

Estremo Centro Una Favola Moderna

This book explores the cultural conditions that led to the emergence and proliferation of Saint Hermenegildo as a stage character in the sixteenth and seventeenth centuries. It considers how this saint became a theatrical trope enabling the Society of Jesus to address religious and secular concerns of the post-Tridentine Church, and to discuss political issues such as the supremacy of the pope over the monarch and the legitimacy of regicide. The book goes on to explain how the Hermenegildo narrative developed outside of Jesuit colleges, through works by professional dramatist Lope de Vega and Mexican nun Juana Inés de la Cruz. Stefano Muneroni takes a global approach to the staging of Hermenegildo, tracing the character's journey from Europe to the Americas, from male to female authors, and from a sacrificial to a sacramental paradigm where the emphasis shifts from bloodletting to spiritual salvation. Given its interdisciplinary approach, this book is geared toward scholars and students of theatre history, religion and drama, early modern theology, cultural studies, romance languages and literature, and the history of the Society of Jesus..

In 1638, a small book of no more than 92 pages in octavo was published “appresso Gioanne Calleoni” under the title “Discourse on the State of the Jews and in particular those dwelling in the illustrious city of Venice.” It was dedicated to the Doge of Venice and his counsellors, who are labelled “lovers of Truth.” The author of the book was a certain Simone (Sim? a) Luzzatto, a native of Venice, where he lived and died, serving as rabbi for over fifty years during the course of the seventeenth century. Luzzatto's political thesis is simple and, at the same time, temerarious, if not revolutionary: Venice can put an end to its political decline, he argues, by

offering the Jews a monopoly on overseas commercial activity. This plan is highly recommendable because the Jews are “wellsuited for trade,” much more so than others (such as “foreigners,” for example). The rabbi opens his argument by recalling that trade and usury are the only occupations permitted to Jews. Within the confines of their historical situation, the Venetian Jews became particularly skilled at trade with partners from the Eastern Mediterranean countries. Luzzatto’s argument is that this talent could be put at the service of the Venetian government in order to maintain – or, more accurately, recover – its political importance as an intermediary between East and West. He was the first to define the role of the Jews on the basis of their economic and social functions, disregarding the classic categorisation of Judaism’s alleged privileged religious status in world history. Nonetheless, going beyond the socio-economic arguments of the book, it is essential to point out Luzzatto’s resort to sceptical strategies in order to plead in defence of the Venetian Jews. It is precisely his philosophical and political scepticism that makes Luzzatto’s texts so unique. This edition aims to grant access to his works and thought to English-speaking readers and scholars. By approaching his texts from this point of view, the editors hope to open a new path in research into Jewish culture and philosophy that will enable other scholars to develop new directions and new perspectives, stressing the interpenetration between Jews and the surrounding Christian and secular cultures.

This volume addresses a far-reaching aspects of Petrarch research and interpretation: the essential interplay between Petrarch’s texts and their material preparation and reception. To read and interpret Petrarch we must come to grips with the fundamentals of Petrarchan philology.

As humans re-negotiate their boundaries with the nonhuman world of animals, inanimate entities and technological artefacts, new identities are formed and a new epistemological and ethical approach to reality is needed. Through twelve thought-provoking, scholarly essays, this volume analyzes works by a range of modern and contemporary Italian authors, from Giacomo Leopardi to Elena Ferrante, who have captured the shift from anthropocentrism and postmodernism to posthumanism. Indeed, this is the first academic volume investigating narrative configurations of posthuman identity in Italian literature and film.

Il periodo compreso tra gli ultimi anni del '400 e la fine del '700 rappresenta un'età densa di avvenimenti storici, culturali, artistici. Anche per la storia e la vita della Chiesa si tratta di un periodo "epocale": basti pensare all'attività di evangelizzazione nei diversi continenti; alle Riforme protestanti e cattoliche; al dibattito tra Chiesa e scienza e il "caso Galileo"; alla nascita di nuove Congregazioni e istituzioni, come Propaganda fide, per l'educazione religiosa.

In *The Jesuit Missions of Paraguay and a Cultural History of Utopia (1568–1789)* Girolamo Imbruglia describes the religious foundation of the Jesuit missions in Paraguay and the discussion of that experience by the public opinion of Early Modern Europe, from Montaigne to Diderot.

This book explores the tangled relationship between literary production and epistemological foundation as exemplified in one of the masterpieces of Italian literature. Filippo Andrei argues that Giovanni Boccaccio's *Decameron* has a significant though concealed engagement with philosophy, and that the philosophical implications of its narratives can be understood through an epistemological approach to the text. He

analyzes the influence of Dante, Petrarch, Thomas Aquinas, Aristotle, and other classical and medieval thinkers on Boccaccio's attitudes towards ethics and knowledge-seeking. Beyond providing an epistemological reading of the Decameron, this book also evaluates how a theoretical reflection on the nature of rhetoric and poetic imagination can ultimately elicit a theory of knowledge.

11 April 1982: a smell is coming down John Golding Road right alongside the boy-child, something attached to him, like a spirit but not quite. Ma Taffy is growing worried. She knows that something is going to happen. Something terrible is going to pour out into the world. But if she can hold it off for just a little bit longer, she will. So she asks a question that surprises herself even as she asks it, "Kaia, I ever tell you bout the flying preacherman?" Set in the backlands of Jamaica, Augustown is a magical and haunting novel of one woman's struggle to rise above the brutal vicissitudes of history, race, class, collective memory, violence, and myth.

Ser. 2, vols. 8-10 includes section "Spettacolo; storia e critica del teatro e del cinema" anno 1-3; 1961-1963.

Gianni Ferracuti: Jose Ortega y Gasset e il modernismo: Cento anni di Meditaciones del Quijote. Giuseppe D'Acunto: Ortega y Gasset: la metafora come parola esecutiva. Mario Faraone: Prompted by motives of curiosity: l'orientalismo interculturale di William Beckford, autore di Arabian Tales nell'Inghilterra del XVIII secolo. Pier Francesco Zarcone: Martin Buber e l'anarchismo. Guido Bulla: Who is it that can tell me who I

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