: Mnemosyne. Begun in earnest in 1927, and left unfinished at the time of Warburg's death in 1929, the Atlas consisted of sixty-three large wooden panels covered with black cloth. On these panels Warburg carefully, intuitively arranged some thousand black-and-white photographs of classical and Renaissance art objects, as well as of astrological and astronomical images ranging from ancient Babylon to Weimar Germany. Here and there, he also included maps, manuscript pages, and contemporary images taken from newspapers. Trying through these constellations of images to make visible the many polarities that fueled antiquity's afterlife, Warburg envisioned the Atlas as a vital form of metaphoric thought. While the nondiscursive, frequently digressive character of the Atlas complicates any linear narrative of its themes and contents, Christopher D. Johnson traces several thematic

sequences in the panels. By drawing on Warburg's published and unpublished writings and by attending to Warburg's cardinal idea that "pathos formulas" structure the West's cultural memory, Johnson maps numerous tensions between word and image in the Atlas. In addition to examining the work itself, he considers the literary, philosophical, and intellectual-historical implications of the Atlas. As Johnson demonstrates, the Atlas is not simply the culmination of Warburg's lifelong study of Renaissance culture but the ultimate expression of his now literal, now metaphoric search for syncretic solutions to the urgent problems posed by the history of art and culture.

Library has v. 1-3 of 8 only.

, said the shotgun to the head.

Man in the Cosmos

Dante Philomythes and Philosopher

Body and Spirit in the Middle Ages

Acta Conventus Neo-Latini Torontonensis

The Accademia Del Cimento and Its European Context

**This volume investigates the ways in which Italian women writers, filmmakers, and performers have represented female identity across genres from the immediate post-World War II period to the turn of the twenty-first century. Considering genres such as prose, poetry, drama, and film, these essays examine the vision of female agency and self-actualization arising from women artists' critique of female identity. This dual approach reveals unique interpretations of womanhood in Italy spanning more than fifty years, while also providing a deep investigation of the manipulation of canvases historically centered on the male subject. With its unique coupling of generic and thematic concerns, the volume contributes to the ever expanding female artistic legacy, and to our understanding of postwar Italian women's evolving relationship to the narration of history, gender roles, and these artists' use and revision of generic convention to communicate their vision.**

**Did the Florentine philosopher Marsilio Ficino (1433-99) influence the art of his time? This book starts with an exploration of Ficino's views on the imagination and discusses whether, how and why these ideas may have been received in Italian Renaissance works of art.**

**Tune in to HGTV, visit your local bookstore's magazine section, or flip to the 'Homes' section of your weekend newspaper, and it becomes clear: domestic spaces play an immense role in our cultural consciousness. The Domestic Space Reader addresses our collective fascination with houses and homes by providing the first comprehensive survey of the concept across time, cultures, and disciplines. This pioneering anthology, which is ideal for students and general readers, features writing by key scholars, thinkers, and writers including Gaston Bachelard, Mary Douglas, Le Corbusier, Homi Bhabha,**

Henri Lefebvre, Mrs. Beeton, Ma Thanegi, Diana Fuss, Beatriz Colomina, and Edith Wharton. Among the many engaging topics explored are: the impact of domestic technologies on family life; the relationship between religion and the home; nomadic peoples and housing; domestic spaces in art and literature, and the history of the bedroom, the kitchen, and the bathroom. The Domestic Space Reader demonstrates how discussions of domestic spaces can help us better understand our inner lives and challenge our perceptions of life in particular times and places.

The Yearbook of the Maimonides Centre for Advanced Studies mirrors the annual activities of staff and visiting fellows of the Centre as well as scholars of the Institute for Jewish Philosophy and Religion at the University of Hamburg and reports on symposia, workshops, and lectures. Although aimed at a wider audience, the yearbook also contains academic articles and book reviews on scepticism in Judaism and scepticism in general. The Yearbook 2016 was published as volume 1 in the series Jewish Thought, Philosophy, and Religion. From 2017 onwards, the Yearbook is published as a separate series. Further book series of the Maimonides Centre for Advanced Studies are Studies and Texts in Scepticism and Jewish Thought, Philosophy, and Religion.

David Bowie's Tintoretto

Daring and Error in Dante's Comedy

Jesuit Kaddish

Darkness for the Bastards of Pizzofalcone

The Undivine Comedy

An Annotated Edition of His Italian Report

*Johann Michael Wansleben's Travels in the Levant, 1671-1674, is an account of the travels in Syria, Turkey and Egypt by one of the best known scholar-travellers of his day who collected manuscripts and antiquities and made some major archaeological discoveries.*

*The Western Sephardic communities came into being as a result of confessional migration. However, in contrast to the other European confessional communities, the Sephardic Jews in Western Europe came to Judaism after a separation of generations from the religion of their ancestors. The contributions in this volume detail those transformations in the Early Modern Western Sephardic communities.*

*This text takes a serious look at Dante's relation to Latin grammar and the new mother tongue - Italian vernacular - by exploring the cultural significance of the nursing mother in medieval discussions of language and selfhood.*

*"In this elegantly constructed study of the early decades of public opera, the conflicts*

*and cooperation of poets, composers, managers, designers, and singers—producing the art form that was soon to sweep the world and that has been dominant ever since—are revealed in their first freshness.”—Andrew Porter “This will be a standard work on the subject of the rise of Venetian opera for decades. Rosand has provided a decisive contribution to the reshaping of the entire subject. . . . She offers a profoundly new view of baroque opera based on a solid documentary and historical-critical foundation. The treatment of the artistic self-consciousness and professional activities of the librettists, impresarios, singers, and composers is exemplary, as is the examination of their reciprocal relations. This work will have a positive effect not only on studies of 17th-century, but on the history of opera in general.”—Lorenzo Bianconi*

*Caravaggio and Pictorial Narrative*

*The Selected Poetry of Pier Paolo Pasolini*

*Jesuits, Jews, and Holocaust Remembrance*

*Writing and Performing Female Identity in Italian Culture*

*Chiefly Based on the Commentary of Benvenuto Da Imola, by the Hon. William Warren Vernon ; with an Introduction by the Bishop of Ripon*

*Literature, Philosophy, Medicine*

In this magical novel a count from Milan stumbles upon a desolate community of lost noblemen on an uncharted island off the coast of Portugal. When he discovers, to his astonishment, that their ill-treated servant is in fact a maiden iguana, and then proceeds to fall in love with her, the reader is given a fantastic tale of tragic love and delusion that ranks among the most affecting in contemporary literature. "The reptilian servant is only the first in a series of fantastic touches that transform the narrative into a satiric fable dense with the echoes of Shakespeare's 'Tempest' and Kafka's 'Metamorphosis.' . . . The Iguana is a superb performance." "€"New York Times Book Review

While much has been written about the Catholic Church and the Holocaust, little has been published about the hostile role of priests, in particular Jesuits, toward Jews and Judaism. Jesuit Kaddish is a long overdue study that examines Jesuit hostility toward Judaism before the Shoah and the development of a new understanding of the Catholic Church ' s relation to Judaism that culminated with Vatican II ' s landmark decree Nostra aetate. James Bernauer undertakes a self-examination as a member of the Jesuit order and writes this story in the hopes that it will contribute to interreligious reconciliation. Jesuit Kaddish demonstrates the way Jesuit hostility operated, examining Jesuit moral theology ' s dualistic approach to sexuality and, in the case of Nazi Germany, the articulation of an unholy alliance between a sexualizing and a Judaizing of German culture. Bernauer then identifies an influential group of Jesuits whose thought and action contributed to the developments in Catholic teaching about Judaism that eventually led to the watershed moment of Nostra aetate. This book concludes with a proposed statement of repentance from the Jesuits and an appendix presenting the fifteen Jesuits who have been

honored as “ Righteous Among the Nations ” by Israel ’ s Yad Vashem Holocaust Center. Jesuit Kaddish offers a crucial contribution to the fields of Catholicism and Nazism, Catholic-Jewish relations, Jesuit history, and the history of anti-Semitism in Europe.

An in-depth survey of this influential and iconic Italian altarpiece, one of the highlights of David Bowie's art collection Includes scholarship by international specialists, including new information about a dramatic drawing underneath the painting discovered using radiography and infrared reflectography On display in Venice for the first time in 200 years as part of the exhibition From Titian to Rubens. Masterpieces from Antwerp and other Flemish Collections from September 5, 2019 to March 1, 2020 This beautifully illustrated book, with numerous essays by an international roster of leading art historians, examines Jacopo Tintoretto's masterpiece Angel Foretelling the Martyrdom of Saint Catherine of Alexandria, painted between 1560 and 1570 for the Church of San Geminiano in Venice. It was displayed in this location for some 250 years until the church was demolished in 1807, and in 1818 the painting was sold into private hands. It was, famously, the centerpiece of the late rock star David Bowie's collection, being one of the first artworks he acquired. He had it for nearly 30 years, and named his record label after the artist (the Jones/Tintoretto Entertainment Company LLC). In 2016 it was purchased at auction by a private collector and donated to the Rubens House in Antwerp, where it is on long-term loan. This book accompanies the display of the painting, back in Venice for the first time in 200 years as part of an exhibition at Palazzo Ducale.

Opera in Seventeenth-Century Venice

The Iguana

The Domestic Space Reader

Maltese Genius of the Roman Baroque

The Other in Literature and Film

Memory, Metaphor, and Aby Warburg's Atlas of Images