

1. Record Nr.	UNINA990008181530403321
Autore	Mariani, Mariano <1959- >
Titolo	La nuova legge quadro in materia di lavori pubblici : guida alla Merloni-ter / Mariano Mariani, Salvatore Mastromarino ; con tutte le principali disposizioni normative collegate
Pubbl/distr/stampa	Rimini : Maggioli, [1999]
ISBN	88-387-1501-7
Descrizione fisica	VI, 284 p. ; 30 cm
Collana	Ambiente, territorio, edilizia, urbanistica ; 242
Altri autori (Persone)	Mastromarino, Salvatore
Disciplina	344.450 6
Locazione	DDA
Collocazione	VI D 964
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNISA996386314403316
Autore	Plutarch
Titolo	Three [morall] treatises [[electronic resource]] : no lesse pleasau[nt] than necessary for all men to read[e,] wherof the one is called the learned prince, the other the fruytes of foes, the thyrde the porte of rest
Pubbl/distr/stampa	Imprynted at London, : By Wyllyam Seres, dwellynge at the west ende of Poules at the signe of the Hedghogge. Cum priuilegio ad imprimendum solum, [1561 (7 June)]
Descrizione fisica	[140] p
Altri autori (Persone)	BlundevilleThomas <fl. 1561.>
Soggetti	Ethics - Greece
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	<p>By Plutarch, whose name appears on A2r.</p> <p>A translation of selections from: Moralia.</p> <p>Translator's dedication signed: Thomas Blondeuille.</p> <p>Title page mutilated in only known copy.</p> <p>Publication date from colophon.</p> <p>Signatures: A-Câ´; A-Dâ´ Eâ¶ B-Kâ´.</p> <p>"The fruytes of foes" and "The porte of reste" have separate divisional titles and register. The latter title is printed on E4r.</p> <p>The first two works are in verse.</p> <p>Identified as STC 20064+ on UMI microfilm.</p> <p>Reproduction of the original in the Henry E. Huntington Library and Art Gallery.</p> <p>Letters appearing in brackets in title are supplied in MS.</p>
Sommario/riassunto	eebo-0113

3. Record Nr.	UNISA996379041403316
Autore	Nagib Lúcia
Titolo	Realist cinema as world cinema : non-cinema, intermedial passages, total cinema // Lúcia Nagib
Pubbl/distr/stampa	Amsterdam : , : Amsterdam University Press, , [2020] ©2020
ISBN	9789048539215 9789462987517
Edizione	[1st ed.]
Descrizione fisica	1 online resource (300 pages) : illustrations; digital, PDF file(s)
Collana	Film Culture in Transition
Disciplina	791.43612
Soggetti	PERFORMING ARTS / Film & Video / History & Criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Table of Contents -- List of Illustrations -- Acknowledgements -- Introduction -- Part I. Non-cinema -- 1. The Death of (a) Cinema -- 2. Jafar Panahi's Forbidden Tetralogy -- 3. Film as Death -- 4. The Blind Spot of History -- Part II. Intermedial Passages -- 5. The Geidmono Genre and Intermedial Acting in Ozu and Mizoguchi -- 6. Intermedial History-Telling -- 7. Passages to Reality -- Part III. Towards Total Cinema -- 8. The Reality of Art -- 9. Historicising the Story through Film and Music -- 10. Total Cinema as Mode of Production -- Bibliography -- Index
Sommario/riassunto	This book presents the bold and original proposal to replace the general appellation of 'world cinema' with the more substantive concept of 'realist cinema'. Veering away from the usual focus on modes of reception and spectatorship, it locates instead cinematic realism in the way films are made. The volume is structured across three innovative categories of realist modes of production: 'non-cinema', or a cinema that aspires to be life itself; 'intermedial passages', or films that incorporate other artforms as a channel to historical and political reality; and 'total cinema', or films moved by a totalising impulse, be it towards the total artwork, total history or universalising landscapes. Though mostly devoted to recent productions, each part starts with the analysis of foundational classics, which have paved the way for future

realist endeavours, proving that realism is timeless and inherent in cinema from its origin.
