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**Metamorph architetture** Gabriele De Giorgi 2003

**L'Italia all'estero rivista di politica estera e coloniale** 1908

*Nuovo dizionario geografico universale* Cosimo Bertacchi 1912

*Arte e sacro mistero* Gallerie di Palazzo Leoni Montanari (Vicenza, Italy) 2000

*Catalogo dei libri in commercio* 1976

*La Riforma medica* 1919

**La donna rivista quindicinale illustrata** 1914

**ANNO 2021 LA GIUSTIZIA QUARTA PARTE** ANTONIO GIANGRANDE 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 italiani. 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!

**L'età delle avanguardie** Ivor Davies 2002

**L'Espresso** 2009 "Politica, cultura, economia." (varies)

*Dal mito al progetto* Nicola Navone 2004

**Serbia e crisi balcanica (1908-13)** Alberto Becherelli 2015-11-26 I Balcani dalla fine del XIX secolo diventano un'area di particolare interesse per l'Italia, che a sua volta, rappresenta per le élite politiche balcaniche un modello per la realizzazione dell'unità nazionale, un esempio da imitare per gli emergenti Stati nazionali, al punto che la Serbia, nel suo contraddittorio ruolo di forza unificatrice dell'area jugoslava, sarà in quegli anni considerata il "Piemonte" dei Balcani, definizione utilizzata dai consoli italiani a Belgrado sin dall'epoca di Cavour. Le fonti utilizzate sono quelle dell'Archivio dell'Ufficio Storico dello Stato Maggiore dell'Esercito (AUSSME). Gli ufficiali italiani impegnati nei Balcani - addetti militari, membri delle commissioni per la delimitazione dei confini, esperti e delegati ai convegni internazionali, personale in servizio presso gli eserciti stranieri - offrono la loro esperienza tecnica e organizzativa nel processo di definizione politica dell'area, resa problematica dagli accesi contrasti fra nazionalità. Gli addetti militari italiani seguono con attenzione la rivoluzione dei Giovani Turchi, la dichiarazione d'indipendenza bulgara (5 ottobre 1908), l'annessione austro-ungarica della Bosnia-Erzegovina (6 ottobre), le Guerre balcaniche del 1912-1913, la proclamazione d'indipendenza albanese (1912), poi la Prima guerra mondiale. I rapporti inviati a Roma al Comando in 2ª del Corpo di Stato Maggiore dal capitano Carlo Papa di Costigliole d'Asti, promosso maggiore nel periodo in cui ricopre l'incarico di addetto militare a Bucarest e Belgrado dal 1908 al 1913, permettono di ricostruire puntualmente gli avvenimenti che caratterizzano la Serbia in quegli anni. Papa (Firenze 14 aprile 1869 - Alassio 14 febbraio 1955) è un osservatore privilegiato degli eventi: partecipa alle esercitazioni militari serbe, stringe contatti e amicizie personali con gli ufficiali dello Stato Maggiore e i ministri della Guerra serbi, incontra ripetutamente la famiglia reale dei Karađorđević. Nell'autunno del 1912, durante le Guerre balcaniche e pochi giorni dopo la battaglia di Kumanovo, Papa è autorizzato dal governo di Belgrado, insieme agli altri addetti militari, a raggiungere in una Skopje da poco conquistata, lo Stato Maggiore generale dell'esercito serbo. L'addetto militare italiano ha così l'opportunità di visitare di persona i campi di battaglia in cui, pochi giorni prima, le truppe serbe hanno fronteggiato le forze ottomane. Pochi mesi dopo, quando il conflitto opporrà gli ex alleati serbi e bulgari per la contesa sui territori macedoni strappati ai turchi, Papa sarà ancora una volta un testimone importante dell'ascesa serba nella regione balcanica e in generale degli eventi che costituiscono fondamentali avvisaglie della deflagrazione della Prima guerra mondiale circa un anno più tardi.

**L'Accademia di Venezia** Elisa Viola 2005

**The Italics are Mine** Nina Berberova 1993 This is the autobiography of Nina Berberova, who was born in St Petersburg in 1901, the only child of an Armenian father and a North Russian mother. After the Revolution, and the persecution of intellectuals which followed, she was forced to flee to Paris, where she was to remain for 25 years. There she formed part of a group of literary Russian emigres that included Gorky, Bunin, Svetaeva, Nabokov and Akhmatova, and earned a precarious living as a journalist, barely surviving the hardship and poverty of exile. In 1950 she left France for the United States to begin a new life with no money and no knowledge of English. She is now a retired Professor of Russian Literature at Princeton, and has belatedly been acclaimed for the short novels she wrote in the 1930s and '40s.

**Bessarione** cardinal Niccolò Marini 1904 With v. 2 was issued "Supplemento fuori commercio al n. 14": Del luogo, del martirio e del sepolcro dei Maccabei."

**Modigliani** Amedeo Modigliani 2005

**Enciclopedia moderna italiana: A-Fiesso** 1941

**La Rivisteria librinovità-riviste-video** 1993

**Le pietre di Ica. In una biblioteca di pietre la storia misteriosa di una «Umanità diversa» vissuta 65 milioni di anni fa** Cornelia Petratu 1996

**Bessarione** 1904

**Gazzetta di Parma** 1826

**Gazzetta privilegiata di Bologna** 1836

**The Brothers Karamazov** Fyodor Dostoyevsky 2016-03-24 The Brothers Karamazov, also translated as The Karamazov Brothers, is the final novel by the Russian author Fyodor Dostoyevsky. Dostoyevsky spent nearly two years writing The Brothers Karamazov, which was published as a serial in The Russian Messenger and completed in November 1880. The author died less than four months after its publication. The Brothers Karamazov is a passionate philosophical novel set in 19th century Russia, that enters deeply into the ethical debates of God, free will, and morality. It is a spiritual drama of moral struggles concerning faith, doubt, judgement, and reason, set against a modernizing Russia, with a plot which revolves around the subject of patricide. Dostoyevsky composed much of the novel in Staraya Russa, which inspired the main setting. Since its publication, it has been acclaimed as one of the supreme achievements in world literature.

**Enciclopedia italiana di scienze, lettere ed arti** 1929

**Storia d'Europa** Perry Anderson 1996

*Giornale del dipartimento dell' Arno* 1830

*Storia di Cremona* Giancarlo Andenna 2003

**Mastering the Art of Soviet Cooking** Anya von Bremzen 2013-09-17 A James Beard Award-winning writer captures life under the Red socialist banner in this wildly inventive, tragicomic memoir of feasts, famines, and three generations "Delicious . . . A banquet of anecdote that brings history to life with intimacy, candor, and glorious color."—NPR's All Things Considered Born in 1963, in an era of bread shortages, Anya grew up in a communal Moscow apartment where eighteen families shared one kitchen. She sang odes to Lenin, black-marketeered Juicy Fruit gum at school, watched her father brew moonshine, and, like most Soviet citizens, longed for a taste of the mythical West. It was a life by turns absurd, naively joyous, and melancholy—and ultimately intolerable to her anti-Soviet mother, Larisa. When Anya was ten, she and Larisa fled the political repression of Brezhnev-era Russia, arriving in Philadelphia with no winter coats and no right of return. Now Anya occupies two parallel food universes: one

where she writes about four-star restaurants, the other where a taste of humble kolbasa transports her back to her scarlet-blazed socialist past. To bring that past to life, Anya and her mother decide to eat and cook their way through every decade of the Soviet experience. Through these meals, and through the tales of three generations of her family, Anya tells the intimate yet epic story of life in the USSR. Wildly inventive and slyly witty, *Mastering the Art of Soviet Cooking* is that rare book that stirs our souls and our senses. ONE OF THE BEST BOOKS OF THE YEAR: The Christian Science Monitor, Publishers Weekly

*Bessarione pubblicazione periodica di studi orientali* 1904

The Boundaries of Europe Pietro Rossi 2015-04-24 Europe's boundaries have mainly been shaped by cultural, religious, and political conceptions rather than by geography. This volume of bilingual essays from renowned European scholars outlines the transformation of Europe's boundaries from the fall of the ancient world to the age of decolonization, or the end of the explicit endeavor to "Europeanize" the world. From the decline of the Roman Empire to the polycentrism of today's world, the essays span such aspects as the confrontation of Christian Europe with Islam and the changing role of the Mediterranean from "mare nostrum" to a frontier between nations. Scandinavia, eastern Europe and the Atlantic are also analyzed as boundaries in the context of exploration, migratory movements, cultural exchanges, and war. The Boundaries of Europe, edited by Pietro Rossi, is the first installment in the ALLEA book series Discourses on Intellectual Europe, which seeks to explore the question of an intrinsic or quintessential European identity in light of the rising skepticism towards Europe as an integrated cultural and intellectual region.

**Luoghi d'Europa** a cura di Maria Pia Casalena 2011-07-08 Dalle polemiche anti-cristiane di età moderna fino al problema del global warming, questo volume mette in scena spaccati cruciali della storia europea di età moderna e contemporanea, muovendosi di volta in volta con lo strumentario della storia sociale ed economica o con quello della storia culturale, ma sempre avendo come obiettivo la discussione di grandi questioni - la cittadinanza, l'identità sociale e religiosa, lo sviluppo, i ruoli di genere - che punteggiano il divenire storico dell'Europa e a tutt'oggi contribuiscono alla definizione della sua identità. Temi di formazione di un corso di dottorato, essi vengono fatti propri nei quindici saggi qui presentati, che assumono la forma di altrettanti tasselli per una storia comparativa e di ampio respiro metodologico del percorso compiuto da una civiltà a partire dai secoli moderni per arrivare alle questioni chiave della post-modernità. INDICE: Maria Pia Casalena, Introduzione; Gongqing Wu, La polemica anticristiana di Celso; Giovanni Venegoni, Governo centrale e autonomia coloniale, il caso Saint-Domingue(1664 - 1730); Andrea Pelizza, Schiavi e riscatti a Venezia; Alexandra Savelyeva, L'immagine di Roma nella cultura russa; Michele Toss, La conquista della parola; Letizia Gamberini, Folli alle porte della città di fine '800; Federico Ferretti, Spazi europei: la geografia di Élisée Reclus; Fausto Pietrancosta, Gli anni delle riforme in Sicilia (1947-1967); Caroline Pane, Le mostre dell'immediato dopoguerra in Francia e in Italia; Eloisa Betti, Donne e diritti del lavoro tra ricostruzione e anni '50; Matteo Varani, Architettura e urbanistica nell'Estonia del '900; Lorenza Perini, Il «caso Pierobon» e il discorso pubblico sull'aborto; Frida Bertolini, L'identità rubata di Benjamin Wilkomirski; Marianna Pino, Donne nella migrazione; Emanuele Bompan, I piani per il clima.

*"Il" Corriere italiano* 1853

*Enciclopedia italiana di scienze, lettere ed arti: A-Z* Istituto della Enciclopedia italiana 1934

**Il lungo viaggio di una chemise** Casu Fabrizio 2016-08-05 Semplice e sciolta come una tunica, la chemise "nasce" sotto il segno della modernità più radicale: essa promuove la simbiosi fra corpo ed abito e, con la sua immacolata innocenza, cancella gli artifici e le costrizioni della moda rococò. Maria Antonietta, l'ultima regina di Francia, se ne innamora follemente: la indossa nella privacy fiabesca del Petit Trianon, la impone come dresscode delle sue fêtes champêtres e ne lancia la tendenza attraverso lo scandaloso ritratto di Vigée Lebrun. Ma sono soprattutto le Merveilleuses del Direttorio a farne una moda globale (e trasversale): essa interpreta alla perfezione la nuova sensibilità neoclassica e soprattutto sta bene a tutte le donne. Questo indumento attraversa i continenti (dall'Europa all'America) e le stagioni politiche (dall'ancien régime all'Impero napoleonico), ma il suo viaggio è prima di tutto concettuale: da capo di biancheria ad abito formale; dal mondo infantile al guardaroba adulto; da divisa elitaria a fenomeno di massa. In una fase di transizione brevissima ma densa di cambiamenti, essa riassume esteticamente tutte le istanze culturali che incontra nel suo cammino e diventa significativamente lo spartiacque fra il vecchio mondo fino ad allora conosciuto e quello nuovo, edificato sulle ceneri della Rivoluzione.

**Pushkin's Button** Serena Vitale 2000-05-15 Author's Note1. Dispatches from St. Petersburg2. The Chouan3. Those Fateful Flannel Undershirts4. Herring and Caviar5. The Heights of Zion6. Pushkin's Button7. The Anonymous Letters8. Suspects9. Twelve Sleepless Nights10. Remembrance11. The Deleted Lines12. The Bold Pedicurist13. Table Talk14. The Man for Whom We Were Silent15. The Ambassador's Snuffbox16. One Summer in Baden-BadenEpilogueSourcesNotesIndex of Names Copyright © Libri GmbH. All rights reserved.

*Russia cristiana*

**Gazzetta di Firenze** 1830

**ANNO 2021 LA CULTURA ED I MEDIA QUARTA PARTE** ANTONIO GIANGRANDE Antonio Giangrande, orgoglioso di essere diverso. ODIO OSTENTAZIONE ED IMPOSIZIONE. 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!

**I concorsi curlandesi : Bologna, Accademia di Belle Arti 1785-1870 : Bologna, Galleria d'arte moderna, marzo-maggio; Museo Civico, giugno-luglio 1980** Bologna (Italy). Galleria d'arte moderna 1980

Storia confidenziale dell'editoria italiana Gian Arturo Ferrari 2022-11-15T00:00:00+01:00 Chi racconta questa storia di scrittori e editori, stampatori e mecenati, talenti e miserie è stato un protagonista dell'editoria italiana del Novecento. Ha lavorato in case editrici medie e grandissime, si è occupato di patrie lettere e letterature straniere, soprattutto ha incontrato persone e cose, attraversato epoche, inventato collane, assunto e licenziato. Chi racconta somiglia abbastanza all'editoria italiana, elegante e iracunda, generosa e umbratile, colta e commerciale. Perché l'editoria, si legge in queste pagine, è figlia dell'intellettualità e del commercio, non appartenendo in fondo a nessuno dei due. E poi, annosa questione, sono gli editori capitani d'azienda? Esistono ancora come i primi trent'anni del Novecento ce li hanno consegnati? Chi racconta ricostruisce con passione e puntualità una storia che si suppone magmatica, casuale, con accelerazioni improvvise e sacche, costellata di invidie e affetti, rabbie e riconciliazioni, amori e antipatie. Chi racconta sa che attraverso l'editoria si può raccontare la storia d'Italia, quella tra le due guerre e quella degli anni di piombo, quella dei magnifici anni Ottanta e la più recente, quando i protagonisti sono forse meno eroici ma più inattesi. Con tono epico e comico, affettuoso e tagliente, con occhi distanti e nel contempo vicinissimi, Gian Arturo Ferrari ci accompagna nelle avventure umane e culturali degli uomini e delle donne che si sono occupati di scegliere come, quando e quali libri pubblicare in un paese in cui tutti scrivono e pochi leggono.

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