

## **Il Mercante**

Giuseppe Tartini è un giovane violinista che come tanti, per realizzare i propri sogni, è posto davanti al dilemma se seguire la via più giusta per raggiungerli o

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affidarsi a percorsi  
più rapidi, ma  
oscuri. All'inizio del  
XVIII secolo egli si  
impossessa, con  
l'inganno, di alcuni  
spartiti musicali,  
dando così inizio  
ad una vita di  
grandi successi,  
ma travagliata.  
L'intelligenza e

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l'intraprendenza gli consentiranno di progredire negli studi della pi ù varia natura, tra cui la Magia e la Teurgia, e quindi di scoprire il segreto per non morire. Molti anni dopo, la vita del conte decaduto,

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Andr è D'Aguilles,  
attento studioso di  
antropologia del  
Sud-est europeo,  
viene sconvolta  
dalle Guerre  
Napoleoniche.  
Audace ufficiale di  
cavalleria verr à  
involontariamente  
risucchiato nella  
terribile Crisi di

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Vampirismo che  
sconvolgeva l'area  
carpato-balcanico-  
danubiana. Fra  
Moravia, Regno  
d'Ungheria e  
Balkan selvaggio,  
fra indovinelli,  
saggi ebrei  
sefarditi, duelli,  
dolore, morte,  
sangue e folklore

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si sviluppa la  
caccia al  
misterioso Signore  
dei Vampiri.

Tartini, Paganini e  
Andr è

simboleggiano il  
Male e il Bene, e  
le scelte che fin da  
giovani si è  
chiamati a fare.

A Practical Guide

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to the Study of the  
Italian Language  
Metodi E  
Prospettive, Secc.  
XIII-XVIII

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la contrattazione  
marittima, ricavate  
dalla legge civile e  
canonica ... e dagli  
usi marittimi, etc

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Crusades

The Right Rev.

Richard Luke

Concanen, O.P.

Migrating

Shakespeare offers the first study of the earliest waves of Shakespeare's migration into Europe. Charting the spread of the reception and



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production of his plays across the continent, it examines how Shakespeare contributed to national cultures and – in some cases – nation building. The chapters explore the routes and cultural networks through which Shakespeare

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entered European  
consciousness,  
from first  
translations to stage  
adaptations and  
critical response.  
The role of strolling  
players and actors,  
translators and  
printers, poets and  
dramatists, is  
chronicled  
alongside the larger  
political and cultural

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movements shaping nations. Each individual case discloses the national, literary and theatrical issues Shakespeare encountered, revealing not only how cultures have accommodated and adapted Shakespeare on their own terms but

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their interpretative contribution to the texts. Taken collectively the volume addresses key questions about Shakespeare's naturalization or reluctant accommodation within other cultures, inaugurating his present global

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*On 1 August  
1935, only a few  
months before  
Mussolini  
launched the  
colonial  
enterprise in  
Ethiopia,  
Shakespeare's  
Julius Caesar  
was produced at  
the Maxentius*

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*Basilica in Rome. The performance was organised by The National Workers' Recreational Club (O.N.D.) and the script was submitted for censorship. However, the*



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*procedure followed a different course from the usual one as the commissioner was also part of the Fascist political system. This parallel edition presents for the first time*

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*the integral  
script of the  
censored text of  
Shakespeare's  
Julius Caesar, in  
Raffaello  
Piccoli's 1925  
Italian  
translation, and  
explores the  
implications of  
this peculiar*

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*type of  
censorship at  
the moment  
when, through  
Shakespeare,  
censoring  
became one and  
the same with  
political  
propaganda.  
Guide de  
conversations*

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*modernes en  
français, anglais  
allemand et  
italien*

*Key to the  
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A New Method  
of Learning to  
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Speak a  
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Months, Adapted  
to the Italian for  
the Use of  
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EUROPEAN

INTEGRATION

me t?n metaphrasin eis  
to italikon

La Repubblica di

Venezia e la Persia.

[Edited by C. Negri.

With plates.]

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