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This volume proposes a rich corpus of papers about the 'Other City', a subject only few times dealt with, but worthy of all our attention: it imposes itself on the scene of

international modern and contemporary historiography for its undeniable topicality. Throughout history, the city has always had to deal with social 'otherness', i.e. with class privileges and, consequently, with discrimination and marginalization of minorities, of the less well-off, of foreigners, in short, with the differences in status, culture, religion. So that the urban fabric has ended up structuring itself also in function of those inequalities, as well as of the strategic places for the exercise of power, of the political, military or social control, of the spaces for imprisonment, for the sanitary isolation or for the 'temporary' remedy to the catastrophes. From the first portraits of cities, made and diffused at the beginning of the fifteenth century for political exaltation purposes or for religious propaganda and for devotional purposes, which often, through increasingly refined graphic techniques, distort or even deny the true urban image, we reach, at the dawn of contemporary history, the new meaning given by scientific topography and new methods of representation; these latter aimed at revealing the structure and the urban landscape in their objectivity, often unexpected for who had known the city through the filter of 'regime' iconography. The representation of the urban image still shows the contradictions of a community that sometimes includes and even exalts the diversities, other times rejects them, showing the unease of a difficult integration. If, as we believe, the history of languages is the

history of the construction of an ideal artefact that permits a specific interpretation of the linguistic reality and helps to approve and assimilate a certain zone of diversity, enabling the accumulation of collective historical knowledge and making us identify it with a social community and a territory, then it must be agreed that languages are extremely complex entities. The new linguistic diversity that cultural globalisation and recent population movements have installed in most traditional linguistic territories has probably put the ideology of the national language into a state of crisis and, as a consequence, has made the ancient, intrinsic diversity of all languages visible, at least to the extent that this is still possible. Nowadays, then, the old linguistic diversity of dialects, of parlances, of local lexicons and the cultural forms that are reflected in these, of varieties and previously unsuccessful linguistic entities has been given a new opportunity in a world where the cohesion of societies and the welfare of citizens must be guaranteed using all available means. Looked at this way, the intricacy of languages may even open up an opportunity for local economic and social development. Both Leibniz and Humboldt are scholars in whose work we find a passionate interest in the history and development of languages combined with a strong theoretical commitment. Linking their names to linguistic comparativism draws attention to the contribution these scholars have made to the history of comparativism and also promotes discussion

of the relationship of theory and practice in linguistic research in more general terms. In September 1986, a conference on 'Leibniz, Humboldt and the Origins of Comparativism' was held in Rome. The papers included in this volume are revised versions of the papers presented at the conference. *Linguae &* is a peer-reviewed journal which provides a new outlet for interdisciplinary research on language and literature, giving voice to a cross-cultural and multi-genre koine. While the idea for the journal was developed in the ambit of the post-graduate programme in European Intercultural Studies at the University of Urbino, Italy, its scope goes far beyond that of exploring pre-established cultural paradigms. Indeed, its strongly experimental and dialogic approach to the ongoing debate should serve as encouragement for the submission of new work by young researchers.

Il libro parla degli antichi movimenti migratori dei popoli romanici dopo che hanno lasciato la loro casa indoeuropea originaria, la regione meridionale della steppa degli Urali, il Mar Nero. Hawkins' pioneering contribution to music history remains of significant interest today despite its unfavourable comparison to Burney's in his lifetime. ?????????? ?????? ????????

Lamperti, Francesco "Guida teorico-pratica-elementaire per lo studio del canto". ??????: Methods; For voice, piano; For voices with keyboard; Scores featuring the voice; Scores featuring the soprano voice; Scores featuring the piano; Italian language;

English language. The book is a translation of the original German script by Leonhart Wohlmuth, which was written in 1854. In 1854, the originator of Viennese Operetta, Franz von Suppé created the music for a new play by Leonhart Wohlmuth. It is part of a forgotten art form where the music underlines and accompanies the action on stage in a similar way to a soundtrack for a film. While the music works very well in the present day, the real challenge is to modernise the script to make it relevant and interesting for a modern audience. Originally written in early 19th century German, the script sounds outdated and received a less than positive reception at its original outing. Its dialogue is more in keeping with Opera and required significant work to make it palatable to a contemporary audience. The project on which this book is based maintained the music by Suppé as indicated in the manuscript score, while translating and adapting the German script by Wohlmuth into a version more interesting in the present day.

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