

## Penultime Notizie Circa Ieshu Ges

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### Insistere a fiato estremo

SOON TO BE A NETFLIX LIMITED SERIES 'Fidelity thrilled me, made me think and moved me deeply. It manages to be as deep as any literature and as irresistible as any gossip. A brilliant work by a brilliant writer' Jonathan Safran Foer 'A gripping novel exploring the tensions in an apparently idyllic marriage, where a couple in their thirties is tested by their attraction to others, and by their own accumulation of desires and disappointments' Financial Times 'A writer of pure excellence' Emmanuel Carrère 'Cuts right through to the darkness of our inner lives' Roberto Saviano Carlo, a part-time professor of creative writing, and Margherita, an architect-turned-real estate-agent: a happily married couple in their mid-thirties, perfectly attuned to each other's restlessness. They are in love, but they also harbour desires that stray beyond the confines of their bedroom: Carlo longs for the quiet beauty of one of his students, Sofia; Margherita fantasises about the strong hands of her physiotherapist, Andrea. But it is love, with its unassuming power, which ultimately pulls them from the brink, aided by Margherita's mother Anna, the couple's anchor and lighthouse - a wise, proud seamstress hiding her own disappointments. But after eight years of repressed desires and the birth of a son, when the past resurfaces in the form of books sent anonymously, will love be enough to save them? A #1 International Bestseller Winner of the Premio Strega  
Giovani Shortlisted for the Premio Strega 'Powerful, delicate, exquisite' Claudio Magris 'Masterful The ending is just as good as that of Joyce's The Dead' Corriere della Sera 'You'll feel like taking refuge in this book and never leaving its confines' La Stampa 'With all-encompassing writing, Marco Missiroli opens the rooms of his characters and the streets of Milan, the thoughts and the concealed desires, makes dialogue and silences reverberate with the spontaneity of great narrators' Il Foglio

## **The Day Before Happiness**

The Virgin Mary embodied power rather than maternal tenderness in the Byzantine world. Known as the Mother of God, she became a guarantor of military victory and hence of imperial authority. In this pioneering book, Bissera Pentcheva connects the fusion of Marian cult and imperial rule with the powers assigned to images of this All Holy woman. Drawing upon a wide range of sources and images, from coins and seals to monumental mosaics, Pentcheva demonstrates that a fundamental shift in the Byzantine cult--from relics to icons--took place during the late tenth century. Further, she shows that processions through the city of Constantinople provided the context in which Marian icons emerged as centerpieces of imperial claims to divine protection. Pentcheva breaks new ground, contending that devotion to Marian icons should be considered a much later development than is generally assumed. This new perspective has important implications not only for the history of imperial ritual but also for understanding the creation of new Marian iconography during the twelfth and thirteenth centuries. Centered upon fundamental questions of art, religion, and politics, *Icons and Power* makes a vital contribution to the entire field of medieval studies. It will be of interest as well to all those concerned with the cult of Mary in the Christian traditions of the East and West.

## **Camminare, una rivoluzione**

L'origine della religione cristiana tra il mito e la storia. Il passaggio dall'ebraismo del Salterio alla Parola dei Vangeli, infatti, viene osservato in un elaborato processo evolutivo, dettato da mutate condizioni storiche ed economiche, susseguenti alla distruzione del Tempio di Gerusalemme, da parte dei Romani, e alla massiccia diaspora che ne è derivata, determinando un'enorme delusione per la mancata instaurazione del Regno di Dio in terra, con l'attesa del Messia, accompagnata da un'angosciosa ricerca, da parte dei fuoriusciti, Eletti di Dio, di una nuova identità, sia religiosa che politica. In un naturale cambio generazionale, la esuberanza dei giovani contro l'inalterabilità dei vecchi, alla Religione dei padri sembra succedere quella dei figli che, come da canoni rivoluzionari, respingono il superato rigore dei riti e dei precetti del Tempio, rendendosi disponibili, per di più, a osare qualsiasi trasgressione, fino ad accettare la "contaminazione" con altri modelli religiosi, che culminano nella figura di un Soter, Salvatore, figlio di Dio, che viene offerto come capro espiatorio, unico e per sempre. Questa nuova culturalità, mettendo fine a tutti i sacrifici di animali, sposta la centralità del culto divino dal Tempio ad ogni singolo individuo, che vive una nuova esperienza religiosa nel semplice ricordo di quel sommo sacrificio, che può praticare in ogni momento e in ogni angolo della terra, nel modo di adattare la sua quotidianità ad altre cadenze di stagioni, in mezzo a tanta diversità di genti, interpretando le sue relazioni sociali, sia da uomo libero che da schiavo, tutte finalizzate alla sua salvezza eterna.

## **Why Me? Why This? Why Now?**

"The Western Classical Tradition in Linguistics examines ancient, medieval, post-renaissance and modern conceptions of linguistics (i.e. the study of language and languages). It identifies a classical tradition extending from Ancient Greece to the twenty-first century which has spread from Europe to the other four inhabited continents. It is a story of successive stages of language study, each building upon, or reacting against, the preceding period."--BOOK JACKET.

## **Bibliografia nazionale italiana**

"Utterly charming . . . a big-hearted, flawless coming-of-age tale, as scary and funny as your yearbook picture."—People (four stars) The year is 1985. Brian Jackson, a working-class kid on full scholarship, has started his first term at university. He has a dark secret—a long-held, burning ambition to appear on the wildly popular British TV quiz show University Challenge—and now, finally, it seems the dream is about to become reality. He's made the school team, and they've completed the qualifying rounds and are limbering up for their first televised match. (And, what's more, he's fallen head over heels for one of his teammates, the beautiful, brainy, and intimidatingly posh Alice Harbinson.) Life seems perfect and triumph inevitable—but as his world opens up, Brian learns that a little knowledge can be a dangerous thing. NOW A MAJOR MOTION PICTURE "Fresh, edgy and very funny . . . [David Nicholls] has a talent for droll dialogue and a wonderful sense of the ridiculous."—USA Today "Starter for Ten has that elusive Hornby-factor. . . . It's wincingly funny . . . a prospect to savour."—Arena

## **Aesthetics of Ugliness**

There is a general understanding within religious and academic circles that the incarnate Christ of Christian belief lived and died a faithful Jew. This volume addresses Jesus in the context of Judaism. By emphasizing his Jewishness, the authors challenge today's Jews to reclaim the Nazarene as a proto-rebel rabbi and invite Christians to discover or rediscover the Church's Jewish heritage. The essays in this volume cover historical, literary, liturgical, philosophical, religious, theological, and contemporary issues related to the Jewish Jesus. Several of them were originally presented at a three-day symposium on "Jesus in the Context of Judaism and the Challenge to the Church," hosted by the Samuel Rosenthal Center for Judaic Studies at Case Western Reserve University in 2009. In the context of pluralism, in the temper of growing interreligious dialogue, and in the spirit of reconciliation, encountering Jesus as living history for Christians and Jews is both necessary and proper. This book will be of particular interest to scholars of the New Testament and Early Church who are seeking new ways of understanding Jesus in his religious and cultural milieu, as well Jewish and Christian theologians and thinkers who are concerned with contemporary Jewish and Christian relationships.

## **Jesus and the Storm**

Don Juan of Austria, one of history's most triumphant and inspiring heroes, is reborn in this opulent novel by Louis de Wohl. Because of the circumstances of his birth, this last son of Emperor Charles the Fifth spent his childhood in a Spanish peasant's hut. Acknowledged by King Philip as his half-brother, the attractive youth quickly became a central figure in a Court where intrigues and romances abounded. Don Juan's intelligence, kindness and devout attachment to the Church enabled him to live in an environment of unscathed luxury, violence and treachery. De Wohl paints in brilliant color scenes at the Court of King Philip, Juan's campaign against barbaric Moriscos in Andalusia and the climatic victory at Lepanto where he saved the Christian world from Islamic dominance. The Last Crusader abounds in vivid scenes and characters. Who can forget the sadistic nature of the Prince of Asturias, the spirituality of Fray Juan de Calahorra, the scheming of beautiful Princess Ana of Eboli, the barbaric siege of Malta, or Emperor Charles the Fifth waiting for death, in his stygian throne room? Here is a novel of high adventure which brings to life the turbulence of the sixteenth century with its extremities of the wickedness and piety, its sins of pride and conquest, its seething heresies. With his strong talent for exciting historical narrative, Louis de Wohl adds another great dynamic novel to his already lustrous career.

## **God's Mountain**

An innovative new anthology exploring how science fiction can motivate new approaches to economics. From the libertarian economics of Ayn Rand to Aldous Huxley's consumerist dystopias, economics and science fiction have often orbited each other. In *Economic Science Fictions*, editor William Davies has deliberately merged the two worlds, asking how we might harness the power of the utopian imagination to revitalize economic thinking. Rooted in the sense that our current economic reality is no longer credible or viable, this collection treats our economy as a series of fictions and science fiction as a means of anticipating different economic futures. It asks how science fiction can motivate new approaches to economics and provides surprising new syntheses, merging social science with fiction, design with politics, scholarship with experimental forms. With an opening chapter from Ha-Joon Chang as well as theory, short stories, and reflections on design, this book from Goldsmiths Press challenges and changes the notion that economics and science fiction are worlds apart. The result is a wealth of fresh and unusual perspectives for anyone who believes the economy is too important to be left solely to economists. Contributors AUDINT, Khairani Barokka, Carina Brand, Ha-Joon Chang, Miriam Cherry, William Davies, Mark Fisher, Dan Gavshon-Brady and James Pockson, Owen Hatherley, Laura Horn, Tim Jackson, Mark Johnson, Bastien Kerspern, Nora O Murchú, Tobias Revell et al., Judy Thorne, Sherryl Vint, Joseph Walton, Brian Willems

## **Icons and Power**

A personal portrayal of the one who launched the path followed by billions over the course of two millennia, this book is a biography of Jesus that also contains reflections on theology, discipleship and prayer.

## **Letters from the Desert**

Unlike most occult teaches, E.E. Rehmus doesn't mince words. He defines them. His Magician's Dictionary picks up where all other occult reference works leave off -- at the dawn of the apocalypse.

## **Francis of Assisi**

Explores the career of Abraham Abulafia, thirteenth-century founder of the school of ecstatic Kabbalah.

## **The Alchemy Key**

This is a story told by a boy in his thirteenth year, recorded in his secret diary. His life is about to change; his world, about to open. He lives in Montedidio—God's Mountain—a cluster of alleys in the heart of Naples. He brings a paycheck home every Saturday from Mast'Errico's carpentry workshop where he sweeps the floor. He is on his way to becoming a man—his boy's voice is abandoning him. His wooden boomerang is neither toy nor tool, but something in between. Then there is Maria, the thirteen-year-old girl who lives above him and, like so many girls, is wiser than he. She carries the burden of a secret life herself. She'll speak to him for the first time this summer. There is also his friendship with a cobbler named Rafaniello, a Jewish refugee who has escaped the horrors of the Holocaust, who has no idea how long he's been on this earth, and who is said to sprout wings for a blessed few. It is 1963, a young man's summer of discovery. A time for a boy with innocent hands and a pure heart to look beyond the ordinary in everyday things to see the far-reaching landscape, and all of its possibilities, from a rooftop terrace on God's Mountain.

## **Starter for Ten**

Rake, drunkard, aesthete, gossip, raconteur extraordinaire: the narrator of Bohumil Hrabal's rambling, rambunctious masterpiece *Dancing Lessons for the Advanced in Age* is all these and more. Speaking to a group of sunbathing women who remind him of lovers past, this elderly roué tells the story of his life—or at least unburdens himself of a lifetime's worth of stories. Thus we learn of amatory conquests (and humiliations), of scandals both private and public, of military adventures and domestic feuds, of what things were like "in the days of the monarchy" and how they've changed since. As the book tumbles restlessly forward, and the comic tone takes on darker shadings, we realize we are listening to a man talking as much out of desperation as from exuberance. Hrabal, one of the great Czech writers of the twentieth century, as well as an inveterate haunter of Prague's pubs and football stadiums, developed a unique method which he termed "palavering," whereby characters gab and soliloquize with abandon. Part drunken boast, part soul-rending confession, part metaphysical

poem on the nature of love and time, this astonishing novel (which unfolds in a single monumental sentence) shows why he has earned the admiration of such writers as Milan Kundera, John Banville, and Louise Erdrich.

## **Fidelity**

'Happiness - was it right to name it without knowing it? It sounded shameless in my mouth, like when someone shows off about knowing a celebrity and just uses their first name, saying Marcello when they really mean Mastroianni ' A young orphan boy grows up in Naples, playing football, roaming the city's streets and hidden places. The older boys call him 'monkey' because he can climb anywhere. He is alone, apart from Don Gaetano, the apartment caretaker, who feeds him, teaches him to play scopa, and tells him stories about women, history and the dark secrets of Naples' past. Then one day the boy sees a young girl standing at a window. It is an encounter that will haunt his life for years and, eventually, shape his destiny. Lyrical and exuberant, told with the simplicity of a fairy tale and the intensity of a memory, *The Day Before Happiness* is the story of friendship, a city and what makes us who we are.

## **A Well-tempered Heart**

10 copies of the popular bible story Jesus and the Storm are in the multipack. Part of the My Very First Bible Stories series, there are 10 little paperback books of Jesus and the Storm. These 10 paperbacks offer a smart and economical way of collecting multiple books for use in groups and classes, for award-giving, or for anyone wanting a pocket-money gift. This shrink-wrapped pack of 10 copies of Jesus and the Storm enables an easy, multiple-purchase of this wonderful bible story.

## **I'll Steal You Away**

These words are not listed alphabetically or by theme, but arranged to take us on a journey, through the use of the method of allusions and cross-references in which one term evokes another.

## **The Last Crusader**

The Uses of the Bible in Crusader Sources seeks to understand the ideology and spirituality of crusading by exploring the biblical imagery and exegetical interpretations that were woven together to form its philosophical basis.

## **Like Angels on Jacob's Ladder**

Presents an alternative interpretation of early Christian history that claims that Jesus intended to establish a royal dynasty, based on his descent from King David, for the spiritual and political redemption of the Jews.

## **In viaggio con il chierico. Letture a sobbalzi tra rotoli del Salterio, dogmi e vangeli**

Throughout history, questions of life and death, famine and bounty, good and bad luck have puzzled people the world over, and they have attempted to solve mysteries and allay fears in the same way - through the worship of gods. Arranged alphabetically from A-a, the sun goddess of Mesopotamia, to Zurvan, the Persian god of fate, Encyclopedia of Gods is the most broadly based work of reference yet produced on gods from all over the world. Giving equal emphasis to ancient mythology and contemporary religions, the entries explain the culture of origin and the role of each god or goddess, while longer essays give details of artistic and literary references, known dates of worship and legends associated with the more important deities.

## **The Mother's Hands: Desire, Fantasy and the Inheritance of the Maternal**

The Alchemy Key

## **Economic Science Fictions**

Presents brief entries describing the gods and goddesses from the mythology and religion of a wide variety of cultures throughout history.

## **The Jewish Jesus**

In this book the bestselling author and psychoanalyst Massimo Recalcati offers a fundamental re-examination of what 'being a mother' means today, in a world where new social and sexual freedoms mean that motherhood is no longer the sole destiny of women. Questioning the belief that a mother's love is natural and unconditional, he paints a more complex and troubling picture of the mother-child relationship, observing that mothers may even resent their children as a result of unresolved conflicts between different dimensions of love. The mother's hands not only nurture but can also potentially harm. Recalcati argues that it is precisely in these competing demands that motherhood fulfils its function: only if the mother is 'not-all-mother' can a child experience the absence that enables it to access the symbolic and cultural world. Recalcati cuts through conventional wisdom to offer a fresh perspective on the changing nature of motherhood today. An international bestseller, this book will appeal to a wide general readership, as well as to students and scholars of gender

studies, psychoanalysis and related disciplines.

## **Penultime notizie circa Ieshu-Gesù**

Here, told in a vivid and original way, is the full story of the life of St. Francis of Assisi. This story has been told many times before, but Fr. Larranaga tells it with a new spirit, seamlessly combining a modern spirit with the freshness and sense of wonder of the Fioretti. When Francis Bernardone was held as a prisoner of war at the age of 20, he never dreamed that he would become a knight in the service of Lady Poverty. By the time he died 25 years later, he had become the Poor Man of God, the living image of the Crucified Savior.

## **The Western Classical Tradition in Linguistics**

Summer holiday on an island off the coast of Naples provides the setting for this lyrical novel which chronicles the relationship between an Italian boy and a German Jewish girl in the aftermath of World War II.

## **Beyond Orality**

In the cultural context of the 1st century of our era, to write a life of Jesus--what we call a Gospel--constituted an apparently impossible challenge to overcome. For it was not simply a matter of being inspired by the biblical precedent, the lives of Abraham, Isaac, Jacob, Joseph, Moses, Samson, Samuel and David from sacred writers. It was also necessary to confront the Greco-Roman genre of the biography, whose protagonists were exclusively great men, who enjoyed an excellent societal recognition. Yet, Jesus, rejected by his coreligionists because of his death on the cross as a blasphemer and seducer of the people, could not a priori expect a biography of this genre. The synoptic Gospels have, as a consequence, reconfigured the biographical genre of the era by originally using the phenomenon of the recognition. Behind the birth of the Gospel genre, there is thus the invention of a narrative model, whose focal point is the recognition of Christ in his Easter paradox. This model is the *raison detre* of the narratives attributed to Matthew, Mark, and Luke.

## **Macmillan Essential Dictionary for Learners of English**

"Listening to stories gives you many lives, telling them dims loneliness." —Marcela Serrano  
Nine Chilean women from vastly different backgrounds have been brought together by their beloved therapist, Natasha, to talk about their lives and help each other heal. From a teenage computer whiz confronting her sexual identity, to a middle-aged recluse who prefers the company of her dog over that of most humans, the women don't have much in common on the surface. And yet as they tell

their stories, unlikely common threads are discovered, bonds are formed, and lives are transformed. The women represent the many cultural, racial, and social groups that modern Chile is composed of—from housekeeper to celebrity television personality—and together their stories form a pastiche that is at times achingly sad, and at other times funny and inspiring. This is an intricately woven, beautifully rendered tale of the universal bonds between women from one of Latin America's most celebrated novelists.

## **Pontius Pilate**

Central to understanding the prophecy and prayer of the Hebrew Bible are the unspoken assumptions that shaped them—their genres. Modern scholars describe these works as “poetry,” but there was no corresponding ancient Hebrew term or concept. Scholars also typically assume it began as “oral literature,” a concept based more in evolutionist assumptions than evidence. Is biblical poetry a purely modern fiction, or is there a more fundamental reason why its definition escapes us? *Beyond Orality: Biblical Poetry on its Own Terms* changes the debate by showing how biblical poetry has worked as a mirror, reflecting each era's own self-image of verbal art. Yet Vayntrub also shows that this problem is rooted in a crucial pattern within the Bible itself: the texts we recognize as “poetry” are framed as powerful and ancient verbal performances, dramatic speeches from the past. The Bible's creators presented what we call poetry in terms of their own image of the ancient and the oral, and understanding their native theories of Hebrew verbal art gives us a new basis to rethink our own.

## **Ten Women**

«Avviso ai lettori. Lasciate stare. Se cercate insegnamenti sul camminare all'ultima moda, con tanto di lezioni, corsi universitari e relativi professori, oppure sul camminare come cura di sé, o infine pagine e pagine di resoconti di camminate che si perdono invariabilmente tra il noioso, l'elegiaco o il paranoico, ripeto a scanso di equivoci: lasciate stare. Questo libro non fa per voi». Inizia così l'itinerario che Adriano Labbucci suggerisce al lettore e che del camminare si serve come di una bussola per percorrere un paesaggio insieme geografico e mentale, alla ricerca di punti di riferimento, alla scoperta di un modo diverso per impostare il nostro rapporto con gli altri e con il mondo che ci circonda, in un tempo invece in cui forse un po' tutti la bussola la stiamo perdendo. Al punto che il camminare non solo è un'attività ormai poco praticata, ma spesso è anche guardata con sospetto e fastidio; un atteggiamento che può sfociare in frasi paradossali come questa: «Il pedone rimane il più grande ostacolo al libero fluire del traffico». Potrebbe sembrare una battuta di Woody Allen, ma in realtà è stata pronunciata da un gruppo di urbanisti consulenti del sindaco di Los Angeles: si tratta, scrive l'autore, dell'«espressione tragica e surreale di quel mondo capovolto che è il nostro». Così, pagina dopo pagina, scopriamo che camminare vuol dire pensare. È un pensiero pratico. È un modo per ragionare di libertà, di uguaglianza, di resistenza, di progresso, di bellezza e

di tante altre cose ancora. Di questo il libro racconta: di pensieri, idee, categorie, miti. E di persone che

## **The Magician's Dictionary**

### **Avalovara**

Offers a revolutionary perspective on adversity that will empower you to cooperate with your own destiny, live a far more effective life, and heal even the deepest wounds of the heart.

### **Brother Francis of Assisi**

In this sequel to *The Art of Hearing Heartbeats*, Julia Win, a successful Manhattan lawyer who, despite her wealth, is unhappy, lost and exhausted, suffers a personal crisis when she begins hearing a stranger's voice in her head who asks questions that she has been trying to avoid. Original.

### **Jesus**

If you thought you knew all there is to know about Pontius Pilate and Jesus, this little book has some surprises for you. In this "greatest story never told," Pontius Pilate finally gets a chance to tell his side of the story, filling in what the Bible left out. For someone who made one of the most momentous decisions of all time, we know almost nothing about him. Who was this man who sentenced Jesus to death? What went through his mind as he weighed the alternatives? Was he a villain or a victim of circumstance? If we can imagine Pilate as our contemporary, what would we have done in his place? Written by one of France's great men of letters of the twentieth century, *Pontius Pilate* is a highly provocative and psychologically gripping novel that reconstructs Pilate's state of mind in deciding to convict Jesus. Taking his place alongside the authors of other such "sacred fantasies" as Nikos Kazantzakis (*The Last Temptation of Christ*) and Dan Brown (*The Da Vinci Code*), the surrealist Roger Caillois conjures countless plausible dramas of the "what ifs" that might have played out inside Pilate's mind during the final twenty-four hours before he decided Jesus's fate. Transgressive, disconcerting, and original, *Pontius Pilate* provides a fascinating opportunity to contemplate the mind of a man who, with one decision, arguably changed the course of human history. It explores the interplay of politics and conscience, fundamentalism and cosmopolitanism, and fanaticism and pragmatism--themes even more compelling today than they were forty-some years ago when the book was originally published. With an introduction by the religion scholar Ivan Strenski, this new American edition of Charles Lam Markmann's original English translation (published in 1963 and long since out of print) makes available once again for the

English-language reading public a remarkable work of intelligence, wit, and imagination. Pontius Pilate offers an engaging and climactic read for anyone interested in the interplay of religion and culture and in the mysteries of this pinnacle moment in the biblical narrative.

## **Words of Spirituality**

A biography which brings out his quality of holiness against the background of his weaknesses, the defects of his character and his deep-rooted superstition.

## **Dancing Lessons for the Advanced in Age**

Avalovara is a modern epic on a grand scale, a rich and lyrical novel of quest that considers the difficulties of love and celebrates its pleasures.

## **The Uses of the Bible in Crusader Sources**

Il volume, corrispondendo al vincolo intertestuale in cui si con-fondono produzione poetica e romanzesca di Alberto Bevilacqua, esplora i motivi essenziali della poesia, e perciò anche della narrativa, dello scrittore parmigiano. Nel graduale dipanarsi dell'esame critico viene a comporsi e a visualizzarsi un'eloquente «dossologia»: quasi ogni pagina, ogni verso, ogni afflato lirico dell'Autore confluissero nel formulario che celebra la «gloria» di Parma. Ma proprio la schermatura dell'archetipo, il baluardo pellicolare e dogmatico dell'appartenenza emiliana, non sortiscono altro effetto se non quello di spingere noi tutti a riconoscere nel motivo privato la melodia universale, la musica della nostra domanda di senso, il ritornello della nostra, spesso inconsapevole, petizione esistenziale.

## **Dictionary of Gods and Goddesses**

## **Encyclopedia of Gods**

## **The Jesus Dynasty**

In this key text in the history of art and aesthetics, Karl Rosenkranz shows ugliness to be the negation of beauty without

being reducible to evil, materiality, or other negative terms used its conventional condemnation. This insistence on the specificity of ugliness, and on its dynamic status as a process afflicting aesthetic canons, reflects Rosenkranz's interest in the metropolis - like Walter Benjamin, he wrote on Paris and Berlin - and his voracious collecting of caricature and popular prints. Rosenkranz, living and teaching, like Kant, in remote Königsberg, reflects on phenomena of modern urban life from a distance that results in critical illumination. The struggle with modernization and idealist aesthetics makes *Aesthetics of Ugliness*, published four years before Baudelaire's *Fleurs du Mal*, hugely relevant to modernist experiment as well as to the twenty-first century theoretical revival of beauty. Translated into English for the first time, *Aesthetics of Ugliness* is an indispensable work for scholars and students of modern aesthetics and modernist art, literary studies and cultural theory, which fundamentally reworks conceptual understandings of what it means for a thing to be ugly.

## **Me, You**

The bestselling author of *I'm Not Scared* "beautifully evokes the lopsided streets of an Italian backwater . . . the shadow life of childhood" (*The New Yorker*). Italian literary superstar Niccolò Ammaniti's novel, *I'm Not Scared*, prompted gushing praise, hit international bestseller lists, and was made into a smash indie film. In *I'll Steal You Away*, Ammaniti takes his unparalleled empathy for children, his scythe-sharp observations, and his knack for building tension to a whole new level. In a tiny Italian village, a young boy named Pietro is growing up tormented by bullies and ignored by his parents. When an aging playboy, Graziano Biglia, returns to town, a change is in the air: Pietro decides to take on the bullies, his lonely teacher Flora finds romance with the town's prodigal son, and the inept janitor at the school proclaims his love for his favorite prostitute. But the village isn't ready for such change, and when Graziano seduces and forgets Flora, both she and Pietro's tentative hopes seem crushed forever. With great tenderness, Ammaniti shines light on the heart-wrenching failures and quiet redemptions of ordinary people trying to live extraordinary lives. "Deliciously languorous . . . Ammaniti has a Dickensian touch for character study . . . *I'll Steal You Away* will do just that." —*The New York Times Book Review* "A snapshot of small-town Italian life that could be, just as easily, a tale of small-town American life . . . Ammaniti weaves almost seamlessly between his characters as they spiral slowly toward their inevitable sad conclusions. A—" —*Entertainment Weekly* "Chilling and intimate, Ammaniti's work brings life to a deceptively quiet town and its wealth of eclectic and unsettling residents." —*Publishers Weekly* (starred review)

## **The Birth of the Gospels as Biographies**

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