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Paradise has shaped our poetic and religious imagination and informed literary and theological accounts of man's relation with his creator, with language and history. Doueihi contemplates the philosophical reception and uses of Paradise, marked by the rise of critical and historical methods in the Early Modern period.

Italian baroque sculpture often has been criticized for portraying a sham world, distracting the spectator from its spiritual poverty by dazzling technical displays. Bruce Boucher offers a fresh view of this rich and varied subject, published to coincide with the 400th anniversary of the births of 17th-century artists Bernini and Algardi. 200 illustrations. 35 in color.

Based on the firsthand accounts of German, French, British, and American front-line soldiers, No Man's Land examines how the first modern, industrialized war transformed the character of the men who participated in it. Ancient myths about war eroded in the trenches, where the relentless monotony and impotence of the soldier's life was interrupted only by unpredictable moments of annihilation. Professor Leed looks at how the traumatic experience of combat itself and the wholesale shattering of the conventions and ethical codes of normal social life turned ordinary civilians into 'liminal men', men living beyond the limits of the accepted and the expected. He uses the concept of liminality to illuminate the central features of the war experience: the separation from 'home'; the experience of pollution, death, comradeship, and 'the uncanny'; and the ambivalence of returning veterans about civilian society. In a final chapter Professor Leed assesses the long-term political impact of the front experience. He finds that the end of hostilities did not mean the end of the war experience as much as the beginning of a process by which that experience was framed, institutionalized, celebrated and relived in political action as well as in fiction.

This first English-language monograph on de Roberto's work offers a comprehensive examination of his novels and of his journalistic and theoretical writings on narrative art. The novels of Federico De Roberto: From Naturalism to Modernism places his masterpiece, I Vicere, within the framework of his endeavours to advance the modern novel and reconcile external observation and psychological introspection. It questions claims which define the author's literary production as fragmented and shows instead how his fiction reveals coherent poetics stemming from a growing awareness of the impact of subjectivity, which drives him to delve more deeply into his characters' psychology, exposing the breakdown of positivist thought which assumed the existence of a concrete, empirical reality that could be studied. In his reviews of contemporary writers and essays on narrative art, De Roberto reflects on how the individual author's ideology, temperament and natural tendencies impact on subject matter and its technical execution in a reciprocal determining relationship. A major line of investigation in this study is an examination of how De Roberto's discourse on the phenomenology of love functions as an exploration of the unfathomable existential dilemma and also how his misogynistic attitude towards women shaped the construction of the female characters in his novels.'

This edited collection investigates historical linguistic politeness and impoliteness. Although some research has been undertaken uniting politeness and historical pragmatics, it has been sporadic at best, and often limited to traditional theoretical approaches. This is a strange state of affairs, because politeness plays a central role in the social dynamics of language. This collection, containing contributions from renowned experts, aims to fill this hiatus, bringing together cutting-edge research. Not only does it illuminate the language usage of earlier periods, but by examining the past it places politeness today in context. Such a diachronic perspective also affords a further test-bed for current models of politeness. This volume provides insights into historical aspects of language, particularly items regularly deployed for politeness functions, and the social, particularly interpersonal, contexts with which it interacts. It also sheds light on how (social) meanings are dynamically constructed in situ, and probes various theoretical aspects of politeness. Its papers deploy a range of multilingual (e.g. English, Spanish, Italian and Chinese) diachronic data drawn from different genres such as letters, dramas, witch trials and manners books.

Originally published in 1921 this volume consists of the first of Croce ' s literary criticisms to be published in English and as well as a section on Shakespeare, it contains unique essays on Ariosto and Corneille which together inaugurated a new era in literary criticism. The essays are based on Croce ' s Theory of Aesthetic - a theory which to many is the only one that completely explains the problem of poetry and the fine arts - and as a result are profound and suggestive.

The work, considered Bacchelli's masterpiece, dramatizes the conflicts and struggles of several generations of a family of millers.

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