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magico mondo. Personaggi, luoghi, oggetti, creature magiche, incantesimi

**Magic and the Supernatural in Fourth Century Syria** presents an in-depth investigation of a variety of 'magical' practices with a focused study in the late antique Syria and Palestine. Offering new research using both archaeological and literary sources, and blending Classical, Jewish, and Christian traditions from both regions, Silke Trzcionka examines a myriad of magical activities such as: curses, spells and amulets accusations related to chariot races, love and livelihood methods involved in protection, healing, possession and exorcism. The information is provided with clarity and theoretical sophistication which enables students to develop an understanding of these beliefs and their place within the social context of the time. Altogether, a useful, enlightening and enjoyable book which students studying religion and/or social history will find invaluable.

**EDIZIONE A COLORI** (disponibile anche in bianco e nero, ISBN 9798744762322) - **VOLUME 2** - Nel Volume 1 avete avuto modo di affacciarvi sugli Enigmi e Misteri legati alla Porta Magica di Roma. Siete entrati di soppiatto nel Laboratorio del Marchese Massimiliano Palombara e avete fatto parte, per qualche momento, del Cenacolo Alchemico creato a Roma dall'ex Regina Cristina di Svezia. In questo Volume 2 esplorerete altre due Porte Magiche, una a Rivodutri (Rieti) ed una nel magico Salento, a Corigliano d'Otranto. Ma in questo secondo viaggio incontrerete anche altre strane iscrizioni, misteriosi personaggi e - quasi *dulcis in fundo* - anche una blasfema ipotesi sul Manoscritto Voynich, definito "il libro pi ù misterioso del mondo".

To what extent did mythological figures such as Circe and Medea influence the representation of the powerful 'oriental' enchantress in modern Western art? What role did the ancient gods and heroes play in the construction of the imaginary worlds of the modern fantasy genre? What is the role of undead creatures like zombies and vampires in mythological films? Looking across the millennia, from the distrust of ancient magic and oriental cults, which threatened the new-born Christian religion, to the

revival and adaptation of ancient myths and religion in the arts centuries later, this book offers an original analysis of the reception of ancient magic and the supernatural, across a wide variety of different media – from comics to film, from painting to opera. Working in a variety of fields across the globe, the authors of these essays deconstruct certain scholarly traditions by proposing original interdisciplinary approaches and collaborations, showing to what extent the visual and performing arts of different periods interlink and shape cultural and social identities.

Through the concept of contraction, Giordano Bruno (1548-1600) endeavoured to explain the relationship of God to his Creation in a way that conformed with his pantheistic view of nature as well as his heterodox view of man's relationship to God. The concept of contraction is twofold. In the ontological sense it denotes the way in which the One, or God, descends to multiplicity. In the noetic sense it accounts for the ways in which the individual human soul ascends towards God through a reversed process of contemplation. Bruno denied the efficacy of the several psychical, psychological and medical states traditionally thought to aid contemplation and noetic ascent towards God. In his view the only means was philosophical contemplation, the use of memory being one important form. Philosophical contemplation elevated the mind from the fragmented multiplicity of sense impressions to an understanding of the principles governing the sensible world. This publication is the first book-length study dedicated to concept of contraction in Bruno's philosophy. Moreover, it explores his sources for this concept. Traditionally Ficino's translation of Plotinus, dating from the second half of the fifteenth century, has been seen as a key source to the Neoplatonism informing Bruno's philosophy. In *The Concept of Contraction in Giordano Bruno's Philosophy* another Neoplatonic source is considered, namely the pseudo-Aristotelian *Liber de Causis* (Book of causes), which has not yet been examined in the context of Renaissance Neoplatonism. This work, probably written in Arabic in the ninth century, was translated into Latin in the twelfth century and

remained well known to many late Medieval and Renaissance philosophers. Catana argues that this work may have prepared for Ficino's translation of Plotinus, and that in some instances it provided a common source to Renaissance philosophers, Bruno and Nicholas of Cusa (1401-1464) being conspicuous examples discussed in this book.

L' uomo si è adoperato e si adopera per proteggere se stesso, la sua famiglia e le sue proprietà con ogni strumento, compresa la scrittura di testi di incantesimo su coppe fittili. Dal tentativo di evitare un' ingiustizia, un male o una malattia latente, e per vivere il più a lungo possibile con sicurezza e tranquillità, nasce l' idea di scrivere formule protettive. Questa ricerca esamina lo stile dei testi di incantesimo in lingua aramaica giudaica babilonese scritti su coppe fittili conservate al Museo Nazionale Iracheno di Baghdad, mettendo in luce la cultura e le caratteristiche linguistiche della società mesopotamica nei primi secoli dopo Cristo. This volume in the ongoing Late Antique Archaeology series draws on material and textual evidence to explore the diverse religious world of Late Antiquity. Subjects include Jews and Samaritans, orthodoxy and heresy, pilgrimage, stylites, magic, the sacred and the secular. Il volume, firmato da due autrici, prende in considerazione sei " narrazioni " di scrittrici contemporanee, attraverso le quali viene analizzato l' uso inedito delle nozioni gemelle di fantastico e fantascienza. Riveste centralità il modo in cui è articolata la rappresentazione del corpo, che assume sempre caratteristiche " magiche ", in grado di compiere imprese normalmente impossibili e assumere forme non codificate e intensamente simboliche. Angela Carter, Jeanette Winterson, Bernardine Evaristo, James Tiptree Jr., Octavia Butler e Nora K. Jemisin sono affiancate nel loro essere profili rappresentativi di una scrittura femminile originale e, al contempo, voci autentiche che declinano tematiche condivise. Muovendosi fra tre elementi (aria, acqua, terra), le autrici in questione costruiscono nei testi scelti una nuova cosmogonia dell' umano, immaginando quello che (ancora) non riesce a essere vero. A più di due anni dagli eventi di Antico

Sangue, l'ambizioso Vanhaar, è costretto a fare ritorno a casa, alla misteriosa isola di Eljavaar insieme al Pretoriano Dansem, per volere del padre morente. Scoprirà così lo spaventoso segreto della temuta magia eljadeen... ma anche ciò che il genitore gli ha sempre nascosto. Intanto, nella capitale Ernameer, piani di invasione e un potere arcano fuori controllo stanno per provocare una catastrofe che minaccia di cambiare per sempre il volto di tutta Dhakajaar. E far scorrere nuovo sangue. Matteo Casali e Federica Croci ci portano alla scoperta di nuovi, splendidi scenari e terribili verità in questa innovativa saga fantasy che sta per raggiungere il suo punto di non ritorno.

This book is an interdisciplinary collection of essays examining Goethe's Faust and its derivatives in European, North American, and South American cultural contexts. Topics include the authority of the word in Faust and Dr. Faustus, cultural memory of Herder, the Eternal-Feminine, Coleridge's responses to Faust, Argentinean adaptations, performances by Peter Stein and the Goetheanum, Canadian reception of Faust, Werner Fritsch's multimedia project Faust Sonnengesang, and the relevance of Faust for models of artificial intelligence.

Astronomy is one of the most prominent and perplexing features of Dante's Divine Comedy. In the final rhyme of the poem's three parts, and in scores of descriptions and analogies, the stars are an intermediate goal and a constant point of reference for the spiritual journey the poem narrates. This book makes a sustained analysis of Dante's use of astronomy, not only in terms of the precepts of medieval science but also in relation to specific moral, philosophical, and poetic problems laid out in each chapter. For Dante, Alison Cornish says, the stars offer optical representations of invisible realities, from divine providence to the workings of the human soul. Dante's often puzzling celestial figures call attention to the physical world as a scene of reading in which visible phenomena are subject to more than one explanation, Cornish contends. The poetry of Dante's astronomy, as well as its difficulty, rests on this imperative of interpretation. Reading the stars, like reading literature, is an ethical

undertaking fraught with risk, not just an exercise in technical understanding. Cornish's book is the first guide to the astronomy of Dante's masterpiece to encompass both ways of reading his work. English summary: The notion 'spirit' is dazzling: it has manifold meanings and plays a crucial role in Early Modern medicine, psychology, religion, natural philosophy and cosmology. This book contains twenty papers, written by international experts; it explores how those disciplines conceived of the spirits and shows that knowledge of the spirits is an essential prerequisite for the understanding of Renaissance literature and music. The volume focuses on the way in which the spirits act upon the soul's perception, imagination and cognition, and on the cultural practices which aim to use, to purge, or to ban the spirits. German description: Der Begriff des Spiritus ist schillernd: mit seinen vielfältigen Bedeutungen bildet er einen zentralen Bezugspunkt für die frühneuzeitliche Medizin, Psychologie, Religion, Naturerkenntnis und Kosmologie. Das Buch enthält zwanzig Beiträge von internationalen Experten, es untersucht die Konzeptionen der Spiritus in diesen Disziplinen und zeigt, dass deren Kenntnis eine wichtige Voraussetzung für das Verständnis vormoderner Literatur und Musik darstellt. Der Band fokussiert die Rolle der Spiritus für Wahrnehmung, Vorstellung und Erkenntnis und die kulturellen Praktiken, mit denen die Geister genutzt oder gebannt werden können. We take for granted that only certain kind of things exist – electrons but not angels, passports but not nymphs. This is what we understand as 'reality'. But in fact, 'reality' varies with each era of the world, in turn shaping the field of what is possible to do, think and imagine. Our contemporary age has embraced a troubling and painful form of reality: Technic. Under Technic, the foundations of reality begin to crumble, shrinking the field of the possible and freezing our lives in an anguished state of paralysis. Technic and Magic shows that the way out of the present deadlock lies much deeper than debates on politics or economics. By drawing from an array of Northern and Southern sources – spanning from Heidegger, Junger and Stirner's philosophies, through

Pessoa's poetry, to Advaita Vedanta, Bhartrhari, Ibn Arabi, Suhrawardi and Mulla Sadra's theosophies – Magic is presented as an alternative system of reality to Technic. While Technic attempts to capture the world through an 'absolute language', Magic centres its reconstruction of the world around the notion of the 'ineffable' that lies at the heart of existence. Technic and Magic is an original philosophical work, and a timely cultural intervention. It disturbs our understanding of the structure of reality, while restoring it in a new form. This is possibly the most radical act: if we wish to change our world, first we have to change the idea of 'reality' that defines it. A comprehensive handbook of more than 1,000 magical words, phrases, symbols, and secret alphabets

- Explains the origins, derivatives, and practical usage of each word, phrase, and spell as well as how they can be combined for custom spells
- Based on the magical traditions of Europe, Greece, and Egypt and recently discovered one-of-a-kind grimoires from Scandinavia, France, and Germany
- Includes an in-depth exploration of secret magical alphabets, including those based on Hebrew letters, Kabbalistic symbols, astrological signs, and runes

From Abracadabra to the now famous spells of the Harry Potter series, magic words are no longer confined to the practices of pagans, alchemists, witches, and occultists. They have become part of the popular imagination of the Western world. Passed down from ancient Babylon, Egypt, and Greece, these words and the rituals surrounding them have survived through the millennia because they work. And as scholar Claude Lecouteux reveals, often the more impenetrable they seem, the more effective they are. Analyzing more than 7,000 spells from the magical traditions of Europe as well as the magical papyri of the Greeks and recently discovered one-of-a-kind grimoires from Scandinavia, France, and Germany, Lecouteux has compiled a comprehensive dictionary of ancient magic words, phrases, and spells along with an in-depth exploration--the first in English--of secret magical alphabets, including those based on Hebrew letters, Kabbalistic symbols, astrological signs, and runes. Drawing upon thousands of medieval

accounts and famous manuscripts such as the *Heptameron* of Peter Abano, the author examines the origins of each word or spell, offering detailed instructions on their successful use, whether for protection, love, wealth, or healing. He charts their evolution and derivations through the centuries, showing, for example, how spells that were once intended to put out fires evolved to protect people from witchcraft. He reveals the inherent versatility of magic words and how each sorcerer or witch had a set of stock phrases they would combine to build a custom spell for the magical need at hand. Presenting a wealth of material on magical words, signs, and charms, both common and obscure, Lecouteux also explores the magical words and spells of ancient Scandinavia, the Hispano-Arabic magic of Spain before the Reconquista, the traditions passed down from ancient Egypt, and those that have stayed in use until the present day.

This study is concerned with Giordano Bruno's *ars memoriae* and the relation between his works on mnemonics and philosophy in the first phase of his reflection (1582 – 1585). The hermeneutic hypothesis that will be explored is that it is Giordano Bruno's *De umbris idearum* that first reveals his new elaboration of the notion of order, which will then be further unfolded in the philosophical works published in London, especially in the notions of nature, language, and praxis developed therein. The research statement is explored into more detail on a methodological level, through a discussion of Hans Blumenberg's interpretation of Giordano Bruno, and on an analytical level, through a metaphorological interpretation of the inward writing and the shadow metaphors in the *De umbris idearum*.

*The Sciences of Homosexuality in Early Modern Europe* investigates early modern scientific accounts of same-sex desires and the shapes they assumed in everyday life. It explores the significance of those representations and interpretations from around 1450 to 1750, long before the term homosexuality was coined and accrued its current range of cultural meanings. This collection establishes that efforts to produce scientific explanations for same-sex desires and sexual behaviours are not a modern invention, but have long been



characteristic of European thought. The sciences of antiquity had posited various types of same-sexual affinities rooted in singular natures. These concepts were renewed, elaborated, and reassessed from the late medieval scientific revival to the early Enlightenment. The deviance of such persons seemed outwardly inscribed upon their bodies, documented in treatises and case studies. It was attributed to diverse inborn causes such as distinctive anatomies or physiologies, and embryological, astrological, or temperamental factors. This original book freshly illuminates many of the questions that are current today about the nature of homosexual activity and reveals how the early modern period and its scientific interpretations of same-sex relationships are fundamental to understanding the conceptual development of contemporary sexuality. This book is a volume in the Penn Press Anniversary Collection. To mark its 125th anniversary in 2015, the University of Pennsylvania Press rereleased more than 1,100 titles from Penn Press's distinguished backlist from 1899-1999 that had fallen out of print. Spanning an entire century, the Anniversary Collection offers peer-reviewed scholarship in a wide range of subject areas.

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