Pitagora Si Diverte 77 Giochi Matematici 1

“One of the best critiques of current mathematics education I have ever seen.”—Keith Devlin, math columnist on NPR’s Morning Edition A brilliant research mathematician who has devoted his career to teaching kids reveals math to be creative and beautiful and rejects standard anxiety-producing teaching methods. Witty and accessible, Paul Lockhart’s controversial approach will provoke spirited debate among educators and parents alike and it will alter the way we think about math forever. Paul Lockhart, has taught mathematics at Brown University and UC Santa Cruz. Since 2000, he has dedicated himself to K-12 level students at St. Ann’s School in Brooklyn, New York.

Nothing is more important. In today’s increasingly complex and technological world the most important thing you can do for your child is to nurture mathability. It is an attitude. Those who say that their child is poor at maths’ are doing themselves an injustice. They are undermining the child’s future. Mathability is a skill that teaches a child how to think. Mathability is a skill that develops the inherent intelligence potential. It enhances problem solving abilities and analytical focus. The methods and the techniques are just as suitable for adults as for children. Indeed, many of the methods have altered the mindset even of senior executives and housewives. To something that is often subjected to complexity, confusion, and prejudices, Shakuntala Devi brings clarity, simplicity, and practicality. She corrects many of the generally held misconceptions and effectively demonstrates how mathability is an acquired skill. Nurture Mathability. Nurture Success.

Much has been written about the heroic figures of Sophocles' powerful dramas. Now Charles Segal focuses our attention not on individual heroes and heroines, but on the world that inspired and motivated their actions--a universe of family, city, nature, and the supernatural. He shows how these ancient masterpieces offer insight into the abiding question of tragedy: how one can make sense of a world that involves so much apparently meaningless violence and suffering. In a series of engagingly written interconnected essays, Segal studies five of Sophocles' seven extant plays: Ajax, Oedipus Tyrannus, Philoctetes, Antigone, and the often neglected Trachinian Women. He examines the language and structure of the plays from several interpretive perspectives, drawing both on traditional philological analysis and on current literary and cultural theory. He pays particular attention to the mythic and ritual backgrounds of the plays, noting Sophocles' reinterpretation of the ancient myths. His delineation of the heroes and their tragedies encompasses their relations with city and family, conflicts between men and women, defiance of social institutions, and the interaction of society, nature, and the gods. Segal's analysis sheds new light on Sophocles' plays--among the most widely read works of classical literature--and on their implications for Greek views on the gods, moral life, and sexuality. Table of Contents: Preface Introduction Drama and Perspective in Ajax Myth, Poetry, and Heroic Values in the Trachinian Women Time, Oracles, and Marriage in the Trachinian Women Philoctetes and the Imperishable Piety Lament and Closure in Antigone Time and Knowledge in the Tragedy of Oedipus Freud, Language, and the Unconscious The Gods and the Chorus: Zeus in Oedipus Tyrannus Earth in Oedipus Tyrannus Abbreviations Notes Index Reviews of this book: "Sophocles' Tragic World is...a lucidly written work of great theoretical sophistication and learning, offering many new insights into the fundamental meaning of the plays." DD--Victor Bers, Bryn Mawr Classical Review "[Segal] refutes reductionist attempts to derive from a Sophoclean tragedy a unitary moral or message. The dramas, Segal argues, present insoluble dilemmas that require the audience to engage with the situations the characters face, the choices the characters make, and the consequences of those choices...This book will be of interest to anyone who wants a fuller appreciation of Sophocles' dramatic art." DD--Andrew Szegedy-Maszak, New England Classical Journal "Segal's strengths as a critic are sensitivity to detail, breadth of cultural reference, and open-mindedness; these qualities make his writing rich...This is a book which could enhance any reader's understanding of Sophocles." DD--Greece and Rome "A fine collection of nine essays...A richly rewarding collection amply illustrated with specific detailed reference to the texts that one always tries to inculcate in one's pupils: for them, this will be invaluable." DD--Jim Neville, JACT Review "Sophocles' Tragic World is an organized collection of nine essays (plus introduction) on five plays, Ajax, Trachiniae, Philoctetes, Antigone, and--especially--OT, to which four of the chapters are devoted. The introduction and three of the essays (one on Ant., two on OT) are new; the others are revisions of published articles, dating originally from 1976 to 1993. For several decades now, [Segal] has been so articulate about Greek tragedy, and so productive in his articulations, that one has acquired an unusually sharp sense...of the changing shape and direction that his readings have taken over the years." DD--M.S. Silk, Classical Review "Charles Segal has written a superb critical study of five of the seven extant plays by Sophocles...Segal's analytical interests go beyond the usual discussion of the nature of heroic greatness of tragic stature. He is principally concerned with the 'tragic world' which Sophocles depicts...Segal writes in a lucid, jargon-free prose that is also dramaturgy of the highest order...Segal's strength as a critic issues directly from a wide-ranging sensitivity to the epic tradition and a nuanced awareness of the dramatic use of temporal shifts and poetic displacements. Segal's terrific, lucid book should also be required reading for anyone interested in the tragic stature of women in Greek tragedy. His complex thinking on the subject gives justice to the basic intractability of Sophocles's views on the nature of feminine sensibility." DD--Randy Gener, New York Theatre Wire "This work includes five previously published essays and four new essays. Once more, Segal brings his considerable scholarship to bear on the plays of Sophocles, addressing five of the seven extant tragedies." DD--Choice

This puzzle book contains more than 100 puzzles that are guaranteed to get your brain spinning and your mind whirring. All are set in times past and Merlin the wizard, Avalon, King Arthur and other mythical people and places feature prominently.

In an age when computers process immense amounts of information by the manipulation of sequences of 1s and 0s, it remains a frustrating mystery how prehistoric Inka recordkeepers encoded a tremendous variety and quantity of data using only knotted and dyed strings. Yet the comparison between computers and khipu may hold an important clue to deciphering the Inka records. In this book, Gary Urton sets forth a pathbreaking theory that the manipulation of fibers in the construction of khipu created physical features that constitute binary-coded sequences which store units of information in a system of binary recordkeeping that was used throughout the Inka empire. Urton begins his theory with the making of khipu, showing how at each step of the process binary, either/or choices were made. He then investigates the symbolic components of the binary coding system, the amount of information that could have been encoded, procedures that may have been used for reading the khipu, the nature of the khipu signs, and, finally, the nature of the khipu recording system itself—emphasizing relations of markedness and semantic coupling. This research constitutes a major step forward in building a unified theory of the khipu system of information storage and communication based on the sum total of construction features making up these extraordinary objects.

This collection of eleven essays originally appeared in France thirty years ago and created a literary whirlwind on the Left Bank.

Cioran writes incisively about Western civilizations, the writer, the novel, mystics, apostles, and philosophers. The Temptation to Exist first introduced this brilliant European thinker twenty years ago to American readers, in a superb translation by Richard Howard. This literary mystique around Cioran continues to grow, and The Temptation to Exist has become an underground classic. In this work Cioran writes about Western civilizations, the writer, the novel, about mystics, apostles, philosophers. For those to whom the very word philosophy brings visions of arduous reading, be assured: Cioran is crystal-clear, his style quotable and aphoristic. "A sort of final philosopher of the Western world. His statements have the compression of poetry and the audacity of cosmic clowning"—The Washington Post

Describes the history of England, Wales, Scotland and Ireland, including the most important events in their history.

Previously published in English: New York: Seaver Books, 1983.

Above Misminay, the sky also is so divided by the alternation of the two axes of the Milky Way passing through the zenith. This mirror-image quadri-partition of terrestrial and celestial spheres is such that a point within one of the quarters of the earth is related to a point within the corresponding celestial quarter. The transition between the earth and the sky occurs at the horizon, where sacred mountains are related to topographic and celestial features. Based on fieldwork in Misminay, Peru, Gary Urton details a cosmology in which the Milky Way is central. This is the first study that provides a description and analysis of the astronomical and cosmological system in a contemporary community in the Americas. Separate chapters take up the sun, the moon, meteorological phenomena, the stars, and the planets. Star-to-star constellations, the "animal" dark-cloud constellations that cut through the Milky Way, and certain twilight- and midnight-zenith stars are analyzed in terms of their spatial and temporal integration within an indigenous cosmological framework. Urton breaks new ground by demonstrating the indigenous merging of such forms of "precise knowledge" as astronomy, meteorology, agriculture, and the correlation of astronomical and biological cycles within a single calendar system. More than sixty diagrams clarify this Quechua system of astronomy and relate it to more familiar principles of Western astronomy and cosmology.

Media philosopher Vilém Flusser proposed a revolutionary new way of thinking about photography. An analysis of the medium in terms of aesthetics, science and politics provided him with new ways of understanding both the cultural crises of the past and the new social forms nascent within them. Flusser showed how the transformation of textual into visual culture (from the linearity of history into the two-dimensionality of magic) and of industrial into post-industrial society (from work into leisure) went hand in hand, and how photography allows us to read and interpret these changes with particular clarity.

Purchase one of 1st World Library's Classic Books and help support our free internet library of downloadable eBooks. Visit us online at www.1stWorldLibrary.ORG - - HUBERT GRANICE, pacing the length of his pleasant lamp-lit library, paused to compare his watch with the clock on the chimney-piece. Three minutes to eight. In exactly three minutes Mr. Peter Ascham, of the eminent legal firm of Ascham and Pettilow, would have his punctual hand on the door-bell of the flat. It was a comfort to reflect that Ascham was so punctual - the suspense was beginning to make his host nervous. And the sound of the door-bell would be the beginning of the end - after that there'd be no going back, by God - no going back!

See:

When young Iqbal is sold into slavery at a carpet factory, his arrival changes everything for the other overworked and abused chidren there. It is Iqbal who explains to them that despite their master's promises, he plans on keeping them as his slaves indefinetely. But it is also Iqbal who inspires the other children to look to a future free from toil...and is brave enough to show them how to get there. This moving fictionalized account of the real Iqbal Masih is told through the voice of Fatima, a young Pakistani girl whose life is changed by Iqbal's courage.

In Bruno la contemplazione dell'Uno, propria della tradizione neoplatonica, diventa "eroico furore", una furente brama di essere tutt'uno con la cosa amata.La Yates afferma a questo proposito:(...) penso che ciò a cui mirano realmente le esperienze religiose descritte nel De gli eroici furori sia la gnosi ermetica, vale a dire la mistica poesia amorosa dell'uomo mago, che è stato creato divino, con poteri divini e si avvia a riacquistare questo attributo di divinità, con i poteri relativi (...).Il senso dell'opera è ben espresso dal mito del cacciatore Atteone, che, per aver visto Diana nuda, fu trasformato in cervo e fu sbranato dai suoi stessi cani.Diana simboleggia il divino presente nella natura, mentre Atteone rappresenta l'intelletto che ricerca la verità.Tra i cani di Atteone i mastini (che sono più forti) rappresentano le volizioni, mentre i veltri (che sono più veloci) simboleggiano i pensieri. Atteone viene da cacciatore trasformato in selvaggina, facendoci comprendere che la verità e la divinità che cerchiamo è in noi stessi.Spiega Giordano Bruno:Cossì gli cani, pensieri de cose divine, vorano questo Atteone, facendolo morto al volgo, alla moltitudine, sciolto dalli nodi de perturbati sensi, libero dal carnal carcere della materia; onde non più vegga come per forami e per fenestre la sua Diana, ma avendo gittate le muraglie a terra, è tutto occhio a l'aspetto de tutto l'orizonte.

The passions have long been condemned as a creator of disturbance and purveyor of the temporary loss of reason, but as Remo Bodei argues in Geometry of the Passions, we must abandon the perception that order and disorder are in a constant state of collision. By means of a theoretical and historical analysis, Bodei interprets the relationship between passion and reason as a conflict between two complementary logics. Geometry of the Passions investigates the paradoxical conflict-collaboration between passions and reason, and between individual and political projects. Tracing the roles passion and reason have played throughout history, including in the political agendas of Descartes, Hobbes, and the French Jacobins, Geometry of the Passions reveals how passion and reason may be used as a vehicle for affirmation rather than self-enslavement.

How lessons from kindergarten can help everyone develop the creative thinking skills needed to thrive in today's society. In kindergartens these days, children spend more time with math worksheets and phonics flashcards than building blocks and finger paint. Kindergarten is becoming more like the rest of school. In Lifelong Kindergarten, learning expert Mitchel Resnick argues for exactly the opposite: the rest of school (even the rest of life) should be more like kindergarten. To thrive in today's fast-changing world, people of all ages must learn to think and act creatively—and the best way to do that is by focusing more on imagining, creating, playing, sharing, and reflecting, just as children do in traditional kindergartens. Drawing on experiences from more than thirty years at MIT's Media Lab, Resnick discusses new technologies and strategies for engaging young people in creative learning experiences. He tells stories of how children are programming their own games, stories, and inventions (for example, a diary security system, created by a twelve-year-old girl), and collaborating through remixing, crowdsourcing, and large-scale group projects (such as a Halloween-themed game called Night at Dreary Castle, produced by more than twenty kids scattered around the world). By providing young people with opportunities to work on projects, based on their passions, in collaboration with peers, in a playful spirit, we can help them prepare for a world where creative thinking is more important than ever before.

How music has influenced mathematics, physics, and astronomy from ancient Greece to the twentieth century Music is filled with mathematical elements. The works of Bach are often said to possess a math-like logic, and Arnold Schoenberg, Iannis Xenakis, and Karlheinz Stockhausen wrote music explicitly based on mathematical principles. Yet Eli Maor argues that it is music that has had the greater influence on mathematics, not the other way around. Starting with Pythagoras, proceeding through Schoenberg, and bringing the story up to the present with contemporary string theory, Music by the Numbers tells a fascinating story of composers, scientists, inventors, and eccentrics who have played a role in the age-old relationship between music, mathematics, and the physical sciences. Weaving compelling stories of historical episodes with Maor's personal reflections as a mathematician and lover of classical music, this book will delight anyone who loves math and music.

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How regional Italian cuisine became the main ingredient in the nation's political and cultural development.

Wark brings together a wide range of artists, including Lisa Steele, Martha Rosler, Lynda Benglis, Gillian Collyer, Margaret Dragu, and Sylvie Tourangeau, and provides detailed readings and viewings of individual pieces, many of which have not been studied in detail before. She reassesses assumptions about the generational and thematic characteristics of feminist art, placing feminist performance within the wider context of minimalism, conceptualism, land art, and happenings

Galileo and Newton's work towards the mathematisation of the physical world; Leibniz's universal logical calculus; the Enlightenment's mathématique sociale. John von Neumann inherited all these aims and philosophical intuitions, together with an idea that grew up around the Vienna Circle of an ethics in the form of an exact science capable of guiding individuals to make correct decisions. With the help of his boundless mathematical capacity, von Neumann developed a conception of the world as a mathematical game, a world globally governed by a universal logic in which individual consciousness moved following different strategies: his vision guided him from set theory to quantum mechanics, to economics and to his theory of automata (anticipating artificial intelligence and cognitive science). This book provides the first comprehensive scientific and intellectual biography of John von Neumann, a man who perhaps more than any other is representative of twentieth century science.

Originally written in the second century A.D., this ancient work by the Greek-speaking Syrian author Lucian of Samosata is the earliest known work to depict travels to outer space, encounters with alien life and interplanetary warfare. Though written by Lucian as a satire against his fellow ancient writers—who often mixed fantastic and mythical events with the truth—this work is also considered one of the first true science fiction tales.

Charming and elegant, Jean de La Fontaine's (1621-1695) animal fables depict sly foxes and scheming cats, vain birds and greedy wolves, all of which subtly express his penetrating insights into French society and the beasts found in all of us.

Hailed as Italy's The Fault in Our Stars, this Italian bestseller is now available for the first time in English. "I was born on the first day of school, and I grew up and old in just two hundred days . . ." Sixteen-year-old Leo has a way with words, but he doesn't know it yet. He spends his time texting, polishing soccer maneuvers, and killing time with Niko and Silvia. Until a new teacher arrives and challenges him to give voice to his dreams. And so Leo is inspired to win over the red-haired beauty Beatrice. She doesn't know Leo exists, but he's convinced that his dream will come true. When Leo lands in the hospital and learns that Beatrice has been admitted too, his mission to be there for her will send him on a thrilling but heartbreaking journey. He wants to help her but doesn't know how—and his dream of love will force him to grow up fast. Having already sold over a million copies, Alessandro D'Avenia's debut novel is considered Italy's The Fault in Our Stars. Now available in English for the first time, this rich, funny, and heartwarming coming-of-age tale asks us to explore the meaning—and the cost—of friendship, and shows us what happens when suffering bursts into the world of teenagers and renders the world of adults speechless.

This self-help guide shows the reader step-by-step how to perform at their peak while gaining emotional and financial freedom, attaining leadership and self-confidence, and winning the confidence of others. It should enable the reader to gain the knowledge and courage to remake themselves.

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Riuscireste voi, con tutta la fantasia del mondo, a mettere insieme in un unico ragionamento buoi e infinità del continuo, tangram e palloni da calcio? Occorre una bella faccia tosta anche solo a proporlo, non trovate? Certo, se siete abituati a mangiare le favolose torte di nonna Sofia e vi chiamate Andrea, tutto diventa più facile; i buoi fanno parte di leggendarie storie matematiche dell'antica Trinacria, chiamando in causa addirittura Diofanto; il confronto uno-a-uno fra insiemi continui viene, più che concepito, idealizzato da un tedesco di nome Georg; il tangram, al di là della sua apparenza leggera e giocosa, in realtà nasconde misteri matematici tuttora aperti. E il pallone da calcio? Ma dai, questo lo sa anche nonna Sofia, non ha mica bisogno di un Andrea che glielo spieghi ... Tutti sanno che il pallone da calcio è un icosaedro convesso troncato che ha come facce 20 esagoni e 12 pentagoni regolari; è per questo che Maradona faceva quei goal geniali, per via delle sue indiscusse competenze matematiche: colpiva sempre l'angolo interno di un pentagono; mentre per fare il cucchiaio alla Totti bisogna colpire il centro di un esagono. Lo sanno anche i bambini. Ma se nonna Sofia ha bisogno di essere sorpresa e sedotta dal nipotino Andrea, allora si possono chiamare in causa le coniche, i paradossi, la trisezione dell'angolo generico (con riga e compasso?) e le passeggiate sui ponti di certe famose K-città adagiate su P-fiumi. In questo modo c'è materiale succulento da offrire ai fanatici delle letture dei dialoghi: le posizioni non sono più stereotipate e Tito e Luciana, oh pardon, Andrea e Sofia, possono essere tra loro scambiati. Come, come, lettore, non ci stai capendo niente? Oh, bella, dillo a me, che li conosco di persona e che so che sono in tre anche quando dicono d'essere in due; perché non c'è storia, frase, animazione, disegno, aneddoto, citazione, frase, data, formula, teorema, congettura, che Tito non abbia discusso dettagliatissimissimamente con Anna. Quando si sveglia la mattina, lui mica beve il caffè leggendo il quotidiano, come tutti i pensionati del mondo; no, lui racconta ad Anna tutte le elucubrazioni notturne su meccano, gioco, filatelia e gli altri ambiti nei quali ha deciso di inserire le sue storie, che spesso sono storie di storie. (Lei dorme, lui sogna). Solo passato quel vaglio, giunge alla proposta, ne parla anche con Luciana e parte con accuratissima bibliografia e insidiose note micidiali. Ah, le note; si sarebbe potuto fare due volumi, testo e note, sì 457 note a fondo libro, ho detto quattrocentocinquantasette, ciascuna più

gustosa e ricca delle altre; ma qualcuno l'ha mai fatto un libro di sole note? Io una volta scrissi un racconto (pubblicato nel mio superpremiato libro Icosaedro), che era formato di 2 righe di testo e di infinite note a pie' di pagina. Ma io l'ho fatto apposta, Tito no, per lui la nota è nota, serve per entrare in dettaglio, per dire fuori testo quel che il testo non può dire, la chiosa ghiotta, l'appiglio colto, la finezza succulenta, che invoglia il lettore a impegnarsi nell'andare a cercare cercare per sapere sapere. Sono note sfiziose, tutte, ciascuna potrebbe essere un oggetto per un nuovo dialogo fra Sofia ed Andrea. Già lo immagino, un labirinto-dialogo. Dal punto di vista storico c'è di tutto, dagli arpenodapti piramidali agli sferici creatori di giochi matematici, fra i quali spicca il suo beniamino Martin Gardner (che è poi beniamino di tutti noi ... giocherelloni) (e questo avrei potuto metterlo in nota) (e anche questo) (...), da Galileo a Lakatos, da chi si interessa agli aspetti affettivi, a chi vuol dimostrare o contraddire congetture, c'è spazio per tutti. E così, mentre Andrea sorprende questa splendida e cusaniana nonna Sofia (dottamente ignorante) in un dialogo che ha il sapore di un testo socratico-galileiano-lakatosiano a forma di (altro) labirinto, mentre convince noi stessi all'interno di un effetto Droste senza fine, la matematica ti avvince, ti lascia come attonito, intrigante, appunto. Se sai le cose, sei ammaliato dal modo in cui esse sono raccontate e Simplicio ci fa la figura del dilettante; se non le sai, cavolo!, ti prende la frenesia di saperle, perché non è possibile arrivare in fondo ad un periodo ignorando gli infiniti riferimenti e le mille note che illustrano e illuminano gli argomenti trattati, uno per uno. Certo, tutto ciò, scritto in un testo di carta, con copertina, pagine, inchiostro ha il suo fascino, ma anche le sue limitazioni; in un testo di carta, come avrebbe fatto Tito a farci stare le sue animazioni, il pop up, i colori? Lui con le animazioni mica scherza, le costruisce con una pazienza certosina e la usa per spiegare, non per illustrare. Prendete quella del teorema di Pitagora e lasciatevi sorprendere. In un libro di carta, sarebbe stato impossibile, in uno elettronico tutto è possibile. Nonna Sofia si lascia avvincere dal tangram, ma mai smette di produrre torte e simili leccornie; Andrea non molla mai, te lo immagini a mangiare per punizione tutte le torte preparate da Sofia con immagini ottenute con i sette pezzi tan, parlando e masticando? E che cosa gli diamo da bere e a questo giovane filomatematico mangiatorte? Mistero! E Tito? E Luciana? E Anna? A chi toccano le torte? Le fa forse Tito e Luciana le mangia? Stento a crederlo, credo invece ad una collaborazione su diversi piani. Alla prorompente immaginazione creativa di Tito, che contrasta con la sua pignoleria allucinante e severa ma garbata, si contrappongono le sensate e lungimiranti vedute di Luciana ed Anna. Non c'è immagine, formula, testo, figura, ipotesi, ... che non venga vagliata in modalità multiforme, discussa nei dettagli, anche le singole note, i singoli riferimenti, come solo gli ipercritici creativi sanno fare. Andrea: Nonna, e allora, ti piace la matematica? Sofia: Sì, adesso devo proprio dire di sì. Ma non è la matematica che pensavo io, questa è una matematica davvero intrigante, non noiosa e piena di stereotipi. Andrea: Certo nonna, è sempre così quando ci mette lo zampino zio Tito. Sofia: Imparare questa matematica mi piace, mi dà soddisfazione, risponde a tante curiosità. Ma adesso è così la matematica che si fa a scuola? Andrea: Non lo so quel che avviene nelle altre scuole, nella mia classe no. Sofia: Ma è proprio vero che c'è un legame fra matematica e arte, letteratura e poesia? Andrea: Ma certo, nonna, come fai a dubitarne, dopo tutti gli esempi che ti ho dato? Diamo questo dialogo in mano a tutta quella gente che ... "io la matematica non", e stiamo a vedere quante Sofie emergono. Bruno D'Amore, già professore ordinario, PhD in Mathematics Education Docente di "Didattica della Matematica" Dipartimento di Matematica - Università di Bologna

A Publishers Weekly best book of 1995! Dr. Michael Guillen, known to millions as the science editor of ABC's Good Morning America, tells the fascinating stories behind five mathematical equations. As a regular contributor to daytime's most popular morning news show and an instructor at Harvard University, Dr. Michael Guillen has earned the respect of millions as a clear and entertaining guide to the exhilarating world of science and mathematics. Now Dr. Guillen unravels the equations that have led to the inventions and events that characterize the modern world, one of which -- Albert Einstein's famous energy equation, E=mc2 -- enabled the creation of the nuclear bomb. Also revealed are the mathematical foundations for the moon landing, airplane travel, the electric generator -- and even life itself. Praised by Publishers Weekly as "a wholly accessible, beautifully written exploration of the potent mathematical imagination," and named a Best Nonfiction Book of 1995, the stories behind The Five Equations That Changed the World, as told by Dr. Guillen, are not only chronicles of science, but also gripping dramas of jealousy, fame, war, and discovery.

Magic has always been a widespread phenomenon in Greek Society, starting from Homer's Circe (the first 'evil witch' in western history) and extending to the pervasive belief in the 'evil eye' in the twenty-first century Greece. Indeed, magic is probably the most ancient and durable among social and religious phenomena known to classical and other scholars, and it can be traced over a span of some three millennia in sources in the Greek language as well as in an impressive range of visual and other media. For instance, curse tablets from fourth-century B.C. Athens, the medico-magical gems of late antiquity, early Christian amulets, and various exorcism prayers from the medieval and later periods. Organised chronologically, the intriguing panorama offered by this book guides the reader through the ancient, medieval, modern and even contemporary periods, highlighting the traditions, ideologies and methods of magic in each period of Greek history. It brings together the latest insights from a range of experts from various disciplines: classicists, art historians, archaeologists, legal historians and social anthropologists amongst others.

Drawing on comprehensive analyses of all of Sophocles' plays, on structuralist anthropology, and on other extensive work on myth and tragedy, Charles Segal examines Sophocles both as a great dramatic poet and as a serious thinker. He shows how Sophoclean tragedy reflects the human condition in its constant and tragic struggle for order and civilized life against the ever-present threat of savagery and chaotic violence, both within society and within the individual. Tragedy and Civilization begins with a study of these themes and then proceeds to detailed discussions of each of the seven plays. For this edition Segal also provides a new preface discussing recent developments in the study of Sophocles.

Ten laws of simplicity for business, technology, and design that teach us how to need less but get more. Finally, we are learning that simplicity equals sanity. We're rebelling against technology that's too complicated, DVD players with too many menus, and software accompanied by 75-megabyte "read me" manuals. The iPod's clean gadgetry has made simplicity hip. But sometimes we find ourselves caught up in the simplicity paradox: we want something that's simple and easy to use, but also does all the complex things we might ever want it to do. In The Laws of Simplicity, John Maeda offers ten laws for balancing simplicity and complexity in business, technology, and design—guidelines for needing less and actually getting more. Maeda—a professor in MIT's Media Lab and a world-renowned graphic designer—explores the question of how we can redefine the notion of "improved" so that it doesn't always mean something more, something added on. Maeda's first law of simplicity is "Reduce." It's not necessarily beneficial to add technology features just because we can. And the features that we do have must be organized (Law 2) in a sensible hierarchy so users aren't distracted by features and functions they don't need. But simplicity is not less just for the sake of less. Skip ahead to Law 9: "Failure: Accept the fact that some things can never be made simple." Maeda's concise guide to simplicity in the digital age shows us how this idea can be a cornerstone of organizations and their products—how it can drive both business and technology. We can learn to simplify without sacrificing comfort and meaning, and we can achieve the balance described in Law 10. This law, which Maeda calls "The One," tells us: "Simplicity is about subtracting the obvious, and

adding the meaningful."