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| 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 |
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| 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.	UNINA9910778869503321
Autore	Watt James
Titolo	Contesting the gothic : fiction, genre, and cultural conflict, 1764-1832 // James Watt [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 1999
ISBN	1-107-11611-2 0-511-00518-0 1-280-15357-1 0-511-11723-X 0-511-15011-3 0-511-31001-3 0-511-48467-4 0-511-05146-8
Descrizione fisica	1 online resource (x, 205 pages) : digital, PDF file(s)
Collana	Cambridge studies in Romanticism ; ; 33
Disciplina	823.087290909033
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 The Monk, 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.