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Series:Studia Post Biblica, Volume: 49. Author: Cesare Colafemmina. This volume of the Documentary History of the Jews in Italy illustrates the history of the Jews in Calabria from the end of the fourth century, where the first archaeological evidence of their presence appears, to 1541. Between the fourth and tenth centuries, there is a gap in the evidence while the first documentary records appear in the eleventh century, dating from Norman times.

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The history of the Jews in Calabria reaches back over two millennia. Calabria is at the very south of the Italian peninsula, to which it is connected by the Monte Pollino massif, while on the east, south and west it is surrounded by the Ionian and Tyrrhenian seas. Jews have had a presence in Calabria for at least 1600 years and possibly as much as 2300 years. Calabrian Jews have had notable influence on many areas of Jewish life and culture. The Jews of Calabria are virtually identical to the ne

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Under the Aragonese the Jewish community grew and flourished, reinforced by refugees from the Iberian Peninsula and Sicily. It was at that point that the Jewish population of Calabria reached its maximum expansion and there was a Jewish presence in most townships and many villages until their expulsion by Emperor Charles V in 1540.

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At their height, the Jews of Calabria, along with the Jews of Sicily were second only to the Jews of Spain in terms of classical Sephardic culture. During the First Crusade, southern Italy, including both Sicily and Calabria fell to the Normans. For a time, this resulted in uniting both Jewish populations, as well as other Jewish communities in southern Italy under the flag of the Kingdom of Sicily.

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This volume of the Documentary History of the Jews in Italy illustrates the history of the Jews in Calabria from the end of the fourth century, where the first archaeological evidence of their presence appears, to 1541.

This book offers a collection of essays on Byzantine Italy which provides a fresh synthesis of current research as well as new insights on various aspects of its local societies from the 6th to the 11th century.

This volume of the Documentary History of the Jews in Italy illustrates the history of the Jews in Calabria from the end of the fourth century, where the first archaeological evidence of their presence appears, to 1541.

Author of more than thirteen books and several volumes of poetry, screenwriter, and director, Edith Bruck is one of the leading literary voices in Italy, attracting increasing attention in the English-speaking world not least for her powerful Holocaust testimony, which is often compared with the work of her contemporaries Primo Levi and Giorgio Bassani. Born in Hungary in 1932, she was deported with her family to the concentration camps of Auschwitz, Dachau, Christianstadt, Landsberg, and Bergen-Belsen, where she lost both her parents and a brother. After the war, she traveled widely until 1954 when she settled in Rome. She has lived there ever since. This important new study is motivated by a desire to better understand and situate Bruck's art as well as to advance (and, when necessary, to revise) the critical discourse on her considerable and eclectic body of work. As such, it underscores and analyzes the intermedial nature of her contributions to contemporary Italian culture, which should no longer be understood merely in terms of her willingness to revisit the subject of the Holocaust on the printed page or the silver screen. It also includes previously unpublished interviews with the author. The book will be of broad interest to scholars and students of Jewish (especially Holocaust) studies, Italian literature, film studies, women's studies, and postcolonial culture."This is the first comprehensive scholarly analysis of the work produced by a main contemporary author of Italian Holocaust literature, focused on Bruck's overall artistic production (novels, poetry, film, and TV productions). It will offer scholars and students alike a new interpretive perspective and a valuable source of reference for their studies." Gabriella Romani, Seton Hall University.

Rechtgläubig/ungläubig, fremd/eigen, männlich/weiblich, arm/reich - diese und andere binäre Unterscheidungen waren von konstitutiver Bedeutung für die Strukturierung sozialer Welten in der Vormoderne. Doch was geschah, wenn sie nicht mehr verfangen und Praktiken und Akteure sich nicht mehr eindeutig auf einer ihrer beiden Seiten verorten ließen? Wie nahm man im Mittelalter etwa Konvertiten, Hermaphroditen, Migranten und freiwillig Arme wahr, und welche Konsequenzen hatte dies? Mit dem Begriff der Ambiguität spricht der Band Zustände und Situationen an, in denen Leitunterscheidungen der sozialen und kulturellen Ordnung verunklart wurden. Die Beiträge aus Geschichts-, Literatur- und Sprachwissenschaft, Archäologie und Kunstgeschichte fragen danach, wie historische Akteure auf die Irritation gängiger Unterscheidungsmodi reagierten, wie sie sich Ambiguität zunutze machten, welche Strategien der Disambiguierung sie entwickelten und worin die Bedingungen und Grenzen von Ambiguitätstoleranz in der Vormoderne lagen. Der Band trägt so nicht nur zum besseren Verständnis von Diversität und Pluralität von Gesellschaften und Kulturen der Vormoderne bei, sondern liefert auch ein konzeptionelles Angebot für weitere Forschungen.

This book explores the puzzling phenomenon of new veiling practices among lower middle class women in Cairo, Egypt. Although these women are part of a modernizing middle class, they also voluntarily adopt a traditional symbol of female subordination. How can this paradox be explained? An explanation emerges which reconceptualizes what appears to be reactionary behavior as a new style of political struggle--as accommodating protest. These women, most of them clerical workers in the large government bureaucracy, are ambivalent about working outside the home, considering it a change which brings new burdens as well as some important benefits. At the same time they realize that leaving home and family is creating an intolerable situation of the erosion of their social status and the loss of their traditional identity. The new veiling expresses women's protest against this. MacLeod argues that the symbolism of the new veiling emerges

from this tense subcultural dilemma, involving elements of both resistance and acquiescence.

Anche l'Italia di Mussolini, con l'ingresso in guerra, aprì dei campi di concentramento, e quasi tutti gli ebrei stranieri presenti nel paese vennero arrestati per esservi condotti. Non pochi di loro erano artisti - specialmente musicisti - che nell'Italia avevano visto generalmente l'ideale "patria dell'arte". Questo volume ripercorre le vicende di alcune tra le più significative figure di musicisti ebrei internati in Italia, uomini perseguitati per anni: prima nelle loro nazioni d'origine, poi anche nel Belpaese. Uomini nei quali la volontà di fare musica "nonostante tutto" non venne fiaccata dall'internamento fascista e neppure dalle non poche difficoltà del dopoguerra e del ritorno alla "vita normale". Molti di loro riuscirono a scrivere musica, a insegnarla, a reperire strumenti musicali e spartiti. Riuscirono a formare cori e orchestre di internati, per mantenere e ricreare, con la musica, un'identità culturale e umana che era stata violata dalle persecuzioni razziali.

This fourth volume covers the late Roman period to the rise of Islam.

Historian Eric R Dursteler reconsiders identity in the early modern world to illuminate Veneto-Ottoman cultural interaction and coexistence, challenging the model of hostile relations and suggesting instead a more complex understanding of the intersection of cultures. Although dissonance and strife were certainly part of this relationship, he argues, coexistence and cooperation were more common. Moving beyond the "clash of civilizations" model that surveys the relationship between Islam and Christianity from a geopolitical perch, Dursteler analyzes the lived reality by focusing on a localized microcosm: the Venetian merchant and diplomatic community in Muslim Constantinople. While factors such as religion, culture, and political status could be integral elements in constructions of self and community, Dursteler finds early modern identity to be more than the sum total of its constituent parts and reveals how the fluidity and malleability of identity in this time and place made coexistence among disparate cultures possible.

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