

## Bernardo E Langelo Nero

Ancient Greek culture is pervaded by a profound ambivalence regarding female beauty. It is an awe-inspiring, supremely desirable gift from the gods, essential to the perpetuation of a man's name through reproduction; yet it also grants women terrifying power over men, posing a threat inseparable from its allure. The myth of Helen is the central site in which the ancient Greeks expressed and reworked their culture's anxieties about erotic desire. Despite the passage of three millennia, contemporary culture remains almost obsessively preoccupied with all the power and danger of female beauty and sexuality that Helen still represents. Yet Helen, the embodiment of these concerns for our purported cultural ancestors, has been little studied from this perspective. Such issues are also central to contemporary feminist thought. Helen of Troy engages with the ancient origins of the persistent anxiety about female beauty, focusing on this key figure from ancient Greek culture in a way that both extends our understanding of that culture and provides a useful perspective for reconsidering aspects of our own. Moving from Homer and Hesiod to Sappho, Aeschylus, and Euripides, Ruby Blondell offers a fresh examination of the paradoxes and ambiguities that Helen embodies. In addition to literary sources, Blondell considers the archaeological record, which contains evidence of Helen's role as a cult figure, worshipped by maidens and newlyweds. The result is a compelling new interpretation of this alluring figure.

A literary thriller of heroin rings and headless bodies uncovers social ills and corruption in modern day Portugal, whileas in all of Tabucchi's workblurring genre boundaries. Antonio Tabucchi, Italy's premier writer and a best-selling author throughout Europe, draws together Manolo the gypsy, Firmino, a young tabloid journalist with a weakness for Lukacs and Vittorini, and Don Fernando, an overweight lawyer with a professed resemblance to the actor Charles Laughton, to solve a murder that leads far up and down Portugal's social ladder. As the investigation leads deeper into Portugal's power structure, the novel defies expectations, departing from the formulaic twists of a suspense story to consider the moral weight of power and its abuse.

First English translation of Paola Masino's *Nascita e morte della massaia*, her most controversial novel that provoked Fascist censorship for its critical portrayal of marriage and motherhood.

When one of the players in a murder game is killed, seventeen-year-old Anna and her twin brother realize that their circle of friends may conceal a real murderer.

"One of the most important devotional works of the Middle Ages and Renaissance, this book provided a major source for both visual and literary artists, as well as for preachers, contemplatives, and believers. The amazing number of manuscript sources attests to its far-reaching influence. Gospel accounts of Christ's life are supplemented by apocryphal

material from a variety of sources, to provide in an inviting style a highly readable biography. The translation brings to life the pathos, humor, and wisdom of Caulibu's book while maintaining impeccable scholarship. The volume is further enhanced by eight full-color plates selected from the miniatures in MS 410, Corpus Christi College, Oxford."

In the bleak Milan suburb of Metanopoli, in the late 1960s, a dead woman is found along the side of the road. Duca Lamberti is a medical doctor who has just been released from prison, where he has spent three years for having practised euthanasia. He is approached by the rich industrialist Auseri who asks Duca to cure his son Davide of his drinking habit. After an attempted suicide, Davide explains to Duca how he had met Alberta, the young girl who was found dead a few days earlier, death for which he feels responsible. Duca is compelled to find out the truth, and with the help of Alberta's friend Livia Ussaro, he and Davide support the police in uncovering a complex circle of crime, where Duca will have to find his own justice.

In a gripping thriller with a hint of *Oliver Twist*, a street kid and his dog are chasing an unlikely fortune — and dodging the thugs who would steal it. Twelve-year-old Bully has lost his mum and his old life. Living rough on the streets of London with his dog, Jack, he can't imagine a future. But one day he finds, tucked inside his most cherished possession—the last birthday card his mother ever gave him—a lottery ticket he bought her. And it's a winner. A big winner. Suddenly there's hope, if only he can get to his prize on time! But just as Bully's prospects open up, peril closes in. Now ruthless gangsters are in hot pursuit, and everyone wants a piece of him. Whom can he trust to help him retrieve what's his? And even if Bully does claim all that money, will he really be winning what he needs most? Michael Byrne's thrill-packed debut delivers the emotionally charged story of a boy whose luck has changed for the better, if only he can survive long enough to claim it.

Whether wrangling a rogue armadillo or stray dog, a guileless younger brother or standoffish cousin, Callie Vee and her escapades will have readers laughing and crying in this return to Fentress, Texas. Travis keeps bringing home strays. And Callie has her hands full keeping the animals—her brother included—away from her mother's critical eye. Will she succeed? This title has Common Core connections.

Explains who the Normans were, how they conquered England in 1066, and describes everyday life during those times.

This is an extensive introduction to Joachim of Fiore's life, works, and legacy of this medieval abbot and apocalyptic seer, who predicted the perfection of humankind in a future Third Age of the Holy Spirit.

"Set in Reformation Europe, *Q* begins with Luther's nailing of his 95 theses on the door of the cathedral church in Wittenberg. *Q* traces the adventures and conflicts of two central characters: an Anabaptist, a member of the most radical of the Protestant sects and the anarchists of the Reformation, and a Catholic spy and informer, on their thrilling journey across Germany, Italy and the Netherlands."--

When we think of Music we have in mind an organization of musical sounds into something definite, something by design, not by chance, the product of the working of the human mind with musical sounds and their effects upon the human sensibilities. So long as man accepted the various phenomena of musical sounds as isolated facts, there could be no art. But when he began to use them to minister to his pleasure and to study them and their effects, he began to form an art of music. The story of music is the record of a series of attempts on the part of man to make artistic use of the material which the ear accepts as capable of affording pleasure and as useful in expressing the innermost feelings.

The raw material of music consists of the sounds considered musical, the human voice, various musical instruments and the use of this

material in such ways as to affect the human sensibilities; that is, to make an impression upon the hearer which shall coincide with that of the original maker of the music who gives to his feelings expression in music. We find in music, as in other branches, that man tries to reduce phenomena to order and to definite form. The mass of musical material is vague, incoherent, disorganized. Man seeks to devise ways to use it intelligibly, and to promote esthetic pleasure. If musical sounds are to be combined simultaneously or successively, this combination should be in accordance with design, not haphazard, just as the builder of the house or the temple puts together his material according to a regular plan. Those who have been leaders in the Art of Music have labored in two ways: to extend the limits of expression in music, and to find the means to contain that expression. At one period stress is laid on making music expressive, at another on the medium for conveying expression to others, the latter being comprehended in the term Form. In connection with this statement, the student will do well to remember that every period of great intellectual activity, social or political, reacted upon music and the other arts; to illustrate, we need but refer to the formal, even artificial character of the music of the period preceding the French Revolution and the freedom and vigor imparted by the spirit of Romanticism which followed in the wake of that great political movement, a difference strikingly illustrated in the music of Haydn and Beethoven, Clementi and Schumann. There is also a constant action and reaction of the various racial streams of power such as the Aryan on the Semitic, East upon the West, Latin upon the Teuton, Folk-music upon the Scholastic.

All Hal ever wanted was a dog - but a dog would damage the expensive carpets in his parents' glamorous home, and they refuse to consider one. That's until they discover Easy Pets, a dog-rental agency. Fleck the terrier arrives on Hal's birthday, and Hal is overjoyed. But when Hal discovers to his horror that his dog is to be returned, he runs away... along with a bunch of pedigree hounds, all joyfully escaping from Easy Pets! Soon Hal and his dogs - including Otto the wise St Bernard, and the fierce and excitable Pekinese Li-Chee - are being chased across the country by ruthless pursuers. Helped by a travelling circus and some orphanage children, can they race to freedom? Written in the timeless tradition of 101 Dalmations, this is a tail-wagging grand adventure that every dog-lover will adore. Praise for Eva Ibbotson: "Readers of classic children's fiction will be familiar with the bliss that steals over one when a new Eva Ibbotson novel is published." Amanda Craig, The Times "Eva Ibbotson weaves a magic like no other. Once enchanted, always enchanted." Michael Morpurgo "This kind of fun will never fail to delight." Philip Pullman

This book is the first to establish the relevance of same-sex desires, pleasures and anxieties in the cinema of post-war Italy. It explores cinematic representations of homosexuality and their significance in a wider cultural struggle in Italy involving society, cinema, and sexuality between the 1940s and 1970s. Besides tracing the evolution of representations through both art and popular films, this book also analyses connections with consumer culture, film criticism and politics. Giori uncovers how complicated negotiations between challenges to and valorization of dominant forms of knowledge of homosexuality shaped representations and argues that they were not always the outcome of hatred but also sought to convey unmentionable pleasures and complicities. Through archival research and a survey of more than 600 films, the author enriches our understanding of thirty years of Italian film and cultural history.

Harper Lee has a worthy successor. Wolk is a big new talent - The Times Annabelle has lived in Wolf Hollow all her life: a quiet place, still scarred by two world wars. But when cruel, manipulative Betty arrives in town, Annabelle's calm world is shattered, along with everything she's ever known about right and wrong. When Betty disappears, suspicion falls on strange, gentle loner Toby. As Wolf Hollow turns against him, and tensions quickly mount, Annabelle must do everything in her power to protect Toby - and to find Betty, before it is too late. Powerful, poignant and lyrical, Wolf Hollow is an unforgettable story.

Bernardo ha dodici anni ed è un balilla con tanto di bicicletta, divisa nera, fez e pistola. Proprio così, Bernardo ha anche una piccola pistola a tamburo che gli ha regalato suo padre per difendersi dai partigiani. Suo padre è il podestà del paese e da giorni è sempre più nervoso e preoccupato: gli Alleati risalgono l'Italia e si avvicinano alla Toscana, iniziano a bombardare i punti strategici e mandano aerei cicogna in perlustrazione. In questo clima di tensione e di odio per il nemico un giorno Bernardo trova, appeso a un albero con il suo paracadute, un pilota afroamericano ferito. Credendolo morto decide di tirarlo giù, ma mentre lo fa l'uomo riprende i sensi. Il ragazzino, desideroso di riabilitarsi agli occhi del padre che non ha una grande opinione di lui, estrae la sua pistola e decide di farlo prigioniero. Il ragazzo non può sapere che presto il suo paese sarà liberato e verrà il tempo della rivincita dei partigiani e delle frange antifasciste. Se lo sapesse, forse si comporterebbe diversamente...

Federico è in quinta elementare, e sente che ormai sta crescendo e presto non sarà più un bambino. La sua vita scorre tranquilla, tra la scuola e gli allenamenti di calcio. Ma una mattina d'inizio anno scolastico la sua routine fatta di piccole gioie quotidiane viene interrotta dall'arrivo di un nuovo compagno di classe. Dragos, questo il suo nome, ha i capelli rossi, meravigliosi braccialetti colorati ed è un insuperabile portiere. Di colpo Federico non si sente più al centro dell'attenzione: gli amici di scuola, la maestra, perfino l'allenatore di calcio sembrano avere occhi solo per il nuovo arrivato. Ed ecco che accanto a Federico compare un pitone, che comincia a sibilargli nelle orecchie strategie sempre più elaborate per mettere fuori gioco il rivale. Forse i consigli del pitone non sono sempre molto corretti, ma sembrano così convincenti? Per fortuna Federico ha un nonno speciale, che dopo una vita dedicata a costruire navi in bottiglia, ha sviluppato una particolare sensibilità per i pitoni e per i sentimenti che li generano.

Ciro è un ragazzino di tredici anni, tanti quanti ne sono trascorsi dal passaggio del fronte in Toscana. Ciro ha gli occhi chiari, i capelli biondi, il volto cosparso di efelidi e non ha un padre. È figlio di un soldato americano e della guerra, è figlio dell'entusiasmo e della Liberazione. Sullo sfondo di un rigoglioso paesaggio toscano, Ciro, malvisto da tutti e per lo più solo, vive come un selvaggio in un mondo magico e rurale aspettando un padre che non torna mai; parlando con un gemello che ricorda appena e che immagina vivere accanto a sé; subendo umiliazioni dalla gente del paese che ordina ai figli di tenersi alla larga da lui. Colmo di risentimento fa dispetti, compie atti vandalici, filosofa, sogna tesori e vendette avendo come sua unica arma una straordinaria immaginazione. Ma è solo l'inizio: presto, prima che Ciro se ne renda conto, un giovane zingaro con un segreto nel cuore incrocerà la sua strada, guarderà nei suoi occhi azzurri e capirà tutto. Ciro invece scoprirà un popolo e una storia che nessuno conosce finendo per vivere un'avventura senza precedenti che cambierà per sempre la sua vita e il suo modo di vedere il mondo. Un'avventura rocambolesca e mozzafiato che affronta con coraggio e garbo argomenti universali come la guerra, l'accettazione della perdita e la scoperta del diverso.

New York, 1929. Una bambina si aggira fra gli scaffali di un grande e famoso emporio, pieno di ogni sorta di merci; non ha nome né età, il suo viso è allo stesso tempo bellissimo e terrificante. Si infila una baguette sotto il cappotto, ma viene fermata da un guardiano. Nel giro di pochi istanti si trova al cospetto del signor Rosenberg, il proprietario del lussuoso emporio. Da qui tutto ha inizio. La vita di Rosenberg, scandita dalle speculazioni in Borsa e dalle visite al suo esclusivo club, sarà sconvolta. Tutto per colpa della bambina e di un suo misterioso compare, un venditore di lamette e di stilografiche che difende i poveri come lui e dichiara guerra a Rosenberg e ai suoi empori. Ma Rosenberg non è tipo da farsi mettere nel sacco da un poveraccio e da una ragazzina senza nome, mostruosa e incantevole allo stesso tempo. Mentre la grande crisi sconvolge New York e l'America, fra i due uomini inizia una guerra senza quartiere. Una sola cosa è sicura: alla fine ci sarà un solo vincitore e niente sarà più come prima. Basta sprecare il tempo prendendosi con i dipendenti negligenti e con i

poveri, solo perché esistono. È il momento di agire, prima che la crisi trascini via tutto e sia troppo tardi. Un grande romanzo per ragazzi dagli echi dickensiani. Un intreccio solido, serrato e avvincente, ambientato nell'America degli anni Venti. Una storia che fa riflettere e offre una nuova chiave interpretativa della crisi e del nostro tempo.

Short stories deal with topics including a mother's reminiscences of her son, life in a F. Scott Fitzgerald novel, and the reversal of art and life. This collection offers a poetic and heartbreaking guide to the trials and tribulations of today's teenagers—a must-read for every teenager and their parents. "Shimmering with poignancy, Elizabeth Pipko's poems evoke the joy and trials of adolescence. This is a book to be savored slowly. Readers can connect in a very personal and emotional way to the images her words paint." - Kitty Pilgrim, award-winning journalist and writer

On December 21, 2012, the date prophesied as the end of the world, a mysterious alien presence bursts from sacred sites across the globe, ripping human souls from their bodies and plunging the world into a time of ultimate chaos and darkness. Reprint.

Billy is a lonely boy. He's obsessed with swimming in the sea, which is where he goes to wash his problems far, far away. Thanks to his mum's mystery illness, his dad has been forced to work extra hours to make ends meet, so Billy locks himself away with David Attenborough films, and ponders the magic of nature. Meanwhile at school, bullies mercilessly seize on Billy's 'otherness' and make his life as miserable as possible - but then new boy Patrick Green, with "fingers like steel, strength of a bear", joins Billy's class. And when a mackerel swims up to Billy's face, blows bubbles into his Vista Clear Mask goggles and says: Fish Boy - Billy's whole world changes.

Everyone knows that orphanages are horrible places. But Earwig has a surprising amount of power over everyone else at St Morwald's Home for Children, and loves it there. So the last thing she wants is to be sent to live with the very strange Bella Yaga...

WHAT DOES IT TAKE TO BELIEVE IN MAGIC? It is Christmas Eve and all is not well. Amelia Wishart is trapped in Mr Creeper's workhouse and Christmas is in jeopardy. Magic is fading. If Christmas is to happen, Father Christmas knows he must find her. With the help of some elves, eight reindeer, the Queen and a man called Charles Dickens, the search for Amelia - and the secret of Christmas - begins . . .

The Flame (1900) is a novel by Gabriele D'Annunzio. Inspired by the author's interpretation of the work of Friedrich Nietzsche and Walter Pater, The Flame is a semi-autobiographical account of the end of D'Annunzio's relationship with famed actress Eleonora Dusa. Considered a central text of Italian Decadentism, the novel has earned comparisons to the work of Oscar Wilde and Joris-Karl Huysmans. "With an all-comprehensive glance, she looked around at all the beauty of this last twilight of September. In the dark wells of her eyes were reflected the circles of light made by the oar as it flashed in the water, which was illuminated by the glittering angels that shone from afar on the campaniles of San Marco and San Giorgio Maggiore." Venice, a symbol of the Renaissance, is changing. The churches and canals of old remain, but an era of cultural achievement is coming to a close. As the public anticipates the death of legendary composer Richard Wagner, who has taken to his deathbed at the palace of Ca' Vendramin Calergi, Stelio Effrena dreams of establishing his reputation as one of Italy's greatest poets. Filled with theories of art and philosophies of life, possessing

an undeniable mastery of language, he nevertheless feels uninspired by his muse, the aging actress La Foscarina. Meditative and introspective, *The Flame* has attracted praise for its portrayal of nineteenth century Venice, a city seemingly lost in time. With a beautifully designed cover and professionally typeset manuscript, this edition of Gabriele D'Annunzio's *The Flame* is a classic work of Italian literature reimagined for modern readers.

In quest'epoca nella quale il disagio esistenziale pare spesso essere dilagante già tra i giovani e giovanissimi, urgono strumenti di alfabetizzazione emotiva che aiutino a fronteggiare con positività e con il cuore "allenato" ciò che si prova. In questo manuale, che si rivolge ai bambini dai 2 ai 99 anni nonché a genitori e educatori, all'analisi interessante e approfondita delle emozioni si affianca "Favoleggiando", un percorso pratico ideato dall'autrice che permette di scoprire le emozioni "leggendo, giocando e creando". Il manuale contiene le carte delle emozioni e altro materiale che potrà essere utilizzato per svolgere gli esercizi consigliati.

A private meeting, chance encounters, and a mysterious tour of Lisbon, in this brilliant homage to Fernando Pessoa. In this enchanting and evocative novel, Antonio Tabucchi takes the reader on a dream-like trip to Portugal, a country he is deeply attached to. He spent many years there as director of the Italian Cultural Institute in Lisbon. He even wrote *Requiem* in Portuguese; it had to be translated into Italian for publication in his native Italy. *Requiem*'s narrator has an appointment to meet someone on a quay by the Tagus at twelve. But, it turns out, not twelve noon, twelve midnight, so he has a long time to while away. As the day unfolds, he has many encounters—a young junky, a taxi driver who is not familiar with the streets, several waiters, a gypsy, a cemetery keeper, the mysterious Isabel, an accordionist, in all almost two dozen people both real and illusionary. Finally he meets *The Guest*, the ghost of the long dead great poet Fernando Pessoa. Part travelog, part autobiography, part fiction, and even a bit of a cookbook, *Requiem* becomes an homage to a country and its people, and a farewell to the past as the narrator lays claim to a literary forebear who, like himself, is an evasive and many-sided personality.

Roma, anni Ottanta. Alice si è appena trasferita con la sua famiglia e stringe amicizia con Emeka, un bambino di origine nigeriana, e Norbert, il vicino di casa, sopravvissuto ad Auschwitz. Riccardo, invece, il fratello di Alice, entra in un gruppo di ultras naziskin violenti e razzisti, e finisce per mettersi nei guai... Il desiderio di aiutare Riccardo dà il via a un'avventura pericolosa e ricca di colpi di scena, in un vera e propria lotta contro il tempo nelle periferie della città. E, sopra tutta la vicenda, una domanda bruciante pesa come un macigno: negare alcuni tragici aspetti della Storia non equivale a cancellarli dalle nostre coscienze e permettere che si ripetano più vicino a noi di quanto crediamo? Un appassionante romanzo sull'amicizia, sul coraggio e sul valore del ricordo: perché la Storia è Memoria, e la Memoria è libertà, e vita.

There is no cinema with such effect as that of the hallucinatory Italian horror film. From Riccardo Freda's *I Vampiri* in 1956 to *Il Cartaio* in 2004, this work recounts the origins of the genre, celebrates at length ten of its auteurs, and discusses the noteworthy films of many others associated with the genre. The directors discussed in detail are Dario Argento, Lamberto Bava, Mario Bava, Ruggero Deodato, Lucio Fulci, Umberto Lenzi, Antonio Margheriti, Aristide Massaccesi, Bruno Mattei, and Michele Soavi. Each chapter includes a biography, a detailed career account, discussion of influences both literary and cinematic, commentary on the films, with plots and production details, and an exhaustive filmography. A second section contains short discussions and selected filmographies of other important horror directors. The work concludes with a chapter on the future of Italian horror and an appendix of important horror films by directors other than the 50 profiled. Stills, posters, and behind-the-scenes shots illustrate the book.

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