

Le Ore Classici Contemporanei Bompiani

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La Critica sociologica 1971

The Plague-sower Gesualdo Bufalino 1988

Library of Congress Catalog Library of Congress 1965 A cumulative list of works represented by Library of Congress printed cards.

The National Union Catalogs, 1963- 1964

William Faulkner: Prevailing Verities and World Literature Wolodymyr T. Zyla 1973

Dizionario letterario Bompiani delle opere e dei personaggi di tutti i tempi e di tutte le letterature 1963

Dizionario Bompiani delle opere e dei personaggi 2005

Giornale della libreria 2005

Camere separate Pier Vittorio Tondelli 2016-11-28 Il capolavoro di Tondelli torna in una edizione celebrativa arricchita di interviste e articoli curati da Fulvio Panzeri. "Camere separate è forse un adagio condotto sull'interiorità e sul rinvenimento delle motivazioni profonde – per il protagonista – dell'amare e dello scrivere. Il primo romanzo che ho scritto dopo il compimento del trentesimo anno. Come scrive Ingeborg Bachmann: 'Quando un uomo si avvicina al suo trentesimo anno di età, nessuno smette di dire che è giovane. Ma lui, per quanto non riesca a scoprire in se stesso nessun cambiamento, diventa insicuro; ha l'impressione che non gli si addica più definirsi giovane. Sprofonda e sprofonda.'" Pier Vittorio Tondelli

Library of Congress Catalog Library of Congress 1965

L'illustrazione italiana rivista settimanale degli avvenimenti e personaggi contemporanei sopra la storia del giorno, la vita pubblica e sociale, scienze, belle arti, geografia e viaggi, teatri, musica, mode [ecc.] 1881

The Importance of Place in Contemporary Italian Crime Fiction Barbara Pezzotti 2012 An analysis of the relationship between detective fiction and its setting, this book is the most wide-ranging examination of the way in which Italian detective fiction in the last 20 years has become a means to articulate the changes in the social landscape of the country.

Separate Rooms Pier Vittorio Tondelli 2004 Leo is an Italian writer in his thirties. Thomas, his German lover, is dead. On a plane to Munich, Thomas's home town, Leo slips into a reverie of their meeting and life in Paris, nights in Thomas's flat in Montmartre and a desperate, drug-induced flight through the forests of northern France that spells the end for Leo and Thomas' languid, erotic life together. Leo travels to find anonymity. Structured in three musical movements, *Separate Rooms* is a story of ideal love, broken by absence and separation. When Thomas was alive, he and Leo had separate rooms in order to preserve the urgency of their passion. Now, Leo faces solitude, the impossible striving of memory to recreate life and the hostility of a prejudiced world. *Separate Rooms*, Tondelli's last book, is a powerful novel of the strength of love and the trauma of death.

Il mondo classico nell'immaginario contemporaneo Benedetto Coccia 2008

Dizionario letterario Bompiani delle opere e dei personaggi di tutti i tempi e di tutte le letterature ...: Appendice, v.1-2 1947

University of California Union Catalog of Monographs Cataloged by the Nine Campuses from 1963 Through 1967: Authors & titles University of California (System). Institute of Library Research 1972

The Anatomy of Fascism Robert O. Paxton 2007-12-18 What is fascism? By focusing on the concrete: what the fascists did, rather than what they said, the esteemed historian Robert O. Paxton answers this question. From the first violent uniformed bands beating up "enemies of the state," through Mussolini's rise to power, to Germany's fascist radicalization in World War II, Paxton shows clearly why fascists came to power in some countries and not others, and explores whether fascism could exist outside the early-twentieth-century European setting in which it emerged. "A deeply intelligent and very readable book. . . . Historical analysis at its best." –*The Economist* *The Anatomy of Fascism* will have a lasting impact on our understanding of modern European history, just as Paxton's classic *Vichy France* redefined our vision of World War II. Based on a lifetime of research, this compelling and important book transforms our knowledge of fascism—"the major political innovation of the twentieth century, and the source of much of its pain."

Pirandello's Love Letters to Marta Abba Luigi Pirandello 2017-03-14 In February 1925, the 58-year-old world-famous playwright Luigi Pirandello met Marta Abba, an unknown, beautiful actress less than half his age, and fell in love with her. She was to become, until his death in December 1936, not only his confidante but also his inspiring muse and artistic collaborator, helping him in his plans to reform Italian theater under the Fascist regime. Pirandello's love for the young actress was neither a literary infatuation nor a form of fatherly affection, but rather an unfulfilled, desperate passion that secretly consumed him during the last decade of his life. Bitterly disillusioned by the conditions of the theatrical world in Italy, Pirandello and Abba shared a dream of going abroad to earn their fortune and returning to Italy with the means to establish a national theater dedicated to high artistic standards. In March 1929, when Marta finally yielded to family pressure and left Pirandello alone in Berlin to revive her Italian stage career and to end rumors over their involvement, he endured a devastating heartbreak and fell into a life-threatening depression—more profound and long-lasting than any of his biographers have yet imagined. The hundreds of letters Pirandello wrote to Abba during these years are the only source that reveals the true story of his relentless torment. Selected, translated, and introduced here for the first time in any language, these powerful and moving documents reward the reader with the unique experience of living in intimacy with a profound poet of human pain. Here Pirandello encourages his beloved in her difficult career as actor/manager, rejoices in her triumphs, and desperately implores her to return to him. The letters are filled with glimpses of this major artistic personality at some of his most distinctive moments—such as the award of the Nobel Prize, his meetings with Mussolini, and Marta's long-dreamed-of success on Broadway—but they remain foremost an authentic confession of a Pirandello, without the mask of his art, telling the story of his real-life tragedy. In 1986, two years before she died, Marta Abba authorized the publication of the present correspondence so that the world might understand how deeply Pirandello had suffered. This English-language volume contains a selection of 164 letters from the complete edition of 552, which Princeton University Press will publish in cooperation with Mondadori, in the original Italian, in 1995. Originally published in 1994. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Storia dell'editoria letteraria in Italia, 1945-2003 Gian Carlo Ferretti 2004

L'Europeo 1993-06

Letteratura italiana: I Contemporanei 1963

National Union Catalog 1970 Includes entries for maps and atlases.

Dizionario letterario Bompiani degli autori di tutti i tempi e di tutte le letterature 1963

Libri e riviste d'Italia 1974

The New International Year Book 1958

Dizionario letterario Bompiani delle opere e dei personaggi di tutti i tempi e di tutte le letterature Opere: C-Z 1948

Le ore Michael Cunningham 2016-03-31T00:00:00+02:00 *La letteratura è il solo specchio dentro cui la vita, riflettendosi, giunge per un momento a dire se stessa. È l'idea centrale di questo romanzo misteriosamente bello. Tre donne lo abitano. La prima è una donna famosa, una scrittrice famosa: Virginia Woolf, ritratta a un passo dal suicidio, nel 1941, e poi, a ritroso nel tempo, mentre gioca col demone della sua scrittura. Le altre due sono donne che abitano luoghi e tempi diversi. Clarissa Vaughan, un'editor newyorkese di oggi, colta nel giorno in cui darà una festa per Richard, l'amico amatissimo, forse l'unico vero amore, che adesso sta morendo di AIDS. E Laura Brown, una casalinga californiana dell'immediato dopoguerra, bella e inquieta, desiderosa di fuggire dalla noia di un matrimonio ordinario. Che cosa lega il destino di queste tre donne? All'apparenza, la "Signora Dalloway" creata da Virginia sembra essere l'unico motivo in comune, ma un secondo e più nascosto filo attraversa e annoda il destino delle tre protagoniste. Cunningham fa pensare a un ventriloquo: usa la voce di Virginia Woolf come fosse la sua. Però stranamente è lì dentro che sentiamo risuonare un'eco. È un'eco inconsueta ma pure familiare: la voce di un vero scrittore.*

L'Espresso 1999 *Politica, cultura, economia.*

The New International Year Book Frank Moore Colby 1958

Library of Congress Catalogs Library of Congress 1970

Bibliografia nazionale italiana 1994

La razionalità nel pensiero sociologico tra olismo e individualismo Antonio Cocozza 2005

Agostino Alberto Moravia 2014-07-08 *Thirteen-year-old Agostino is spending the summer at a Tuscan seaside resort with his beautiful widowed mother. When she takes up with a cocksure new companion, Agostino, feeling ignored and unloved, begins hanging around with a group of local young toughs. Though repelled by their squalor and brutality, and repeatedly humiliated for his weakness and ignorance when it comes to women and sex, the boy is increasingly, masochistically drawn to the gang and its rough games. He finds himself unable to make sense of his troubled feelings. Hoping to be full of manly calm, he is instead beset by guilty curiosity and an urgent desire to sever, at any cost, the thread of troubled sensuality that binds him to his mother. Alberto Moravia's classic, startling portrait of innocence lost was written in 1942 but rejected by Fascist censors and not published until 1944, when it became a best seller and secured the author the first literary prize of his career. Revived here in a new translation by Michael F. Moore, Agostino is poised to captivate a twenty-first-century audience.*

Almanacco letterario Bompiani 1961

Proceedings - Comparative Literature Symposium 1973

A Vittorini Omnibus: In Sicily, The Twilight of the Elephant, La Garibaldina Elio Vittorini 1973

Letteratura italiana Gianni Grana 1963

L'Italia che scrive 1972

Proceedings 1973

Catalogo dei libri in commercio 1999