

1. Record Nr.	UNISOBE600200001580
Autore	Badaloni, Nicola
Titolo	62: Labriola, Croce, Gentile / Nicola Badaloni ; Carlo Muscetta
Pubbl/distr/stampa	Bari : Editori Laterza, 1990
Edizione	[2 ed.]
Descrizione fisica	145 p. ; 23 cm
Altri autori (Persone)	Muscetta, Carlo
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
2. Record Nr.	UNISA996214873403316
Autore	Augustine, of Hippo, Saint, <354-430, >
Titolo	Confessions . Volume I : Books 1-8 / / Augustinus ; Carolyn J.-B. Hammond, editor
Pubbl/distr/stampa	Cambridge, MA : , : Harvard University Press, , 2014
ISBN	0-674-99685-2
Descrizione fisica	1 online resource (480 pages)
Collana	Loeb classical library ; ; LCL026
Disciplina	265.62
Soggetti	Confessors
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	Aurelius Augustine (354-430 CE), one of the most important figures in the development of western Christianity and philosophy, was the son of a pagan, Patricius of Tagaste, and his Christian wife, Monnica. While studying to become a rhetorician, he plunged into a turmoil of philosophical and psychological doubts, leading him to Manichaeism. In 383 he moved to Rome and then Milan to teach rhetoric. Despite

exploring classical philosophical systems, especially skepticism and neoplatonism, his studies of Paul's letters with his friend Alypius, and the preaching of Bishop Ambrose, led in 386 to his momentous conversion from mixed beliefs to Christianity. He soon returned to Tagaste and founded a religious community, and in 395 or 396 became Bishop of Hippo. 'Confessions', composed ca. 397, is a spiritual autobiography of Augustine's early life, family, personal and intellectual associations, and explorations of alternative religious and theological viewpoints as he moved toward his conversion. Cast as a prayer addressed to God, though always conscious of its readers, 'Confessions' offers a gripping personal story and a philosophical exploration destined to have broad and lasting impact, all delivered with Augustine's characteristic brilliance as a stylist.

3. Record Nr.

Autore

UNINA9910778869503321

Titolo

Watt James

Contesting the gothic : fiction, genre, and cultural conflict, 1764-1832
// James Watt [[electronic resource]]

Pubbl/distr/stampa

Cambridge : , : Cambridge University Press, , 1999

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Descrizione fisica

1 online resource (x, 205 pages) : digital, PDF file(s)

Collana

Cambridge studies in Romanticism ; ; 33

Disciplina

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Soggetti

English fiction - 18th century - History and criticism
Horror tales, English - History and criticism
English fiction - 19th century - History and criticism
Gothic fiction (Literary genre), English - History and criticism
Politics and culture - Great Britain
Literary form - History - 18th century
Literary form - History - 19th century
Romanticism - Great Britain
Gothic revival (Literature) - Great Britain

Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. 186-200) and index.
Nota di contenuto	Origins : Horace Walpole and The castle of Otranto -- Loyalist gothic romance -- Gothic 'subversion': German literature, the Minerva Press, Matthew Lewis -- The first poetess of romantic fiction: Ann Radcliffe -- The field of romance: Walter Scott, the Waverley novels, the Gothic.
Sommario/riassunto	James Watt's historically grounded account of Gothic fiction, first published in 1999, takes issue with received accounts of the genre as a stable and continuous tradition. Charting its vicissitudes from Walpole to Scott, Watt shows the Gothic to have been a heterogeneous body of fiction, characterized at times by antagonistic relations between various writers or works. Central to his argument about these works' writing and reception is a nuanced understanding of their political import: Walpole's attempt to forge an aristocratic identity, the loyalist affiliations of many neglected works of the 1790s, a reconsideration of the subversive reputation of <i>The Monk</i> , and the ways in which Radcliffean romance proved congenial to conservative critics. Watt concludes by looking ahead to the fluctuating critical status of Scott and the Gothic, and examines the process by which the Gothic came to be defined as a monolithic tradition, in a way that continues to exert a powerful hold.