

Astur La Spada Della Sorte Rainbow

Raised in a family of four, Kylila thinks she has the most ideal family. After her village has been burnt down, her deep, dark secret in her life begins to unfold. Having the powers to save or destroy the world, which would Kylila choose?

Simon Corcoran examines the government of the Roman empire at an important period of administrative and religious change. Drawing together material from a wide variety of sources, the book studies the vast range of documents issued by the emperors and their officials, and assesses how effectively the machinery of government matched imperial ambitions. The additional notes in this revised edition of the hardback contain details of recent epigraphic work and discoveries, especially from Ephesus, as well as an account of a long ignored rescript of Diocletian.

In this bold approach to late antiquity, Garth Fowden shows how, from the second-century peak of Rome's prosperity to the ninth-century onset of the Islamic Empire's decline, powerful beliefs in One God were used to justify and strengthen "world empires." But tensions between orthodoxy and heresy that were inherent in monotheism broke the unitary empires of Byzantium and Baghdad into the looser, more pluralistic commonwealths of Eastern Christendom and Islam. With rare breadth of vision, Fowden traces this transition from empire to commonwealth, and in the process exposes the sources of major cultural contours that still play a determining role in Europe and southwest Asia.

All'alba dell'anno Mille nella vecchia Europa si scatenano lotte intestine tra i figli del Re d'Inghilterra, mentre su invito di Papa Urbano II la nobiltà decide di rivolgere le armi contro "i

nemici della fede” e riconquistare il Santo Sepolcro. In quest’epoca di gesta eroiche e brutali saccheggi, tra sanguinose battaglie, tradimenti e misteriosi sortilegi, si svolgono le vicende umane di una famiglia normanna. Le storie dei giovani protagonisti si mescolano alle vicende politiche del tempo, tra l’Europa e l’Oriente. Sullo sfondo del Mediterraneo, “le donne, i cavalieri, l’arme, gli amori” nascono e si intrecciano, mentre una nuova epoca ha inizio.

The time of Carnival represents a “wild” time at the end of winter and pointing to the beginning of a new season. It is characterized by the irruption of border figures, animal masks, characters which recall the world of the dead and which bring within themselves the germ of a vital force, of the energy that produces the reawakening of nature and announces the growth and fertility of the new crops. This wild domain shows itself under the shapes of a contiguity between human and animal: the costumes, the masks, refer to a world in which the characteristics of the human and those of the animal are fused and intertwined. Among these figures, in particular, emerge those of the Wild Man, the human being who takes on animal-like attributes and aspects, and of the Bear, the animal that, more than all the others, gets as close as possible to the human and seems to reflect a deformed image of it. Such symbolic images come from far off times and places to tell a story that belongs to our common origins. The bear assumes attributes and functions alike in very different cultural contexts, such as the Sámi of Finland or North-American hunter-gatherers, and represents a boundary between the world of nature and the human world, between the domain of animals and the difficult construction of humanity: a process continued for centuries, perhaps millennia, and which cannot still be said complete.

Tamar Herzog asks how territorial borders were established in the early modern period and

challenges the standard view that national boundaries are settled by military conflicts and treaties. Claims and control on both sides of the Atlantic were subject to negotiation, as neighbors and outsiders carved out and defended new frontiers of possession.

Dalle terre nebbiose dell'Europa del Nord alle assolate distese d'Oriente, tra amori e battaglie, intrighi e lotte per il potere, rivivono le epiche gesta dei cavalieri medievali. Continuano le vicende dei giovani protagonisti del romanzo "Astur la spada della sorte". Michael dovrà combattere contro l'inganno e il tradimento, Ferrand conoscerà i segreti della setta degli Assassini e si batterà con la spada e con la fede per preservare il Graal.

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Much theoretical and historical work engaged with the question of the "postcolonial" is built upon an imagined, unified premodern "Middle Ages" in Europe. One of the results of this has been that in recent years scholars in medieval and early modern studies have been critically assessing the uses of postcolonial and subaltern theoretical

perspectives in their fields, and considering what their periods have to say to postcolonial theorists. This book offers a series of original essays that explore with specificity the methodological, textual, cultural, and historiographic moves required for postcolonial engagements with premodern times.

This is the first of Professor Brink's three-volume commentary on Horace's literary epistles, originally published in 1963. The volumes' chief focus is the primary source of Horatian literary criticism: the *Epistula ad Pisones*, known as the *Ars Poetica* to most ancient and modern readers. Volume I of *Horace on Poetry* looks at the structure of the *Ars Poetica*, Neoptolemus and literary criticism, and the criticism and satire of Horace. Professor Brink's overriding argument is that the common dismissal of the *Ars* as a disorderly piece fails to take into account Horace's architectonic style. For Brink, this disorder is itself part of an intrinsic poetic design. The complete three-volume commentary constitutes one of the fullest scholarly commentaries on Horace's critical writing. It will continue to be of great value to all with an interest in this much-debated subject. Italian-English. "List of some Italian dictionaries"; "List of philological books treating of or bearing upon Italian etymology": pages xiii. "A concise English-Italian vocabulary": cxxxv page.

Explores Lucian's influence on Renaissance writers

From childbirth and baptism through to courtship, weddings, and funerals, every stage in the life-cycle of Tudor and Stuart England was accompanied by ritual. Even under the protestantism of the reformed Church, the spiritual and social dramas of birth, marriage, and death were graced with elaborate ceremony. Powerful and controversial protocols were in operation, shaped and altered by the influences of the Reformation, the Revolution, and the Restoration. Each of the major rituals was potentially an arena for argument, ambiguity, and dissent. Ideally, as classic rites of passage, these ceremonies worked to bring people together. But they also set up traps into which people could stumble, and tests which not everybody could pass. In practice, ritual performance revealed frictions and fractures that everyday local discourse attempted to hide or to heal. Using fascinating first-hand evidence, David Cressy shows how the making and remaking of ritual formed part of a continuing debate, sometimes strained and occasionally acrimonious, which exposed the raw nerves of society in the midst of great historical events. In doing so, he vividly brings to life the common experiences of living and dying in Tudor and Stuart England.

2001 essay collection on the Italian Church's attempt to control and censor 'knowledge' during the counter-Reformation.

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