

## ***I Falsi Protocolli (Il Cammeo)***

Nei primi anni del Novecento cominciò a circolare - dapprima in Russia, poi nell'Europa occidentale e negli Stati Uniti - un libro dal titolo apparentemente neutro, I Protocolli dei Savi Anziani di Sion (il cui testo è qui riprodotto in appendice), che descrive in ogni particolare la strategia messa in atto dagli ebrei per conquistare il mondo. Riconoscendovi il plagio di un pamphlet contro Napoleone III e di altri coevi testi antisemiti, nel 1921 il Times dimostrò che i Protocolli erano un falso, ed erano stati scritti probabilmente a Parigi da agenti dell'Ochrana (il servizio segreto zarista) per fomentare i pogrom che insanguinavano il declino dell'impero. Nonostante la comprovata falsità, i Protocolli sono in seguito riaffiorati periodicamente a sostegno di ogni campagna antiebraica: nella Germania hitleriana e nell'Italia fascista, in Medio Oriente (dove arrivarono «nei bagagli della propaganda di Goebbels») e nella Russia dei nostri giorni. Sergio Romano non solo ripercorre in modo capillare i retroscena delle vicende legate a questa colossale mistificazione, ma indaga anche gli scopi cui essa è servita e gli orrori che ha contribuito a provocare nel secolo scorso.

When he is diagnosed with cancer, in the silence of the hospital room broken only by the swish of cars outside, Italian writer Tiziano Terzani realizes that his whole life has been one long ride on a merry-go-round where he has always journeyed without a ticket. Now, for the first time, the ticket collector has come to demand his dues. At first, Terzani turns to Western medicine for a cure, but a question soon begins to haunt him: is cancer, as the doctors say, an enemy that needs to be destroyed, or is it a friend one can talk to? Travelling had always been a way of life for him, so he decides to make another trip, in search of a solution - to India. This final ride turns out to be very different though. And more difficult. Because every step, every choice - often between reason and faith, between science and magic - is inextricably linked to his own survival. As he crisscrosses the country from an ashram in Coimbatore to a hut in Almora, the external journey in search of a cure transforms into an inner journey and a return to the divine roots of man. Then, one day, as he looks at the sun rising over the mountains, he stumbles upon the one truth that has eluded him: death is as desirable and eternal as life itself. A bestseller in Europe, this is a book about modern medicine and alternative cures, and the quest to understand the true meaning of mortality.

What Philippa Gregory has done for Tudor England, Jeanne Kalogridis does for Renaissance Italy. Her latest irresistible historical novel is about a countess whose passion and willfulness knew no bounds—Caterina Sforza Daughter of the Duke of Milan and wife of the conniving Count Girolamo Riario, Caterina Sforza was the bravest warrior Renaissance Italy ever

knew. She ruled her own lands, fought her own battles, and openly took lovers whenever she pleased. Her remarkable tale is told by her lady-in-waiting, Dea, a woman knowledgeable in reading the "triumph cards," the predecessor of modern-day Tarot. As Dea tries to unravel the truth about her husband's murder, Caterina single-handedly holds off invaders who would steal her title and lands. However, Dea's reading of the cards reveals that Caterina cannot withstand a third and final invader—none other than Cesare Borgia, son of the corrupt Pope Alexander VI, who has an old score to settle with Caterina. Trapped inside the Fortress at Ravaldino as Borgia's cannons pound the walls, Dea reviews Caterina's scandalous past and struggles to understand their joint destiny, while Caterina valiantly tries to fight off Borgia's unconquerable army.

Giurisprudenza italiana e la legge riunite

Julii Clari,... Opera quae hactenus exiterunt omnia. Hac postrema editione innumeris mendis purgata, additionibusque quam plurimis nunquam antea excusis, et quas Jo. Guotius praeteriit, locupletata, ac suis locis reposita...

Chiefly from the German of Friedrich Diez

Iacobi Menochii ... De arbitrarijs iudicium quaestionibus, & causis. Libri duo. ... Hac omnium postrema editione ab ipso auctore recogniti, ... Cum indicibus quatuor, ..

I falsi protocolli

Monitore dei tribunali

I falsi protocolli Longanesi

Warned by a Hong Kong fortune-teller not to risk flying for a year, Tiziano Terzani, a vastly experienced Asia correspondent, took his first step into an unknown world. Traveling by foot, train, bus, car, and boat, and consulting soothsayers and shamans along the way, Terzani discovered as never before the complex traditions and unexpected delights of the people and lands he had been reporting on for years. "I was marked for death, " writes Terzani, "and instead I was reborn."

Deals with the origins of the "Protocols of the Elders of Zion". Both versions of the "Protocols"--The text first published by Nilus in 1905 and the text published by Butmi in 1907 - had two sources: a chapter from the novel "To Sedan", from the series "Biarritz" by the German antisemitic writer Hermann Goedsche (who wrote under the pseudonym of Sir John Retcliffe), translated into Russian in 1872; and "The Rabbi's Speech" by the same author. Both versions of the forgery pursued political goals and were amended by Nilus and Butmi according to the topic of the day. After World War I, Western publishers of the "Protocols" identified the "Wise Men of Zion" with the Bolsheviks.

Interpretations of Legal History

A Novel of the Italian Renaissance

quas sua tempestate collegit insignis, & praestantissimus iureconsultus hispanus D. Franciscvs Reverterivs ... : opvs iamdiv expetitvm, nvnc recenter emendativs, multòque auctius in lucem prodit

Letters Against the War

Bibliografia nazionale italiana

il "complotto ebraico" dalla Russia di Nicola II a oggi

*This volume explores the late medieval and early modern periods from the perspective of objects. While the agency of things has been studied in anthropology and archaeology, it is an innovative approach for art historical investigations. Each contributor takes as a point of departure active things: objects that were collected, exchanged, held in hand, carried on a body, assembled, cared for or pawned. Through a series of case studies set in various geographic locations, this volume examines a rich variety of systems throughout Europe and beyond.*

*In Ancient Marbles in Naples in the Eighteenth Century Eloisa Dodero aims at documenting the history of numerous private collections formed in Naples during the 18th century, with particular concern for the “Neapolitan marbles” and the circumstances of their dispersal.*

*This landmark publication celebrates one of the most exciting periods in European art. It brings together 93 paintings and 85 drawings from the Royal Collection and accompanies an exhibition of international importance. The earliest paintings in the book date from the beginning of the sixteenth century and include Giovanni Bellini's Portrait of a Young Man, Lorenzo Costa's Portrait of a Lady with a Lapdog, and the Portrait of a Man, which has previously been attributed to Raphael. From the end of the seventeenth century is the series of twelve paintings on copper by Luca Giordano, illustrating the story of Cupid and Psyche. In between are works by Andrea del Sarto, Bronzino, Caravaggio, Correggio, Titian, Giulio Romano, Jacopa Bassano, Lorenzo Lotto, Palma Vecchio, Veronese, Parmigianino, Tintoretto, Annibale Carracci, Domenichino, Domenico Fetti, Orazio and Artemisia Gentileschi, Guido Reni, and Guercino; ranging in scale from small devotional paintings to large altarpieces, and from religious narratives to mythological subjects and portraiture. The sixteenth and seventeenth centuries also saw some of the richest and most dynamic developments in Italian drawing, and this book includes some of the finest drawings by many of the greatest artists of the period – from the achievements of the High Renaissance (including works by Leonardo, Raphael, Michelangelo, Andrea del Sarto and Parmigianino), through the later Renaissance in northern Italy (Barocci, Tintoretto, the Carracci), to the Baroque in Rome (Domenichino, Bernini, Maratti), Bologna (Reni, Guercino) and beyond. Several of the drawings are published under new attributions, and all the entries reflect recent developments in this field. Scholarly thinking on a number of the paintings is also reassessed, in some cases for the first time since John Shearman's *The Early Italian Paintings in the Collection of Her Majesty The Queen* (1983) and Michael Levey's *The Later Italian Pictures in the Collection of Her Majesty The Queen* (2nd edn 1991). Fresh insights are drawn from the latest research, and from recent cleaning and conservation, which has transformed critical opinion on a number of the paintings, in particular *The Calling of Saints Peter and Andrew*, a painting that is now firmly attributed to Caravaggio himself, rather than a follower. There are also further fascinating works by artists rarely encountered in British collections, such as Polidoro da Caravaggio, Francesco Salviati, Federico Zuccaro, Cristofano Allori and Guido Cagnacci.*

*Sexual Assault Nurse Examiner, SANE*

*Monografie*

*The Scientist as Rebel*

*Mummy Portraits of Roman Egypt*

*Il Tesoro di Lorenzo il Magnifico ...*

*A Fortune-teller Told Me*

After 30 years as a war correspondent for a major European magazine, Tiziano Terzani turns into a correspondent against all wars.

A landmark publication on the influential Renaissance sculptor Bertoldo di Giovanni, who was the pupil of Donatello and the teacher of Michelangelo

Previously published as NOT FORGETTING THE WHALE THE INTERNATIONAL BESTSELLER 'A gentle and uplifting tale of warding off apocalypse in a remote corner of Cornwall . . . charming' Financial Times For fans of ELEANOR OLIPHANT, THE ROSIE PROJECT & THE UNLIKELY PILGRIMAGE OF HAROLD FRY. It all began with the whale. When a young man washes up on the sands of St Piran in Cornwall, it is clear to the villagers that this is not a regular day. What has brought him here? And what is the crisis only he understands, that threatens not only their community but all of civilisation? With a global pandemic on the horizon, and a whale lurking in the bay, the villagers of St Piran must band together to survive. Intimate, funny and heart-warming, John Ironmonger tells a compelling story about the important things that hold us together, and how hope can be found, even at the end of the world. 'Fun, uplifting, charming' Financial Times 'A warm-hearted book crammed with ideas . . . very, very good' Emerald Street 'A tremendously enjoyable book' Independent on Sunday

An Etymological Dictionary of the Romance Languages

Conclusiones probationum omnium quibusvis in utroque foro versantibus, practicabiles, utiles, necessarioe in quatuor volumina distinctoe hisce canonicoe, civiles, feudales, criminales, alioeque materioe per Ampliationes, limitationes, intelligentiasque, ordine alphabetico, distinctoe continentur

The History and Civilization of an Italian City-State, 1297-1797

raccolta di letture piacevoli

Lorenzo De' Medici and the Art of Magnificence

The Devil's Queen

*From Jeanne Kalogridis, the bestselling author of I, Mona*

*Lisa and The Borgia Bride*, comes a new novel that tells the passionate story of a queen who loved not wisely . . . but all too well. Confidante of Nostradamus, scheming mother-in-law to Mary, Queen of Scots, and architect of the bloody St. Bartholomew's Day Massacre, Catherine de Medici is one of the most maligned monarchs in history. In her latest historical fiction, Jeanne Kalogridis tells Catherine's story—that of a tender young girl, destined to be a pawn in Machiavellian games. Born into one of Florence's most powerful families, Catherine was soon left a fabulously rich heiress by the early deaths of her parents. Violent conflict rent the city state and she found herself imprisoned and threatened by her family's enemies before finally being released and married off to the handsome Prince Henry of France. Overshadowed by her husband's mistress, the gorgeous, conniving Diane de Poitiers, and unable to bear children, Catherine resorted to the dark arts of sorcery to win Henry's love and enhance her fertility—for which she would pay a price. Against the lavish and decadent backdrop of the French court, and Catherine's blood-soaked visions of the future, Kalogridis reveals the great love and desire Catherine bore for her husband, Henry, and her stark determination to keep her sons on the throne.

This publication presents fascinating new findings on ancient Romano-Egyptian funerary portraits preserved in international collections. Once interred with mummified remains, nearly a thousand funerary portraits from Roman Egypt survive today in museums around the world, bringing viewers face-to-face with people who lived two thousand years ago. Until recently, few of these paintings had undergone in-depth study to determine by whom they were made and how. An international collaboration known as APPEAR (Ancient Panel Paintings: Examination, Analysis, and Research) was launched in 2013 to promote the study of these objects and to gather scientific and historical findings into a shared database. The first phase of the project was marked with a two-day conference at the Getty Villa. Conservators, scientists, and curators presented new research on topics such as provenance and collecting, comparisons of works across institutions, and scientific studies of pigments, binders, and supports. The papers and posters from the conference are collected in this publication, which offers the most up-to-date information

available about these fascinating remnants of the ancient world.

*Venice Reconsidered* offers a dynamic portrait of Venice from the establishment of the Republic at the end of the thirteenth century to its fall to Napoleon in 1797. In contrast to earlier efforts to categorize Venice's politics as strictly republican and its society as rigidly tripartite and hierarchical, the scholars in this volume present a more fluid and complex interpretation of Venetian culture.

Drawing on a variety of disciplines—history, art history, and musicology—these essays present innovative variants of the myth of Venice—that nearly inexhaustible repertoire of stories Venetians told about themselves.

*"The Protocols of the Wise Men of Zion"; a Study*

*The Art of Italy in the Royal Collection*

*I diritti della scuola*

*Findings, Collections, Dispersals*

*The Agency of Things in Medieval and Early Modern Art*

*A Novel of Catherine de Medici*

**This Companion volume brings together commissioned essays by an international team of scholars on Giovanni Bellini, the dominant painter of Early Renaissance Venice. Among the topics and themes to be discussed are Bellini's position in the social and professional life of early modern Venice; his artistic relationships with his brother-in-law Mantegna, with Flemish painting, and with the 'modern style' that emerged in Italy around 1500; and the connections between Bellini's paintings and the sister arts of architecture and sculpture. Further essays reassess the artist's approaches to landscape and color, elements that have always been recognized as central to his pictorial genius.**

This edition will be of interest to all Greek scholars, ancient historians, and also the students of English literature since the relevant discussions require no knowledge of Greek.

From Galileo to today's amateur astronomers, scientists have been rebels, writes Freeman Dyson. Like artists and poets, they are free spirits who resist the restrictions their cultures impose on them. In their pursuit of nature's truths, they are guided as much by imagination as by reason, and their greatest theories have the uniqueness and beauty of great works of art. Dyson argues that the best way to understand science is by understanding those who practice it. He tells stories of scientists at work, ranging from Isaac Newton's absorption in physics, alchemy, theology, and politics, to Ernest Rutherford's discovery of the structure of the atom, to Albert Einstein's stubborn hostility to the idea of black holes. His descriptions of brilliant physicists like Edward Teller and Richard Feynman are enlivened by his own reminiscences of them. He looks with a skeptical eye at fashionable scientific fads and fantasies, and

speculates on the future of climate prediction, genetic engineering, the colonization of space, and the possibility that paranormal phenomena may exist yet not be scientifically verifiable. Dyson also looks beyond particular scientific questions to reflect on broader philosophical issues, such as the limits of reductionism, the morality of strategic bombing and nuclear weapons, the preservation of the environment, and the relationship between science and religion. These essays, by a distinguished physicist who is also a prolific writer, offer informed insights into the history of science and fresh perspectives on contentious current debates about science, ethics, and faith.

**Repertorio generale della Giurisprudenza italiana**

**Humanistica Lovaniensia**

**La ricreazione per tutti**

**Mummy Portraits in Roman Egypt**

**Plutarch: Life of Antony**

Volume 50

Published and distributed for the Vidal Sassoon International Center for the Study of Antisemitism The origins of the infamous forgery the Protocols of the Sages of Zion are the subject of much vigorous debate. In this meticulously researched and cogently argued study, Cesare G. De Michelis illuminates its authors and the circumstances of production by focusing on the text itself. De Michelis examines in detail the earliest texts of the Protocols, looking in particular at the historical and structural relationships among them. His research unveils the differing texts of the Protocols and the presumed date of the first forgery. It also yields a greater understanding of the milieu in which the forgery was produced and the identity and motivations of its authors. This volume is a revised and expanded edition of the original, which appeared in Italian. Featured is an arguably archetypal Russian text of the Protocols, which De Michelis pieced together from several publications, based on careful textual analysis.

From the first major discoveries a century ago, the painted portraits of Roman Egypt were a revelation to scholars and the public alike, and the recent finding of a new cache of these gilded images, which made national headlines, have only heightened their mystery and appeal. Published to coincide with a new major exhibition of these portraits, Ancient Faces is the most comprehensive, up-to-date survey of these astonishing works of art. Dating from the later period of Roman rule in Egypt, shortly before the birth of Christ, the painted mummy portraits are among the most remarkable products of the ancient world, a fusion of the traditions of pharonic Egypt and the Classical world. They are historical and cultural objects of outstanding importance and beauty, superb works of art that represent some of the earliest known

examples of life-like portraiture. Though the subjects of the portraits believed in the traditional Egyptian cults, which offered them a firm prospect of life after death, they also wished to be commemorated in the Roman manner, with their fashion of dress and adornment signaling their status in life. Despite their ancient history, these portraits speak to the modern eye with a beauty and intensity that would be lost to portraiture until the Renaissance.

One More Ride on the Merry-Go-Round

D.D. Donati Antonii de Marinis ... svmma, et observationes ad singulas decisiones Regiae camerae svmmariae Regni neapolis

Critical Perspectives on Roman Baroque Sculpture

Ancient Marbles in Naples in the Eighteenth Century

Renaissance & Baroque

The History of a Lie

***"Historian F.W. Kent offers a new look at Lorenzo's relationship to the arts, aesthetics, collecting, and building - especially in the context of his role as the political boss (maestro della bottega) of republican Florence and a leading player in Renaissance Italian diplomacy. Kent's approach reveals Lorenzo's activities as an art patron as far more extensive and creative than previously thought. Known as "the Magnificent," Lorenzo was broadly interested in the arts and supported efforts to beautify Florence and the many Medici lands and palaces. His expertise was well regarded by guildsmen and artists, who often turned to him for advice as well as for patronage.***

***Examines seventeenth-century sculpture in Rome. Focuses on questions of historical context and criticism, including the interaction of theory and practice, the creative roles of sculptors and patrons, the relationship of sculpture to antique models and to contemporary painting, and contextual meaning and reception.***

***Catalogo dei libri in commercio***

***Bertoldo Di Giovanni***

***Emerging Research from the APPEAR Project***

***Journal of Neo-Latin Studies***

***Catalogo della Mostra. Palazzo Medici Riccardi***

***Materials, Power and Manipulation***