

Novecento Un Monologo

Italian cinema is internationally well-known for the ground-breaking experience of Neo-Realism, comedy "Italian-Style," Spaghetti Westerns, and the horror movies of the seventies. However, what is rather unfamiliar to wider audiences is Italian cinema's crucial and enduring affair with literature. In fact, since the very beginning, literature has deeply influenced how Italian cinema has defined itself and grown. This book provides an empirical

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approach to this complex and fruitful relationship. The aim is to present discussions dealing with significant Italian film adaptations from literary materials which greatly exemplify the variety of styles, view-points, and attitudes produced by such an alliance, throughout the different periods. Among the adaptations discussed, are those that have followed trends and critical debates, making them, at times, rather problematic. La reception des biens culturels, sous toutes leurs formes et dans leur in nie

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variete, a fait l'objet de nombreuses re exions theoriques qui impliquent et interessent les chercheurs autant que les promoteurs de leur diffusion. Comment peut-on expliquer la posterite ou le succes d'une oeuvre litteraire ou artistique a telle epoque et dans tel contexte ? Comment les acteurs divers - ecrivains, scientifiques, artistes, dramaturges, amateurs, marchands, institutions, publics - construisent- ils le sens et la valeur des biens culturels? Comment contribuent-ils a leur

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***diffusion? Existe- t-il des
mecanismes qui permettent
de controler la reception
des oeuvres? Toutes ces
questions ont constitue le
cadre d'un colloque intitule
Le fabuleux destin des
biens culturels. Ordre et
desordres de la reception
qui a eu lieu a l'Universite
de Lausanne les 8 et 9 mai
2014. Organise par la
Formation doctorale
interdisci- plinaire (FDi) en
etroite collaboration avec
deux disciplines de la
Faculte, le grec ancien et
l'histoire de l'art, ce
colloque a cree un espace
de rencontre entre***

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hellenistes, archeologues, litteraires et histo- riens de l'art, qui ont fait un etat des lieux des travaux consacres a la reception et les ont situes vis-a-vis de la recherche internationale. Les textes reunis dans ce volume permettent de voir le croi- sement de ces differents regards et font emerger des questionnements inedits. An unforgettable fable about the brutality of war - and one girl's quest for revenge and healing, from the author of the acclaimed international bestseller Silk.When - in an unnamed

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place and time - Manuel Roca's enemies hunt him down to kill him, they fail to discover Nina, his youngest child, hidden in a hole beneath his farmhouse floor. After this carnage Tito, one of the murderers, discovers Nina's trapdoor. Enthralled by the sight of Nina's perfect innocence, he keeps quiet. By the time she has grown up, Nina's innocence will have bloomed into something else altogether, and one by one the wartime hunters will become the peacetime hunted. But not until a striking old woman calls

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***upon a familiar old man
selling newspapers in town
can we know what Nina will
ultimately make of her
brutal legacy.***

***Il Virginian era un
piroscafo. Negli anni tra le
due guerre faceva la spola
tra Europa e America, con il
suo carico di miliardari, di
emigranti e di gente
qualsiasi. Dicono che sul
Virginian si esibisse ogni
sera un pianista
straordinario, dalla tecnica
strabiliante, capace di
suonare una musica mai
sentita prima, meravigliosa.
Dicono che la sua storia
fosse pazzesca, che fosse***

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nato su quella nave e da lì non fosse mai sceso. Dicono che nessuno sapesse il perché. Il libro è uscito per la prima volta nel 1994. Nel 1998 Giuseppe Tornatore ne ha tratto il film La leggenda del pianista sull'oceano.

***Capital for the 21st Century
Cinema and Modern
Literature in Italy
Music, Meaning and Media
Encyclopedia of Italian
Literary Studies: A-J
Silk (Movie Tie-in Edition)
All the Grammar You Need
to Succeed in Life
From one of Italy's most
respected literary voices, a***

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manifesto on the state of global culture and how connectivity is changing the way we experience it. For the gatekeepers of traditional high culture, the rise of young ambitious outsiders has indeed seemed like nothing short of a barbarian invasion. In this concise and powerful manifesto, Alessandro Baricco explores a handful of realms that have been "plundered"-wine, soccer, music, and books-and extrapolates that it is not a case of old values against new but a widespread mutation that we are all part of, leading toward a different way of

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***having experiences and
creating meaning.***

***A History of Italian Cinema is
the only comprehensive and up-
to-date book on the subject
available anywhere, in any
language >***

***One relentless summer, six
children explore the scorched
wheatfields that surround their
tiny community in the Italian
countryside, while the adults
shelter indoors. But when the
gang chances on a tumbledown
farmhouse, nine-year-old
Michele Amitrano makes a
discovery so momentous he
dare not tell anyone about it.
I'm Not Scared is a
devastatingly authentic***

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portrayal of childhood, and Michele must summon all of his imaginative resources to deal with his terrible secret. This is an enthralling and terrifying story about friendship and betrayal, guilt and innocence, which drives us inexorably to its tragic climax. Correct English usage as it's never been taught before: lucidly, memorably, and humorously -- for all ages. Seda de Alessandro Baricco (Guía de lectura) Without Blood Henry IV A History of Italian Cinema Film, Music, Memory

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The phenomenal New York Times bestseller that “explores the upstairs-downstairs goings-on of a posh Parisian apartment building” (Publishers Weekly). In an elegant hôtel particulier in Paris, Renée, the concierge, is all but invisible—short, plump, middle-aged, with bunions on her feet and an addiction to television soaps. Her only genuine attachment is to her cat, Leo. In short, she’s everything society expects from a concierge at a bourgeois building in an upscale neighborhood. But Renée has a secret: She furtively, ferociously devours art, philosophy, music, and Japanese culture. With biting humor, she scrutinizes the lives of

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the tenants—her inferiors in every way except that of material wealth. Paloma is a twelve-year-old who lives on the fifth floor. Talented and precocious, she 's come to terms with life 's seeming futility and decided to end her own on her thirteenth birthday. Until then, she will continue hiding her extraordinary intelligence behind a mask of mediocrity, acting the part of an average pre-teen high on pop culture, a good but not outstanding student, an obedient if obstinate daughter. Paloma and Renée hide their true talents and finest qualities from a world they believe cannot or will not appreciate them. But after a

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wealthy Japanese man named Ozu arrives in the building, they will begin to recognize each other as kindred souls, in a novel that exalts the quiet victories of the inconspicuous among us, and “ teaches philosophical lessons by shrewdly exposing rich secret lives hidden beneath conventional exteriors ” (Kirkus Reviews). “ The narrators ’ kinetic minds and engaging voices (in Alison Anderson ’ s fluent translation) propel us ahead. ” —The New York Times Book Review
“ Barberly ’ s sly wit . . . bestows lightness on the most ponderous cogitations. ” —The New Yorker
National Best Seller From the best-selling author and Pulitzer Prize

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winner, a powerful nonfiction debut—an “ honest, engaging, and very moving account of a writer searching for herself in words. ” —Kirkus Reviews (starred) In Other Words is a revelation. It is at heart a love story—of a long and sometimes difficult courtship, and a passion that verges on obsession: that of a writer for another language. For Jhumpa Lahiri, that love was for Italian, which first captivated and capsized her during a trip to Florence after college. Although Lahiri studied Italian for many years afterward, true mastery always eluded her. Seeking full immersion, she decides to move to Rome with her family, for “ a trial

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by fire, a sort of baptism ” into a new language and world. There, she begins to read, and to write—initially in her journal—solely in Italian. In *Other Words*, an autobiographical work written in Italian, investigates the process of learning to express oneself in another language, and describes the journey of a writer seeking a new voice. Presented in a dual-language format, this is a wholly original book about exile, linguistic and otherwise, written with an intensity and clarity not seen since Vladimir Nabokov: a startling act of self-reflection and a provocative exploration of belonging and reinvention. The bestselling author of *I ’ m Not*

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Scared “ elegizes adolescence fiercely and sympathetically ” in a novel that ’ s “ scary, lovely and at last a heartbreaker ” (Kirkus Reviews). Lorenzo Cuni is a fourteen-year-old loner. His wealthy parents think he is away on a school skiing trip, but in fact he has stowed away in a forgotten cellar. For a week he plans to live in perfect isolation, keeping the adult world at bay. Then a visit from his estranged half-sister, Olivia, changes everything. Evoking the fierce intensity and the pulse-quickening creepiness of I ’ m Not Scared, Ammaniti ’ s bestselling first novel, Me and You is a breathtaking tale of alienation, acceptance, and wanting to be

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loved by “ a fearsomely gifted writer ” (The Independent).

“ Immensely engaging . . . Both tender and emotionally arresting, Ammaniti ’ s novel is

unforgettable. ” —Publishers

Weekly, starred review “ Italian

author Niccolò Ammaniti does a lot in 160 pages, including

surprise, humor, and frighten you—sometimes

simultaneously. ” —Daily Candy

“ Ammaniti ’ s prose is nimble, perceptive and economical . . .

There ’ s a lot to love about this

book—its reticent empathy, its

delicate and pragmatic treatment

of addiction, its remarkable use of restricted physical space. ” —Full

Stop “ Me and You takes a short

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time to read but offers a memorable experience in a mutual recognition of loneliness and grief. ” —Curled Up With a Good Book “ Me And You, at just over one hundred pages . . . [is a] perfect book . . . Niccolò Ammaniti disgusts me for how talented he is . . . He has written a masterpiece. ” —Antonio D ’ Orrico, Corriere della Sera

At the turn of the 20th Century, the great cruise liner Virginia shuttles back and forth across the Atlantic Ocean, transporting passengers from old Europe to the New World. When an abandoned baby is found on board the sailors christen Novecento – 1900. The child is destined to a strange fate.

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Novecento will never leave the ship as long as he lives, yet he becomes the greatest jazz musician the world would never know. He only knows his music, which has a magical effect on everyone who hears. For six years before World War II, Tim Tooney played trumpet with him and Novecento gave him his story... Adapted for film in *The Legend of 1900*, this stage adaptation presented as a monologue, is a beautiful piece of theatre.

Me and You

un monologo

The Story of Don Juan

Novecento. Un monologo. Ediz. araba

The Elegance of the Hedgehog

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Italienisches Theater des 20.
Jahrhunderts in
Einzelinterpretationen

L'auteur en littérature, intimement lié au concept de «sujet», est une invention de la modernité. Quels étaient sa fonction et son statut avant le XVIIIe siècle, qui l'a fait naître juridiquement? Qu'est-il devenu à la fin du XXe siècle et au XXIe siècle, dans une période qui voit se produire en philosophie, sociologie, littérature... une déconstruction de la subjectivité? A partir de l'auteur, mais au-delà de lui, il s'agit de définir le noyau dur de l'énonciation littéraire et de fournir les

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*outils philosophiques,
historiques, juridiques,
sociologiques et analytiques
nécessaires pour répondre à
la question «Qui écrit?»
dans le texte littéraire.
Les textes de ce volume sont
issus d'un séminaire de
troisième cycle tenu à
l'Université catholique de
Louvain entre février et mai
2002.*

*Completísima obra que
estudia el jazz en relación
con cualquier manifestación
cultural: música,
literatura, medios
audiovisuales o artes
plásticas. También cuenta
con una serie de
'actividades proselitistas'
para acercar el jazz a los*

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que todavía no lo disfrutan. Thomas Piketty's book *Capital in the Twenty-First Century* has enjoyed great success and provides a new theory about wealth and inequality. However, there have been major criticisms of his work. *Anti-Piketty: Capital for the 21st Century* collects key criticisms from 20 specialists—economists, historians, and tax experts—who provide rigorous arguments against Piketty's work while examining the notions of inequality, growth, wealth, and capital. Der Band vereint erstmalig die Interpretationen von insgesamt einundzwanzig Theaterstücken zwanzig

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verschiedener Autoren und bietet einen repräsentativen Querschnitt der Entwicklung des italienischen Theaters des Novecento. Den Beginn macht das „symbolistische“ Theater Gabriele D'Annunzios, gefolgt von einem Stück von Filippo Tommaso Marinetti, dem Begründer des Futurismus, sowie vom „grotesken“ Theater Luigi Chiarellis und Pier Maria Rosso di San Secondos. Es schließt sich Luigi Pirandello mit zwei berühmten Dramen an, und Roberto Bracco, Alberto Savinio und Massimo Bontempelli machen den Leser mit alternativen Theaterkonzepten bekannt. Es

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*folgen Aldo De Benedetti,
Ugo Betti, Diego Fabbri,
Eduardo De Filippo, Natalia
Ginzburg, Giovanni Testori,
Dario Fo, Dacia Maraini,
Pier Paolo Pasolini und
Carmelo Bene. Das
neapolitanische Theater ist
durch Annibale Ruccello
vertreten, und den Abschluss
bildet der szenische Monolog
Novecento von Alessandro
Baricco. Dass natürlich
gegebenenfalls auch die
Debatte über den Vorrang des
„teatro dei registi“ oder
des „teatro della parola“
zur Sprache kommt, ist
selbstverständlich.*

*A Grammar Book for You and
I-- Oops, Me!
La Locandiera*

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*An Annotated Bibliography,
1929-2016*

El jazz y sus espejos

Emmaus

*Voci e sguardi italiani sul
mare*

**Luigi Pirandello [28 June 1867 -
10 December 1936) was an Italian
dramatist, novelist, and short
story writer awarded the Nobel
Prize in Literature in 1934, for his
"bold and brilliant renovation of
the drama and the stage."**

**Pirandello's works include novels,
hundreds of short stories, and
about 40 plays, some of which are
written in Sicilian. Pirandello's
tragic farces are often seen as
forerunners for Theatre of the**

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Absurd. Henry IV is a man who went mad after being knocked off his horse during a masquerade. At the time he was playing the part of Henry IV, and his delusion for over twelve years after the fall was that he was King Henry IV of Germany during the eleventh century. He has been placed in a "castle" with four valets, or "private counselors," all paid for by his nephew Di Nolli. The play opens in the throne room with Berthold, a new valet who has just been hired, learning from the other three valets. Berthold is being taught everything he needs to know in order to work for Henry IV and take care of the

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madman...

A handful of disparate lives converge at a remote seaside inn: a lovelorn professor, a renowned painter, an inscrutable seductress - and a beautiful young girl, fatally ill, brought to the sea by a desperate father's last hope. An intricate web of destinies and associations begins to reveal itself, but it is not until the arrival of a mysterious sailor called Adams that the truth in all its dreamlike beauty and cruelty becomes clear. Adams may furnish the key to the girl's salvation, but only the fulfilment of his obsessive secret purpose - to answer murder with murder - can conclude the

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**journey that has brought him
from the ends of the earth.**

**Alternately playful and
profoundly serious, Baricco's
novel surges with the hypnotic
power of the ocean sea.**

'Rich. . . eclectic. . . a feast'

**Telegraph This landmark
collection brings together forty
writers that reflect over a hundred
years of Italy's vibrant and
diverse short story tradition, from
the birth of the modern nation to
the end of the twentieth century.**

**Poets, journalists, visual artists,
musicians, editors, critics,
teachers, scientists, politicians,
translators: the writers that
inhabit these pages represent a**

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dynamic cross section of Italian society, their powerful voices resonating through regional landscapes, private passions and dramatic political events. This wide-ranging selection curated by Jhumpa Lahiri includes well known authors such as Italo Calvino, Elsa Morante and Luigi Pirandello alongside many captivating new discoveries. More than a third of the stories featured in this volume have been translated into English for the first time, several of them by Lahiri herself.

The author of the international bestseller *Silk* now delivers a ravishing and wildly inventive

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novel about friendship, genius and its discontents, and the redemptive power of narrative. Somewhere in America lives a brilliant boy named Gould, an intellectual guided missile aimed at the Nobel Prize. His only companions are an imaginary giant and an imaginary mute. Improbably—and yet with impeccable logic--he falls into the care of Shatzy Shell, a young woman whose life up till that point has been equally devoid of human connection . Theirs is a relationship of stories and of stories within stories: of Gould's evolving saga of an underdog boxer and the violent Western

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that Shatzy has been dictating into a tape recorder since the age of six. Out of these stories, Alessandro Baricco creates a masterpiece of metaphysical pulp fiction that recalls both Scheherazade and Italo Calvino. By turns exhilarating and deeply moving, City is irresistible.

Novecento

She Came from Mariupol

études interdisciplinaires du concept d'auteur

City

In Other Words

The Penguin Book of Italian Short Stories

ResumenExpress presenta y analiza en esta guía de lectura

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Seda, la tercera novela de Alessandro Baricco. Este éxito de ventas italiano conduce al lector al corazón del comercio de gusanos de seda del siglo XIX. Tras una epidemia que contamina los gusanos de seda de toda Europa, el protagonista de la historia decide ir a Japón para comprar huevos sanos. Las expediciones al país nipón le conducen a una singular suerte amorosa. ¡Ya no tienes que leer y resumir todo el libro, nosotros lo hemos hecho por ti! Esta guía incluye: • Un resumen completo del libro • Un

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acompañarán en tu aventura
literaria. Toma una dosis de
literatura acelerada con
ResumenExpress
WINNER OF THE 2017
LEIPZIG BOOK FAIR
PRIZE—When Natascha**

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Wodin's mother died, Natascha was only ten years old—too young to find out what her mother had experienced during World War II. All the little girl knew was that they were detritus, human debris left over from the war. Years later, Natascha set out on a quest to find out what happened to her mother during that time. Why had they lived in a camp for “displaced persons”? Where did her mother come from? What had she experienced? The one thing she knew is that her parents had to leave Mariupol in Ukraine for Germany as part

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of the Nazi forced labor program in 1943. Armed with this limited knowledge, Natascha resolved to piece together the puzzle of her family's past. The result is a highly praised, beautiful piece of prose that has drawn comparisons to W. G. Sebald in its approach. Like Sebald, Natascha's aim is to reclaim the stories of those who can no longer speak for themselves. The author is not only in search of her own family's history, but she is also aware that she is charting unmarked territory: accounts of the plight of forced laborers

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and displaced persons are still a rarity within literature about World War II and its atrocities. Natascha's personal homage to her mother's life story is an important lyrical memorial for the thousands of Eastern Europeans who were forced to leave their homes and work in Germany during the war, and a moving reflection of the plight of displaced peoples throughout the ages. This is a darkly radiant account of one person's fate, developing momentous emotive power—its subject serves as a proxy for the fate of millions. The year is 1861. Hervé

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Joncour is a French merchant of silkworms, who combs the known world for their gemlike eggs. Then circumstances compel him to travel farther, beyond the edge of the known, to a country legendary for the quality of its silk and its hostility to foreigners: Japan. There Joncour meets a woman. They do not touch; they do not even speak. And he cannot read the note she sends him until he has returned to his own country. But in the moment he does, Joncour is possessed. Providing the most complete record possible of texts by

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Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's Italian Literature before 1900 in English Translation, also published by University of

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Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

**Lo spirito nella letteratura italiana contemporanea: un'antologia di casi editoriali
A Tragedy in Three Acts
Italian Literature since 1900 in English Translation**

An Essay on the Mutation of Culture

**Resumen y análisis completo
Watching Pages, Reading Pictures**

Containing almost 600 entries, this

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impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

Film has shaped modern society in part by changing its cultures of memory. *Film, Music, Memory* reveals that this change has rested in no small measure on the mnemonic powers of music. As films were consumed by growing American and European audiences, their soundtracks became an integral part of individual and collective memory. Berthold Hoeckner analyzes three critical processes through which music influenced this new culture of memory: storage, retrieval, and affect. Films store memory through an archive of

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cinematic scores. In turn, a few bars from a soundtrack instantly recall the image that accompanied them, and along with it, the affective experience of the movie. Hoeckner examines films that reflect directly on memory, whether by featuring an amnesic character, a traumatic event, or a surge of nostalgia. As the history of cinema unfolded, movies even began to recall their own history through quotations, remakes, and stories about how cinema contributed to the soundtrack of people's lives. Ultimately, *Film, Music, Memory* demonstrates that music has transformed not only what we remember about the cinematic experience, but also how we relate to memory itself.

"The crazy life and courageous death of a man who loved women too much

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to want only one." Don Juan is a passionate lover of life and nearly 1,000 women. One night, the Commendatore of Calatrava catches him kissing his daughter, and challenges him to a duel. Don Juan wins the duel, which of course means that the Commendatore is slain-and so begins the end for the incorrigible seducer. Dave Eggers says, of the series: "I couldn't be prouder to be a part of it. Ever since Alessandro conceived this idea I thought it was brilliant. The editions that they've compiled have been lushly illustrated and elegantly designed."

Novecentoun monologo Feltrinelli Editore

Lands of Glass
un monólogo

atti della VII Settimana della lingua italiana nel mondo, Università di

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Kassel, 22-28 ottobre 2007

The Barbarians

Apparitions de l'auteur

Encyclopedia of Italian Literary Studies

**En los años de
entreguerras, un
transatlántico, el
Virginian, recorría las
rutas entre Europa y
América, con su carga de
millonarios, de turistas,
de emigrantes... en el
Virginian tocaba cada
noche un pianista
extraordinario, llamado
Novecento, con una té
From one of Italy's most
brilliant and most
inventive writers comes
the story of two**

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visionaries of the mid-nineteenth century and a tale of angry visions, confused emotions and fantastic ambitions. Hector Horeau is an architect with a fantastical notion of whole cities made of glass, and Mr Rail has imagined sheets of glass larger than anyone thinks they will ever need. It is 1849, and the Great Universal Exposition has announced a competition. Together Horeau and Rail build a palace more beautiful than any before...

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The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics

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related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful

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to people without specialized knowledge of Italian literature as well as to scholars.

Il Virginian era un piroscrafo. Negli anni tra le due guerre faceva la spola tra Europa e America, con il suo carico di miliardari, di emigranti e di gente qualsiasi. Dicono che sul Virginian si esibisse ogni sera un pianista straordinario, dalla tecnica strabiliante, capace di suonare una musica mai sentita prima, meravigliosa. Dicono che la sua storia fosse

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pazzesca, che fosse nato
su quella nave e che da lì
non fosse mai sceso.

Dicono che nessuno sapesse
il perché. In forma di
monologo, il primo testo
teatrale di Alessandro
Baricco.

Anti-Piketty

Un soffio tra le pagine

Le fabuleux destin des
biens culturels

I'm Not Scared

Alessandro Baricco,

Novecento

Ordre et désordres de la
réception

The secular and the pious.

The rich and the poor.

Those with "a capacity for

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destiny” and those who “cannot afford it.” Emmaus is a world of stark contrasts, one in which four young men—all from proud, struggling families, and all lusting after Andre, a hyper-sexual woman—are goaded from adolescence to manhood in a torrent of exploits and crises, sexual awakenings and morbid depressions, naivety and fatalism. A brilliant portrait of the perils and uncertainties of youth and faith, Emmaus is a remarkable novel from one of the very best

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writers in Europe.
Il Virginian era un
piroscafo. Negli anni tra
le due guerre faceva la
spola tra Europa e
America, con il suo carico
di miliardari, di
emigranti e di gente
qualsiasi. Dicono che sul
Virginian si esibisse ogni
sera un pianista
straordinario, dalla
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*Dicono che nessuno sapesse
il perché. In forma di
monologo, il primo testo
teatrale di Alessandro
Baricco..*

*La leyenda del pianista en
el océano*

*Un monologo : diplomsko
delo*

Ocean Sea