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WINTER READS FOR 2020/2021

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Sophie Saint Rose nació en Oviedo en
1975. Se crió en una familia de clase
media que nada tiene que ver con las
letras, pero su pasión por la lectura y el
género romántico la llevó a escribir. En
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Romance

Sophie Saint Rose es una prolífica escritora que tiene entre sus éxitos novelas como "Elizabeth Bilford" o "No me amas como quiero" Publicó su primera novela en septiembre de 2014 y desde entonces ha publicado cuarenta y seis novelas en el programa Kindle de Amazon.

Sophie Saint Rose | Facebook

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«La vida debe ser felicidad. ¿Lo crees?...Es
verdad. Ya sé que no lo parece cuando

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miras a tu alrededor; pero es verdad. La
vida debe se...

PROMESAS DE MUJERES: Dios es
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idiotas que trabajaban para los Bianci y
creyeron que podrían engañarlos. Entre las
candidatas hay una que le llama la

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atención por su físico pero será su alma la que haga que el alce la voz para reclamarla. Sia no vive, sobrevive como puede. Con tres trabajos, huérfana y un hermano al que mantener lo último que necesita es meterse en medio de la mafia. Aunque no debería extrañarse, lo quiera o no, su pasado, su presente y su futuro, están enredados con ella. Su único objetivo es no morir para empezar a vivir, la cuestión es ¿lo conseguirá después de llamar la atención de quién no debe? Tercera entrega de la serie La Familia de Nueva York en la que vas a descubrir no sólo la historia de Adriano?

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The Object of the Atlantic is a wide-ranging study of the transition from a concern with sovereignty to a concern with things in Iberian Atlantic literature and art produced between 1868 and 1968. Rachel Price uncovers the surprising ways that concrete aesthetics from Cuba, Brazil, and Spain drew not only on global forms of constructivism but also on a history of empire, slavery, and media technologies

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from the Atlantic world. Analyzing Jose Marti's notebooks, Joaquim de Sousandrade's poetry, Ramiro de Maeztu's essays on things and on slavery, 1920s Cuban literature on economic restructuring, Ferreira Gullar's theory of the "non-object," and neoconcrete art, Price shows that the turn to objects—and from these to new media networks—was rooted in the very philosophies of history that helped form the Atlantic world itself.

In *Uneven Encounters*, Micol Seigel chronicles the exchange of popular culture between Brazil and the United States in the years between the World Wars, and demonstrates how that exchange affected ideas of race and nation in both countries. From Americans interpreting advertisements for Brazilian coffee or dancing the Brazilian maxixe, to Rio musicians embracing the "foreign"

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qualities of jazz, Seigel traces a lively, cultural back and forth. Along the way, she shows how race and nation for both elites and non-elites are constructed together, and driven by global cultural and intellectual currents as well as local, regional, and national ones. Seigel explores the circulation of images of Brazilian coffee and of maxixe in the United States during the period just after the imperial expansions of the early twentieth century. Exoticist interpretations structured North Americans' paradoxical sense of themselves as productive "consumer citizens." Some people, however, could not simply assume the privileges of citizenship. In their struggles against racism, Afro-descended citizens living in Rio de Janeiro, São Paulo, New York, and Chicago encountered images and notions of each other, and found them useful. Seigel introduces readers to

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cosmopolitan Afro-Brazilians and African Americans who rarely traveled far from home but who nonetheless absorbed ideas from abroad. She suggests that studies comparing U.S. and Brazilian racial identities as two distinct constructions are misconceived. Racial formation transcends national borders; attempts to understand it must do the same.

People from outside of Brasília often dismiss Brazil's capital as socially divided, boring, corrupt, and emotionally cold. Apparently its founders created not a vibrant capital, but a cultural wasteland. However, as Sophia Beal argues, Brasília's contemporary artists are out to prove the skeptics wrong. These twenty-

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Contemporary artists are changing how people think about the city and animating its public spaces. They are recasting Brasília as a vibrant city of the arts in which cultural production affirms a creative right to the city. Various genres—prose, poetry, film, cultural journalism, music, photography, graffiti, street theater, and street dance—play a part. Brasília's initial 1960s art was state-sanctioned, carried out mainly by privileged, white men. In contrast, the capital's contemporary art is marked by its diversity, challenging norms about who has a voice within the Brasília art scene. This art demystifies the capital's inequities and imagines alternative ways of inhabiting the city.

This Encyclopedia is the first to compile pseudonyms from all over the world, from all ages and occupations in a single work:

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some 500,000 pseudonyms of roughly 270,000 people are deciphered here. Besides pseudonyms in the narrower sense, initials, nick names, order names, birth and married names etc. are included. The volumes 1 to 9 list persons by their real names in alphabetical order. To make the unequivocal identification of a person easier, year and place of birth and death are provided where available, as are profession, nationality, the pseudonym under which the person was known, and finally, the sources used. The names of professions given in the source material have been translated into English especially for this encyclopaedia. In the second part, covering the volumes 10 to 16, the pseudonyms are listed alphabetically and the real names provided. Approx. 500,000 pseudonyms of about 270,000 persons First encyclopedia including pseudonyms from all over the

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world, all times and all occupations

Essential research tool for anyone wishing to identify persons and names for his research within one single work

This book, based on authoritative sources and reports, links environmental communication to different fields of competence: environment, sustainability, journalism, mass media, architecture, design, art, green and circular economy, public administration, big event management and legal language. The manual offers a new, scientifically based perspective, and adopts a theoretical-practical approach, providing readers with qualified best practices, case studies and 22 exclusive interviews with professionals. A fluent style of writing leads the readers through specific details, enriching their knowledge without being boring. As such it is an excellent

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preparatory and interdisciplinary academic tool intended for university students, scholars, professionals, and anyone who would like to know more on the matter.

Witchcraft and magic are topics of enduring interest for many reasons. The main one lies in their extraordinary interdisciplinarity: anthropologists, folklorists, historians, and more have contributed to build a body of work of extreme variety and consistence. Of course, this also means that the subjects themselves are not easy to assess. In a very general way, we can define witchcraft as a supernatural means to cause harm, death, or misfortune, while magic also belongs to the field of supernatural, or at least esoteric knowledge, but can be used to less dangerous effects (e.g., divination and astrology). In Western civilization, however, the witch hunt has set a very

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peculiar perspective in which diabolical witchcraft, the invention of the Sabbat, the persecution of many thousands of (mostly) female and (sometimes) male presumed witches gave way to a phenomenon that is fundamentally different from traditional witchcraft. This Special Issue of Religions dedicated to Witchcraft, Demonology, and Magic features nine articles that deal with four different regions of Europe (England, Germany, Hungary, and Italy) between Late Medieval and Modern times in different contexts and social milieus. Far from pretending to offer a complete picture, they focus on some topics that are central to the research in those fields and fit well in the current “cumulative concept of Western witchcraft” that rules out all mono-causality theories, investigating a plurality of causes.

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