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Concilio Vaticano II

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Le tecnologie riproduttive rappresentano un'arena di conflitto che attraversa appartenenze politiche e religiose, campi del sapere e movimenti sociali (pensiamo alle fratture nel femminismo e nella galassia Lgbtia Queer). Questo lavoro è frutto di un approccio multidisciplinare: offre contributi di tipo medico, giuridico, sociologico e scritti politici. Ospita idee diverse e anche confliggenti su alcuni nodi riguardanti eterologa e surroga di gravidanza – aprendo interrogativi anche sulle tecniche di fecondazione in vitro, di cui non si possono più tacere i rischi per la salute di bambini e bambine. Un'altra peculiarità di questa raccolta è la presenza di contributi sia accademici sia provenienti dal mondo dell'attivismo – ove persiste la difficoltà di trovare una posizione "mediana" tra il divieto assoluto ben motivato dal fronte abolizionista e un neoliberismo

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riproduttivo, acritico nei confronti delle tecnologie e dei suoi costi umani. Forse proprio questi ultimi – finora rimossi dal dibattito – possono rappresentare un terreno di ricomposizione politica.

In *The Militant Middle Ages* Tommaso di Carpegna Falconieri delves into common perceptions of the Middle Ages and how these views shape current political contexts, offering a new lens for scrutinizing contemporary society through its instrumentalization of the medieval past.

Situated at the intersection of animal studies and literary theory, this book explores the remarkable and subtly pervasive web of animal imagery, metaphors, and concepts in the work of the Jewish-Italian writer, chemist, and Holocaust survivor Primo Levi (1919-1987). Relatively unexamined by scholars, the complex and extensive animal imagery Levi employed in his literary works offers new insights into the aesthetical and ethical function of testimony, as well as an original perspective on contemporary debates surrounding human-animal relationships and posthumanism. The three main sections that compose the book mirror Levi's approach to non-human animals and animality: from an unquestionable bio-ethical origin ("Suffering"); through an investigation of the relationships between writing, technology, and animality ("Techne"); to a creative intellectual project in which literary animals both counterbalance the inevitable suffering of all creatures, and suggest a transformative image of interspecific community ("Creation").

Antonio Giangrande, orgoglioso di essere diverso. Si nasce senza volerlo. Si muore senza volerlo. Si vive una vita di prese per il culo. Noi siamo quello che altri hanno voluto che diventassimo. Facciamo in modo che diventiamo quello che noi avremmo (rafforzativo di saremmo) voluto diventare. Rappresentare con verità storica, anche scomoda ai potenti di turno, la realtà contemporanea, rapportandola al passato e proiettandola al futuro. Per non reiterare vecchi errori. Perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italici. Perché non abbiamo orgoglio e dignità per migliorarci e perché non sappiamo apprezzare, tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma, siamo bravi a farci del male e qualcuno deve pur essere diverso!

This lecture is a brilliant encapsulation of Arendt's widely influential arguments on revolution, and why the American Revolution—unlike all those preceding it—was uniquely able to install political freedom. "The Freedom to be Free" was first published in *Thinking Without a Banister*, a varied collection of Arendt's essays, lectures, reviews, interviews, speeches, and editorials—which, taken together, manifest the relentless activity of her mind and character and contain within them the articulations of wide and sophisticated range of her political thought. A Vintage Shorts Selection. An ebook short.

"An ode to the imagination."—NRC Handelsblad A joy to read, *La Superba*, winner of the most prestigious Dutch literary prize, is a Rabelaisian, stylistic tour-de-force. Migration, legal and illegal, is at the center of this novel about a writer who becomes trapped in his walk on the wild side in mysterious and exotic Genoa, the labyrinthine port city nicknamed "La

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Superba." Ilja Leonard Pfeijffer (b. 1968), poet, dramatist, novelist, renowned in the Netherlands as a master of language, is the only two-time winner of the Tzum Prize for "the most beautiful sentence written in Dutch" (including one in La Superba!).

London is the new edition of the London by Gian Butturini of 1969. In June 1969, Butturini travelled to London and was instantly captivated by the dynamics of the 'Swinging City': a decade defined by social revolution, freedom of expression and political controversy. Picking up a camera for the first time, he was drawn to the immediacy of the photographic medium that allowed him to create images through a direct encounter with the world, without the need for preliminary drawings or predetermined parameters -- a way of working that was radically different from his design work. The resulting black and white photographs testify to Butturini's fascination with the darker side of London -- the 'true, bare' version of the city belonging to the disenfranchised, destitute and marginalized rather than the City's bowler hats or the changing of the guards that belonged to the realm of tourism. Disillusionment prevails in the gritty images, which evoke not only the atmosphere in the capital in the late 1960s but also Butturini's own disenchantment with social injustice and discrimination. It all began in Victoria Station when he saw a young man staggering by with a syringe embedded in a vein. The Tube, pubs and streets were the stage of a frenzied humanity unseen by the tourists, who were wooed by Piccadilly and Carnaby Street, and by the Barnum Circus of showcases. Butturini recorded shots of everyday life full of pain and sarcasm, but also of joy and lyricism: two old people lying down and hugging each other on a lawn, the hippies, the fashionable young women, the poor homeless, coloured people often relegated to the humblest places, the pacifist demonstrations, the improvised orators at Speakers' Corner. There was nothing stereotyped, but plenty of irony, a focus on authenticity and a careful selection of images.

This work offers an introduction to the central debates in sexuality research. Among the issues examined are the social and cultural dimensions of sex, human sexuality and sex research.

Sixteen church historians here examine Martin Luther in an uncommon way -- not as Reformer or theologian but as pastor. Luther's work as parish pastor commanded much of his time and energy in Wittenberg. After first introducing the pastoral Luther, including his theology of the cross, these chapters discuss Luther's preaching and use of language (including humor), investigate his teaching ministry in depth, especially in light of the catechism, and explore his views on such things as the role of women, the Virgin Mary, and music. The book finally probes Luther's sentiments on monasticism and secular authority. Contributors: Charles P. Arand James M. Estes Eric W. Gritsch Robert Kolb Beth Kreitzer Robin A. Leaver Mickey L. Mattox Ronald Rittgers Robert Rosin, Reinhard Schwarz Jane E. Strohl Christoph Weimer Dorothea Wendebourg Timothy J. Wengert Vftor Westhelle H. S. Wilson

These two fragments of novels, Ingeborg Bachmann's only untranslated works of fiction, were intended to follow the widely

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acclaimed Malina in a cycle to be entitled *Todesarten*, or *Ways of Dying*. Although Bachmann died before completing them, *The Book of Franza* and *Requiem for Fanny Goldmann* stand on their own, continuing Bachmann's tradition of using language to confront the disease plaguing human relationships. Through the tales of two women in postwar Austria, Bachmann explores the ways of dying inflicted upon the living from outside and from within, through history, politics, religion, family, gender relations, and the self. Bachmann's allegiance to the twin muses of memory and history, as well as her perception of fascism as not being limited to the context of the war but also existing within the intimate relations of everyday life between husbands and wives, brothers and sisters, psychiatrists and patients' are supremely evident in *The Book of Franza*. Here, Bachmann follows a woman who escapes from a sanatorium and, after years of silence, sends her brother a cryptic telegram. Rightly suspecting that she has fled her sadistic husband -- a renowned Austrian psychiatrist whose intimate relations have merged with his studies of concentration camps -- her brother finds her in their childhood home. Together they travel to Egypt, where Franza slowly begins to regain her bearings. But Franza's desire to cleanse herself by journeying into the heart of the desert's void ends in tragedy, as she becomes the victim of a horrible act of violence. Unlike Franza, who attempts to flee her past but fails, the heroine of *Requiem for Fanny Goldmann* makes no attempt to escape her history. This novel tells of the demise of a Viennese actress who is manipulated by a younger, ambitious playwright to advance his career. Deception follows disloyalty; the final treachery comes when the playwright portrays her in a novel, which secures his fame and, in Fanny's eyes, robs her of her future. Caught in a perpetual stasis, Fanny suffers in total obscurity, as her present is stolen from her as well. Whether analyzing the place where the self begins and the power of history ends or the ways in which women are forced to be complicit in their mistreatment at the hands of men, Bachmann's critical approach to the human psyche is unparalleled. Mesmerizing and profound, *The Book of Franza* and *Requiem for Fanny Goldmann* constitute the final evidence that Ingeborg Bachmann is the most important female German-language writer of the postwar period.

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