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all time, in the larger context of biblical exegesis. Gruber identifies Rashi's sources, pinpoints the exegetical questions to which Rashi responds, defines the nuances of Rashi's terminology, and guides

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beam known as the "orders of architecture," tracing the powerful and persistent analogy between columns and/or buildings and the human body. The body-column metaphor is as old as architectural thought,

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informing the works of Vitruvius, Alberti, and many later writers; but The Dancing Column is the first comprehensive treatment to do this huge subject full justice. It provides a new critical examination of the way the

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classical orders, which have dominated Western architecture for nearly three millennia, were first formulated. Rykwert opens with a review of their consequence for the leading architects of the twentieth

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examples, many drawn from the hundreds of books Browne and King have edited.

The relation between self-identity, group-identity and institutions and their representations in the media are the two poles of this work. Both Italian

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and Sardinian and European identities are undergoing a process of representation and historicisation encompassing both an imagined and represented past and future. Scholars such as Giddens (1991) calls for modernity as a conveyor of a social

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order based on two forms of dynamism: one is directed to undercutting traditional habits and customs, whilst the other evaluates their global impact. My aim is thus two-fold: a discourse analysis of the representations being generated by

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of Italian life over the centuries is filled with provocative anecdotes as well as personal observations, and is peopled by the great figures of the Italian past—from Cicero and Virgil to the controversial politicians of the twentieth century. His wise

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account of the Risorgimento debunks the nationalistic myths that surround it, though he paints a sympathetic portrait of Giuseppe Verdi, a beloved hero of the era. Gilmour shows that the glory of Italy has always lain in its regions, with their distinctive art,

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civic cultures, identities, and cuisines. Italy's inhabitants identified themselves not as Italians but as Tuscans and Venetians, Sicilians and Lombards, Neapolitans and Genoese. Italy's strength and culture still come from its regions

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rather than from its
misconceived, mishandled notion
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In The Transparent Society Vattimo develops his own distinctive views on postmodernism and its philosophical and cultural relevance. Vattimo argues that the post-modern condition is linked to the development of the mass media and the diffusion of systems of

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communication. However, he disputes the belief that this development will produce a more enlightened, self-conscious and 'transparent' society, maintaining instead that it leads to a diversity of viewpoints which render societies more complex, even chaotic.

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Vattimo suggests that aesthetics provides vital insight into the post-modern condition, and argues that the function of art is not to reinforce eternal truths concerning the human condition, but to provide an experience of dislocation and of 'shock'. The

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multiplication of perspectives on the world disorients us and removes the certainties we gain from our local culture. Instead, Vattimo argues, we learn the art of living in a world characterized by ambiguity and flux.
Robert McKee's screenwriting

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workshops have earned him an international reputation for inspiring novices, refining works in progress and putting major screenwriting careers back on track. Quincy Jones, Diane Keaton, Gloria Steinem, Julia Roberts, John Cleese and David Bowie are just

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a few of his celebrity alumni. Writers, producers, development executives and agents all flock to his lecture series, praising it as a mesmerizing and intense learning experience. In Story, McKee expands on the concepts he teaches in his \$450 seminars

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based on research on Italian and Italian dialects, and on further studies on several typologically different languages. The central idea is that Information Structure is not an exclusive matter of syntax but an interface issue which involves the interplay of at least the

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phonological, morpho-syntactic and semantic-pragmatic levels of analysis. In addition, the volume is based on the study of actual language use and it adopts a cross-linguistic point of view.

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this vibrant and accessible book include true classics such as Risotto alla Milanese and Tiramisù, while others reflect the most creative Italian food today, with such intriguingly named dishes as Burrata Flower Power and Double Choco Love. The one thing that

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unites them all is that everything enjoys a fresh and modern twist - making this the perfect collection of recipes for a new generation of food lovers and Italophiles.

Regional Media and Identity in Sardinia

Mostly 'Mischief':

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For more than thirty years

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Julia Cameron and Bill Addison. It also includes a new preface in which Goldberg reflects on the enduring quality of the teachings here. She writes, "What have I

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learned about writing over these thirty years? I've written fourteen books, and it's the practice here in Bones that is the foundation, sustaining and building my writing voice,

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***that keeps me honest,
teaches me how to endure
the hard times and how to
drop below discursive
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real meat of our minds and
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dice il pneumatico o lo
pneumatico? Accenti,
apostrofi, interpunzione,
plurale dei nomi,
aggettivi, pronomi, verbi
regolari e irregolari,***

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