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*Il volume affronta un
tema non comune nella
medievistica: la
prigione e i suoi*

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*abitanti. Nel carcere
medievale i prigionieri
- incarcerati prima
della sentenza, oppure
rimasti "dentro" perché
indebitati, socialmente
pericolosi, riconosciuti*

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*colpevoli di un delitto
- non erano abbandonati
a loro stessi; delle
loro esigenze si
facevano carico le
famiglie, la Chiesa, i
laici devoti, gli stessi*

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*pubblici poteri. Nel
caso di Milano il
sistema carcerario e il
rapporto tra carcerati,
giustizia e misericordia
assume sfumature
peculiari. Le prigioni*

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*(anche private) sono
numerose e disperse
nella città: la più
grande è un carcere-
ospedale, che rinchiede
certo, ma lascia
intendere che è utile*

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*(per motivi economici)
aiutare la sopravvivenza
del reo e il suo ritorno
in società. I milanesi
del Quattrocento sono
poi consci dei rischi di
abbandonare i detenuti*

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*(uomini e donne) a una
giustizia che, per i
suoi costi, tutela solo
i più forti. Ecco dunque
i Protettori dei
carcerati: utili non
solo ai deboli rinchiusi*

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in carcere, ma anche al dominus, che li sostiene. Interessato a porre rimedio agli eccessi del sistema, il duca è infatti anche (e forse soprattutto)

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*desideroso di mostrarsi
misericordioso, e in
quanto tale superiore
alla legge. Indagare la
condizione dei carcerati
si rivela dunque un modo
per cogliere non solo le*

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*dinamiche di esclusione
e di inclusione sociale
pertinenti al controllo
della devianza, ma anche
i meccanismi di
relazione tra governanti
e governati nel tardo*

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medioevo.

I miserabili è un'opera monumentale pubblicata nel 1862, è uno dei romanzi cardine del XIX secolo, fra i più popolari e letti della

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sua epoca. Narra le vicende di vari personaggi nella Parigi post Restaurazione, in un arco di tempo di circa 20 anni (dal 1815 al 1833, con alcune

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*digressioni alle vicende
della Rivoluzione
francese, delle Guerre
napoleoniche, con
particolare riguardo
alla battaglia di
Waterloo, e alle vicende*

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*politiche della
Monarchia di Luglio). I
suoi personaggi
appartengono agli strati
più bassi della società,
i cosiddetti
"miserabili": persone*

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*cadute in miseria, ex
forzati, prostitute,
monelli di strada,
studenti in povertà. È
una storia di cadute e
di risalite, di peccati
e di redenzione. Hugo*

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*racconta i suoi
personaggi a tutto
tondo, rendendoli
sublimi e arricchendo il
racconto con digressioni
di grande interesse
storico, come ad esempio*

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*momenti della battaglia
di Waterloo o
considerazioni sulla
Francia post-
restaurazione. Nota: gli
e-book editi da E-text
in collaborazione con*

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volendo, si possono*

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di capolavori della*

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*letteratura e della
musica.*

*Assam, 1869. At the end
of their last adventure,
Sandokan and Yanez
promised to restore
Surama to the throne of*

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*her ancestors. Aided by
Tremal-Naik, Kammamuri
and the Tigers of
Mompracem, the
Portuguese devises an
ingenious plan to take
the kingdom from*

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*Sindhia, the rajah who
had sold her to the
thugs many years ago.
However, all does not go
as easily as predicted
for an unexpected
adversary thwarts their*

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*every move: Teotokris,
the rajah's favourite
courtier, and a deadlier
foe than any they have
encountered before.*

I miserabili

Private and Public Life

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*in the Veneto
Humanism, Theology, and
Spiritual Crisis in
Renaissance Florence:
Giovanni Caroli's Liber
dierum lucensium
The Year 1200*

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*Tomo primo, che
comprende le Istorie
veneziane latinamente
scritte da Marcantonio
Coccio Sabellico.
Aggiuntavi la vita
dell'autore, la*

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*cronologia esatta nel
margine, e indici
copiosi. 1*

*I miserabili dramma in
due parti nove atti e
quattordici quadri con
prologo in tre quadri di*

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Carlo Hugo

*In Publishing for the
Popes, Paolo Sachet
provides a detailed
account of the attempts
made by the Roman Curia to
exploit printing in the*

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*mid-sixteenth century,
after the Reformation but
before the implementation
of the ecclesiastical
censorship.*

*In his Historical Essay on
the Neapolitan Revolution*

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of 1799, Cuoco synthesized the work of Machiavelli, Vico, and Enlightenment philosophers to offer an explanation for why and how revolutions succeed or fail.

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A warrior in disguise. A lover to be rescued. A city under siege. Cyprus, 1571. An island at war. The powerful Ottoman army has taken every city save one, Famagusta, a Venetian

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*port and stronghold.
Besieged by a force of
80,000 men, the city has
valiantly fought back with
its small garrison of
warriors and mercenaries.
The greatest among them is*

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Captain Tempesta, a young noble unmatched in bravery and swordsmanship. Few, however, know the captain's secret... that she has donned armour and passed herself off as a

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man in order to search for her beloved who has been imprisoned by the Turks. Will she triumph? The odds are overwhelmingly against her. The Turks are preparing to storm the

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*city and slay all those
within it, and still there
has been no word of her
beloved's whereabouts...*

*Selected by Julia
Eccleshare as one of the
1001 Children's Books You*

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*Must Read Before You Grow
Up. "*

*Sandokan: Quest for a
Throne*

Writing on Hands

The Flowers of Evil

Historical Essay on the

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*Neapolitan Revolution of
1799*

A Symposium

*Replica ... alla risposta
di Giammaria Mastripiéri
[i.e. "Risposta a un
libercolo intitolato*

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*'Lettera d'un
ecclesiastico italiano
diretta a monsig. S. de'
Ricci vescovo di Pistoja e
Prato, 1786"']*.

**The author recounts his
experiences traveling in**

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India, and shares his impressions of the land, its people, and culture
Writing on Hands focuses on the hand as a meeting place for matter, mind, and spirit.
More than 80 images, dating

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**primarily from the 15th to
the 17th centuries, concern
the acquisition and
dissemination of knowledge
from such diverse realms as
anatomy, psychology,
mathematics, music**

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**rhetoric, religions,
palmistry, and alchemy. The
book also addresses the
relationship between the
hand and the brain, sensory
perception, the rhetoric of
gesture, early forms of**

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finger-spelling for the deaf, morality, and spirituality. It reintroduces early modern conceptual frameworks for learning, remembering, and recalling practical and abstract concepts by means

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of the hand. Throughout the text, images of the hand play a vital role in interpreting the search for achieving knowledge of the self and interpreting universal human experience. In

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**addition to the introduction
by Claire Richter Sherman,
there are essays by
renowned scholars Brian P.
Copenhaver, Martin Kemp,
Sachiko Kusukawa, and
Susan Forscher Weiss.**

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"Cosima" tells the story of an aspiring writer growing up in Nuoro, Sardinia during the last decades of the nineteenth century when formal education for women was rare and literary careers

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unheard-of. Based on Deledda's own life, the work describes a young woman's struggle against the dismay and disapproval of her family and friends at her creative ambitions. Yet it also reads

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like a charming fable with details of family life, rural traditions and wild bandits, and it is as much a novel of memory as of character or action. Deledda's characters are poor country folk driven

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by some predetermined force. Their loves are tragic, their lives as hard and as rigidly controlled as nature itself in the hills of Sardinia. Deledda creates memorable figures who play out their

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lives against this backdrop of mountains and bare plains, sheepfolds and vineyards. Shimmering in the distance is the sea and escape - for a few - to the Continent or America. In

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1926 Grazia Deledda became the second woman and the second Italian to receive the Nobel Prize for Literature. She wrote thirty-three novels, including "Reeds in the Wind," and many books

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**of short stories, almost all set on Sardinia. Her work has become well known to English-speaking readers through Martha King's translations for Italica Press.
Large Print**

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**P. a L. ... Theologia
Christiana, ad praxin pietatis
ac promotionem Pacis
Christianæ unice directa
Degl'istorici delle cose
veneziane, i quali hanno
scritto per pubblico decreto,**

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**tomo primo [-decimo] ..
A Critical Edition, English
Translation, Commentary,
and Introduction
Parnassus Societatis Jesu:
hoc est, Poemata Patrum
Societatis, etc. (Classis I.).**

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Acta Universitatis Gotoburgensis

"Set in Reformation Europe,
Q begins with Luther's
nailing of his 95 theses on
the door of the cathedral
church in Wittenberg. Q

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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

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thrilling journey across
Germany, Italy and the
Netherlands."--

The Flame (1900) is a novel
by Gabriele D'Annunzio.

Inspired by the author's
interpretation of the work
of Friedrich Nietzsche and

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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

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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

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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

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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

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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,

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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

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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

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Italian literature
reimagined for modern
readers.

This volume offers a unique
glimpse into the mind of
Giovanni Caroli's powerful
personal reaction to the
institutional crisis

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regarding the required reform in the Dominican Order in the mid-fifteenth century, through a critical edition of his *The Book of My Days in Lucca*.

The Roman Curia and the Use of Printing (1527-1555)

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On Pestilence
Cistercienser Chronik
Or Collections Towards a New
Edition of that Work : in
Two Parts ; the First
Containing Nearly 7000
Corrections of and Additions
to Collations of Works

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Hain ; the Second, A1 List
with Numerous Collations and
Bibliographical Particulars
of Nearly 6000 Volumes
Printed in the 15. Century,
Not Referred to Hain
Provincial Families of the

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Renaissance

Cosima

*La riduzione dell'universo
ad un solo essere, la
dilatazione d'un solo
essere fino a Dio: ecco
l'amore. I miserabili è*

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uno dei romanzi cardine del XIX secolo, fra i più popolari e letti della sua epoca. Narra le vicende di vari personaggi nella Parigi post Restaurazione, in un arco di tempo di

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1833, con alcune
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della Rivoluzione
francese, delle Guerre
napoleoniche, con
particolare riguardo alla*

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*battaglia di Waterloo, e
alle vicende politiche
della Monarchia di
Luglio). I suoi personaggi
appartengono agli strati
più bassi della società, i
cosiddetti "miserabili":*

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*persone cadute in miseria,
ex forzati, prostitute,
monelli di strada,
studenti in povertà. Hugo
racconta i suoi personaggi
a tutto tondo, rendendoli
sublimi e arricchendo il*

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*racconto con digressioni
di grande interesse
storico, come ad esempio
momenti della battaglia di
Waterloo o considerazioni
sulla Francia post-
restaurazione. Nota: gli e-*

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*della letteratura e della
musica.*

*Distinguished by its
clarity and eloquence,
this is a superior work of
historical writing and
analysis that merits*

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*comparison with the best
monographs on the social
history of Renaissance
Italy.*"—Gene Brucker,
University of California
at Berkeley
The Profession of

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Widowhood explores how the idea of 'true' widowhood was central to pre-modern ideas concerning marriage and of female identity more generally. The medieval figure of the

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*Christian vere vidua or
“good” widow evolved from
and reinforced ancient
social and religious
sensibilities of chastity,
loyalty and grief as
gendered ‘work.’ The ideal*

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*widow was a virtuous woman
who mourned her dead
husband in chastity,
solitude, and most
importantly, in
perpetuity, marking her as
“a widow indeed” (1 Tim*

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5:5). The widow who failed to display adequate grief fulfilled the stereotype of the 'merry widow' who forgot her departed spouse and abused her sexual and social freedom.

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*Stereotypes of widows
'good' and 'bad' served
highly-charged ideological
functions in pre-modern
culture, and have remained
durable even in modern
times, even as Western*

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secular society now focuses more on a woman's recovery from grief and possible re-coupling than the expectation that she remain forever widowed. The widow represented not

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*only the powerful bond
created by love and
marriage, but also
embodied the conventions
of grief that ordered the
response when those bonds
were broken by premature*

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death. This notion of the widow as both a passive memorial to her husband and as an active 'rememberer' was rooted in ancient traditions, and appropriated by early

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Christian and medieval authors who used "good" widowhood to describe the varieties of female celibacy and to define the social and gender order. A tradition of widowhood

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characterized by chastity, solitude, and permanent bereavement affirmed both the sexual mores and political agenda of the medieval Church. Medieval widows—both holy women

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*recognized as saints and
'ordinary women' in
medieval daily
life—recognized this
tradition of professed
chastity in widowhood not
only as a valuable*

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*strategy for avoiding
remarriage and protecting
their independence, but as
a state with inherent
dignity that afforded
opportunities for
spiritual development in*

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*this world and eternal
merit in the next.*

*Memory and Knowledge in
Early Modern Europe*

Q

Captain Tempesta

Acceßit Elenchvs Triplex,

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*Methodi scilicet,
Titulorum, et Exemplorum.
Bona fortuita vulgò dicta
decem libris
comprehendens. Agit autem
I. De opulentia et
divitiis, II. De*

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paupertate et inopia ...

*The Profession of
Widowhood*

Canti

First modern edition of an
undeservedly neglected
account of the events of the

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First Crusade.

Al hilo del tiempo recoge los artículos publicados por el autor en los últimos treinta años, estructurados en torno a sus dos principales preocupaciones historiográficas: las

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Cortes, en especial las del Reino de Valencia, y la burocracia de la España Imperial. La primera parte sitúa las Cortes valencianas en el contexto de la península ibérica y de los parlamentos europeos, y se

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explican los momentos y circunstancias que llevaron al País Valenciano a aceptar la propuesta de la Unión de Armas del Conde Duque de Olivares en las Cortes de 1626. La segunda parte analiza la función de los

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colegios mayores españoles como instituciones de mecenazgo para la educación de las elites burocráticas del imperio español y el papel que el Colegio español de Bolonia (Italia) juega en esa dinámica. En la parte

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final se apuntan temas poco conocidos de una España que todavía conservaba un imperio, como los intentos frustrados de crear una colonia penal española y los esfuerzos de Rafael Altamira en la creación del

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«americanismo» español. El autor nos invita, por último, a repensar, en base a la experiencia del pasado, la relación de los dos países ibéricos: España y Portugal.

Les Fleurs du mal is a

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volume of French poetry by Charles Baudelaire. First published in 1857, it was important in the symbolist and modernist movements. The poems deal with themes relating to decadence and eroticism.

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Supplement to Hain's
Repertorium Bibliographicum
Marco Visconti

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The Flame

Lexicon Graeco-latinum novum

Medicae praedictionis

methodvs, hoc est, recta

brevisqve ratio coram aegris

praeterita, praesentia ...

Physician Girolamo Mercuriale

pronounced in On Pestilence that

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plague was characterized by its lethal nature and the rapidity with which it spread. His work appears here for the first time in English, with an introduction that places the work within the context of the history of medicine, and our own responses to epidemic disease.

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I miserabiliE-text

Un bel mattino passeggiavo con mio padre, secondo il nostro costume; eravamo inseparabili; s'egli andava in un luogo senza di me, di là a un poco mi vedeano spuntare; pareva che sapessi di doverlo perdere così presto. Ero

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in su que' bei diciott'anni, e su que' bei colli veronesi. La strada che talora serviva di letto al torrente, serpeggiava profonda, sassosa, sdrucchiola, tutta segnata sulla creta, dalle unghie fesse delle pecore, e dalle scarpe ferrate dei montanari. Due file di

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càrpini e di querce scapitozzate
con macchie di rovi legate
insieme da volubili madriselve
sorgevano ombrose sull'alto delle
due ripe, più a guisa di parete che
di siepe, lasciando cadere dai cigli
corrosi le pendole barbe delle
radici nude.

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Mankind

Controles y poderes de una
España imperial

The Historia Ierosolimitana of
Baldric of Bourgueil

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