

1. Record Nr.	UNISALENTO991000861239707536
Titolo	Appendici / a cura di Fabio O. Buratto, Gustavo De Santis e Anna Maria Ventrella
Pubbl/distr/stampa	Milano : Angeli, 1974
Descrizione fisica	923 p. : ill. ; 22 cm
Collana	I lavoratori nell'industria italiana ; 2 ISVET ; 29
Altri autori (Persone)	Buratto, Fabio Oberdan De Santis, Gustavo Ventrella, Anna Maria
Disciplina	306.3609
Soggetti	Lavoratori dell'industria - Italia
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA9910510402103321
Autore	Adrian Waasdorp Jan
Titolo	L'architecture de la Gaule romaine — Les fortifications militaires // Michel Reddé, Raymond Brulet, Rudolf Fellmann, Jan-Kees Haalebos †, Siegmur Von Schnurbein, Pierre Aupert
Pubbl/distr/stampa	Paris, : Éditions de la Maison des sciences de l'homme, 2020
ISBN	2-7351-2648-X
Descrizione fisica	1 online resource (471 p.)
Collana	Documents d'archéologie française
Altri autori (Persone)	AupertPierre BaatzDietwulf BosmanArjen BruletRaymond Cahen-DelhayAnne ChabriéChristophe CzyszWolfgang DaynèsMichel DebergeYann EbelingChristiane FasoldPeter FehrHans FellmannRudolf FingerlinGerhard FischerThomas FuchsMatthieu GalboisJean GarnierJean-François GechterMichael GelotAlain GissingerBastien GrönkeEveline GuichardVincent HaalebosJan-Kees HanelNorbert HanouneRoger HellenkemperHansgerd JacquesAlain KortümKlaus KühlbornJohann-Sebastian KuhnleGertrud LangouëtLoïc LatronFrédéric LemaireFrédéric

MassartClaire  
MontfortsM.J.G. Th  
OldensteinJürgen  
PanhuysenTitus A.S.M  
PetitMichel  
PietschMartin  
PolakMarianus  
PrilauxGilles  
ReddéMichel  
ReichmannChristoph  
Remi MertensJozef  
SchallmayerEgon  
SeillierClaude  
Siegfried HulstRuart  
SommerC. Sébastien  
SteidlBernd  
ThivetMatthieu  
ThoenHugo  
TronchePierre  
Ulrich NuberHans  
VenaultStéphane  
von SchnurbeinSiegmar  
WatonMarie-Dominique  
WitteyerMarion  
Haalebos †Jan-Kees  
Von SchnurbeinSiegmar

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**Soggetti**

Fortification - France - History  
Romans - France  
Excavations (Archaeology) - France  
France Antiquities, Roman  
Gaul History

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**Lingua di pubblicazione**

Francese

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**Formato**

Materiale a stampa

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**Livello bibliografico**

Monografia

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**Sommario/riassunto**

Soixante-dix ans après le tome 1 du Manuel d'archéologie galloromaine d'Albert Grenier, Michel Reddé, Raymond Brulet, Rudolf Fellmann, Jan Kees Haalebos et Siegmar von Schnurbein proposent une nouvelle synthèse sur l'architecture militaire romaine dans les provinces des Gaules et des Germanies. La première partie analyse les différents types de constructions et de techniques observées dans les

camps militaires, en replaçant l'évolution de cette architecture dans son contexte historique, de la conquête de la Gaule au milieu du Ve s. ap. J.-C. La seconde partie est un catalogue qui, sans prétendre à l'exhaustivité, présente les sites incontournables et d'autres moins connus, notamment en France. Chaque notice, bien documentée et toujours illustrée, est assortie d'une bibliographie. Cet ouvrage est le fruit d'une collaboration internationale à laquelle plus de cinquante auteurs ont été associés. Il s'adresse à des étudiants et à des chercheurs non spécialisés, qui y trouveront des informations commodes, à jour, rassemblées pour la première fois. This work is the outcome of international cooperation involving J over fifty authors. It is aimed at an audience of undergraduates and non-specialist researchers, who will find it useful for the conveniently packaged, up-to-date information gathered together for the first time. Seventy years after the publication of Volume 1 of Albert Grenier's *Manuel d'archéologie gallo-romaine*, Michel Reddc, Raymond Brulet, Rudolf Fellmann, Jan Kces Haalebos and Siegmur von Schnurbein have prepared a new overview of Roman military architecture in the provinces of Gaul and Germania. The first part analyzes the different types of construction techniques observed in military camps, placing the development of this architecture within its historical context, from the conquest of Gaul to the middle of the fifth century AD. The second part is a catalogue which, while making no claim to be exhaustive, presents all the key sites alongside other...

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3. Record Nr.	UNINA9910780078503321
Autore	Douglas Allen <1949->
Titolo	War, memory, and the politics of humor [[electronic resource] ] : the Canard enchaîné and World War I // Allen Douglas
Pubbl/distr/stampa	Berkeley, : University of California Press, c2002
ISBN	9786612356629 1-282-35662-3 0-520-92694-3 1-59734-988-7
Descrizione fisica	1 online resource (347 p.)
Disciplina	940.3/02/07
Soggetti	World War, 1914-1918 French wit and humor - History and criticism Satire, French - History and criticism World War, 1914-1918 - Press coverage - France
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Illustrations -- Preface and Acknowledgments -- Introduction -- 1. Satire and Censorship -- 2. Verbal and Visual, Humor and Politics -- 3. Unstuffing Skulls -- 4. The Tears of L'Intran -- 5. Soldiers versus Profiteers -- 6. In Vino Veritas -- 7. Peace or Postwar -- 8. Web of Memory -- 9. Between Cannibalism and Resurrection -- 10. Anti-Imperialism and Its Stereotypes -- 11. Politics as Usual -- 12. Canard Economics, or the Costs of the War -- 13. The Wealth of Nations -- 14. Conclusion -- Notes -- Index
Sommario/riassunto	War, Memory, and the Politics of Humor features carnage and cannibalism, gender and cross-dressing, drunks and heroes, militarism and memory, all set against the background of World War I France. Allen Douglas shows how a new satiric weekly, the Canard Enchaîné, exploited these topics and others to become one of France's most influential voices of reaction to the Great War. The Canard, still published today, is France's leading satiric newspaper and the most successful periodical of the twentieth century, and Douglas colorfully illuminates the mechanisms of its unique style. Following the Canard

from its birth in 1915 to the eve of the Great Depression, the narrative reveals a heady mix of word play, word games, and cartoons. Over the years the journal--generally leftist, specifically antimilitarist and anti-imperialist--aimed its shots in all directions, using some stereotypes the twenty-first century might find unacceptable. But Douglas calls its humor an affirmation of life, and as such the most effective antidote to war.

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