

E Se Non Fosse Uno Sbaglio Vol 1 Dilogia E Se Non Fosse Uno Sbaglio

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On 1 August 1935, only a few months before Mussolini launched the colonial

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enterprise in Ethiopia, Shakespeare's Julius Caesar was produced at the Maxentius Basilica in Rome. The performance was organised by The National Workers' Recreational Club (O.N.D.) and the script was submitted for censorship. However, the procedure followed a different course from the usual one as the commissioner was also part of the Fascist political system. This parallel edition presents for the first time the integral script of the censored text of Shakespeare's Julius Caesar, in Raffaello Piccoli's 1925 Italian translation, and explores the implications of this peculiar type of censorship at the moment when, through Shakespeare, censoring became one and the same with political propaganda.

You have to laugh. It is a tragedy in three movements: The Thighs, The Dick, The Fame and a counter-movement: Italy. An actress creates a physical and vocal mask challenging a provocative, scandalous and beastly text. Words might be sung, howled and shrieked but a chant never emerges. In her naked physicality she tells a personal story in an unbroken flow of thoughts/words rendered as sounds and movement. The deafening screams being choked. Appeased. Imploded. This female onstage offers herself up in a feast, ready to be torn apart by anyone. A poetic piece born of the flesh that returns to the flesh, captured in a tightly-sealed aesthetic. Applause required. The Shit is driven by a desperate

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attempt to pull ourselves out of the mud, the latest products of the cultural genocide aptly described by Pasolini since the modern consumer society began taking form. A totalitarianism, according to Pasolini, even more repressive than the one of the Fascist era, because it's capable of crushing us softly. Si deve ridere. E' una tragedia in tre tempi: Le Cosce, Il Cazzo, La Fama e un controtempo: L'Italia. Nella sua nudità e intimità pubblica, l'attrice costruisce una maschera fisica/vocale sfidando un testo scandaloso, provocatorio e rabbioso. La scrittura è cantabile, ma il canto non emerge mai, ed è invece preponderante la chiave dell'invettiva, del grido, del corpo che sussulta la sua storia personale in un flusso di pensieri/parole raccontati come suoni. Strazianti. Urla assordanti e contratte. Sopite. Implose. La femmina si offre dal vivo come in un banchetto, pronta a venire sbranata da tutti. Una partitura poetica che nasce così dalla carne e alla carne ritorna, pur dentro a una rigidissima confezione estetica. Applausi obbligatori. La Merda ha come spinta propulsiva il disperato tentativo di districarsi da un pantano o fango, ultimi prodotti di quel genocidio culturale di cui scrisse e parlò Pier Paolo Pasolini all'affacciarsi della società dei consumi. Quel totalitarismo, secondo Pasolini, ancor più duro di quello fascista poiché capace di annientarci con dolcezza. Since its world premiere in Milan in 2012, #LaMerda, written by Cristian Ceresoli and embodied by Silvia Gallerano, has brought its

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poetic and shocking stream of consciousness on the human condition around the world with sell-out seasons in Edinburgh, London, Berlin, Copenhagen, Adelaide and across Italy (where a subtle censorship is still applied), winning six major international awards including the coveted Scotsman Fringe First Award for Writing Excellence and The Stage Award for Best Performance. The play has already been translated and produced in Italian, English, Brazilian Portuguese, Danish, Spanish and Czech, and will shortly be translated into German and French.

This is an all new version of the popular PARALLEL TEXT series, containing eight pieces of contemporary fiction in the original Italian and in English translation. Including stories by Calvino, Benni, Sciascia and Levi, this volume gives a fascinating insight into Italian culture and literature as well as providing an invaluable educational tool.

Structural linguists have focused on the morphological patternings of the Romance verb system, both from the point of view of systematizing variation and of mapping meaning on the form. Transformationalists, however, have tended to focus on the English auxiliaries. This book fills a gap in previous accounts by investigating the syntax of Romance verb-form usage, concerning both the verb itself and a simple sentence and such phenomena as sequence of tense in complex sentences. Adopting both a synchronic and diachronic perspective, and combining the approaches of structuralists and transformationalists, the author argues that there are still valid ideas to be drawn from the pre-Chomskyan concern with paradigmatic

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structure.

Rare 1849 work reprints 12th- through 17th-century manuscripts on painting and related arts — oil painting practices, mixing pigments, and much more. Commentary on each treatise, plus an extensive introduction.

The classic epic poem portrays an allegorical journey through hell and purgatory to reach heaven.

Bastano pochi giorni per rivoluzionare la propria vita; un incontro speciale dà il via a una magica concatenazione di eventi, tappe di una misteriosa caccia al tesoro che vede coinvolta una giovane donna, ignara lei stessa delle regole del gioco e del premio che l'attende. Stanca di tutto quello che la circonda, Alexia ha la necessità di ritrovarsi, di ri-conoscersi, di riassaporare il gusto del desiderio, di scoprire e coltivare le sue ambizioni. Per questo decide di intraprendere un viaggio, ritagliarsi del tempo e rifugiarsi nella natura, nell'incontaminato paradiso della montagna; sembra però che una forza divina abbia già tracciato per lei un percorso, iniziandola all'introspezione, alla meditazione, alla più profonda conoscenza di se stessa e all'amore. Ogni incontro segna un passo in più verso la felicità, fino a quando incappa sulla casella sbagliata e si ritrova costretta a ripartire dal "via"... Una lettura sorprendente, un romanzo che da un momento all'altro si trasforma sotto i nostri occhi, insinuando il dubbio che non si possa

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crescere, sperare, amare fino in fondo... Elena Pasqualin nasce nel 1978 in un paese in provincia di Vicenza. Dopo aver conseguito la maturità scientifica coltiva la sua passione per la filosofia e la psicologia. Inizia il suo percorso partecipando a concorsi letterari con racconti brevi, conseguendo premi al merito e una pubblicazione.

Sicilian History Pamphlets
Monitore Zoologico Italiano
Ingomar, the Barbarian
A Play in 5 Acts
Discipline Filosofiche (2014-2)
Merleau-Ponty and the Natural Sciences
Quodlibet

Socrates, Or On Human Knowledge, published in Venice in 1651, is the only work written by a Jew that contains so far the promise of a genuinely sceptical investigation into the validity of human certainties. Simone Luzzatto masterly developed this book as a pièce of theatre where Socrates, as main actor, has the task to demonstrate the limits and weaknesses of the human capacity to acquire knowledge without being guided by revelation. He achieved this goal by offering an overview of the various and contradictory gnosiological opinions disseminated since ancient times: the divergence of views, to which he addressed the most attention, prevented him from giving a fixed definition of the nature of the cognitive process. This obliged him to come to the audacious conclusion of neither affirming nor denying anything concerning human knowledge, and finally of suspending his judgement altogether. This work unfortunately had little success in Luzzatto's lifetime, and was subsequently almost forgotten. The absence of substantial evidence from his contemporaries and that of his epistolary have thus increased

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the difficulty of tracing not only its legacy in the history of philosophical thought, but also of understanding the circumstances surrounding the writing of his Socrates. The present edition will be a preliminary study aiming to shed some light on the philosophical and historical value of this work's translation, indeed it will provide a broader readership with the opportunity to access this immensely complicated work and also to grasp some aspects of the composite intellectual framework and admirable modernity of Venetian Jewish culture in the ghetto.

Children of the Mists is a story of enduring love. Set in the 1800s, life on Sardinia had barely changed since the time of the Caesars. Two families, the Sannas and the Canus, are united by friendship and honour; love and laughter; joy and promises; omens and superstitions; youth and experience transcend generations. However, for Raffaella and Antonio, their passionate love becomes entangled with revenge. Death changes devotion. Promises are forgotten. Vendettas cannot be ignored. Ambition clouds judgments. Antonio and Raffaella were promised to each other, nothing would keep them apart, not even family. Committed to each other, they fight for their love against all odds... Children of the Mists is a gripping journey back in time that will make the perfect addition to any romance lover's collection.

Aquest volum, homenatge al prof. Ijsewijn, recull una magnífica selecció de treballs preparada pel prof. Josep Lluís Barona. Una vegada més, l'erudició filològica pot aportar claus significatives en el marc del debat actual sobre la modernitat i no sols conscienciar-nos de les arrels clàssiques de la nostra cultura, sinó també fer-nos més palesa encara la ineludible dimensió humana del coneixement i del progrés. Sens dubte, un contrapunt excel·lent per indagar la nostra instal·lació en el món actual.

Even many Renaissance specialists believe that little secular painting survives before

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the late fifteenth century, and its appearance becomes a further argument for the secularizing of art. This book asks how history changes when a longer record of secular art is explored. It is the first study in any language of the decoration of Italian palaces and homes between 1300 and the mid-Quattrocento, and it argues that early secular painting was crucial to the development of modern ideas of art. Of the cycles discussed, some have been studied and published, but most are essentially unknown. A first aim is to enrich our understanding of the early Renaissance by introducing a whole corpus of secular painting that has been too long overlooked. Yet "Painted palaces" is not a study of iconography. In examining the prehistory of painted rooms like Mantegna's Camera Picta, the larger goal is to rethink the history of early Renaissance art.

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