
Il Cavaliere Di Bronzo

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Il cavaliere di bronzo

Il Cavaliere di Bronzo Panesi Edizioni

La storia inizia ad Elvissa, una città che non conosce il male, il dolore e la sofferenza. La pace regna sovrana grazie alla protezione dell'Imperatrice e degli

otto Cavalieri del regno. Un giorno accade qualcosa di terribile: qualcuno rapisce la principessa Selene e lancia un terribile sortilegio sul regno e sui Cavalieri. Uno soltanto non viene travolto dalla maledizione: il Cavaliere di Bronzo, il più anziano e il meno amato degli otto fratelli. La sua armatura è logora, la sua spada vecchia, ma il Cavaliere non si tira indietro e, forte della sua arma più potente, la saggezza, parte per compiere la missione. E così inizia il viaggio del Cavaliere di Bronzo, un viaggio che lo porterà a scontrarsi con i suoi stessi Fratelli, con i peccati che affliggono l'animo umano e le sue debolezze. Alla fine scoprirà una terribile verità, ma da questo viaggio ricaverà un'importante lezione e imparerà ad avere fiducia in se stesso e negli altri.

Il cavaliere di bronzo *Le Mezzelane Casa Editrice*

In epoca medievale, Galenor, di professione soldato, parte alla ricerca del padre, il bibliotecario del re, improvvisamente scomparso. Quella che sembra essere una fuga, in realtà nasconde un intreccio molto più complesso, che lo porta, assieme alla piccola Domiziana, in un mondo diverso dal proprio. Ritrovatosi in un universo parallelo abitato da animali antropomorfi con i quali i due umani riusciranno a stabilire un rapporto d'amicizia, Galenor e Domiziana scopriranno che il loro destino e quello degli animali sono connessi in modo inestricabile.

Il Cavaliere di Bronzo e la Tomba Dimenticata *Panesi Edizioni*

Una volta abbattuta la Torre Nera, una volta eliminato il male dal regno di Aul, Elvissa e il suo popolo credono di aver ritrovato finalmente la pace, ma si sbagliano. Il Gran Sultano del Myar,

primo consigliere dell'Imperatrice, ne è certo: gli Annak sono alle porte. Un popolo subdolo, bellicoso, da sempre nemico di Elvissa e dei Cavalieri è alla ricerca della Tomba Dimenticata e del tremendo potere nascosto al suo interno. Un solo eroe può fermarli, un solo Cavaliere ne è in grado e noi conosciamo il suo nome: lui è il Cavaliere di Bronzo. E così, con l'aiuto del Cavaliere d'Argento e con il sostegno di un nuovo grande potere, il nostro saggio eroe si rimette in viaggio; un viaggio all'insegna dell'amicizia e della tolleranza, dove nulla è scontato, nemmeno l'odio più grande. Dopo Il Cavaliere di Bronzo, continua la saga degli otto Cavalieri di Elvissa!

Il cavaliere di bronzo

(Mennyj vsadnik, russ. u. ital.) Il cavaliere di bronzo

Il cavaliere di bronzo *Viaggi immaginari*

Re-viewing Fascism *Indiana University Press*

When Benito Mussolini proclaimed that "Cinema is the strongest weapon," he was telling only half the story. In reality, very few feature films during the Fascist period can be labeled as propaganda. Re-viewing Fascism considers the many films that failed as "weapons" in creating cultural consensus and instead came to reflect the complexities and contradictions of Fascist culture. The volume also examines the connection between cinema of the Fascist period and neorealism—ties that many scholars previously had denied in an attempt to view Fascism as an unfortunate deviation in Italian history. The postwar directors Luchino Visconti, Roberto

Rossellini, and Vittorio de Sica all had important roots in the Fascist era, as did the Venice Film Festival. While government censorship loomed over Italian filmmaking, it did not prevent frank depictions of sexuality and representations of men and women that challenged official gender policies. Re-viewing Fascism brings together scholars from different cultural and disciplinary backgrounds as it offers an engaging and innovative look into Italian cinema, Fascist culture, and society.

Russia rivista di letteratura, storia e filosofia

Russian Foreign Policy in the Twenty-First Century and the Shadow of the Past *Columbia University Press*

Because the turbulent trajectory of Russia's foreign policy since the collapse of the Soviet Union echoes previous moments of social and political transformation, history offers a special vantage point from which to judge the current course of events. In this book, a mix of leading historians and political scientists examines the foreign policy of contemporary Russia over four centuries of history. The authors explain the impact of empire and its loss, the interweaving of domestic and foreign impulses, long-standing approaches to national security, and the effect of globalization over time. Contributors focus on the underlying patterns that have marked Russian foreign policy and that persist today. These patterns are driven by the country's political makeup, geographical circumstances, economic strivings, unsettled position in the larger international setting, and, above all, its tortured effort to resolve issues of national identity. The argument here is

not that the Russia of Putin and his successors must remain trapped by these historical patterns but that history allows for an assessment of how much or how little has changed in Russia's approach to the outside world and creates a foundation for identifying what must change if Russia is to evolve. A truly unique collection, this volume utilizes history to shed crucial light on Russia's complex, occasionally inscrutable relationship with the world. In so doing, it raises the broader issue of the relationship of history to the study of contemporary foreign policy and how these two enterprises might be better joined.

Russia

Il cavaliere di bronzo

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Leone Leoni and the Status of the Artist at the End of the Renaissance *Routledge*

The late Renaissance sculptor Leone Leoni (1509-1590) came from modest beginnings, but died as a nobleman and knight. His remarkable leap in status from his humble birth to a stonemason's family, to his time as a galley slave, to living as a nobleman and courtier in Milan provide a specific case study of an artist's struggle and triumph over existing social structures that marginalized the Renaissance artist. Based on a wealth of discoveries in archival documents, correspondence, and contemporary literature, the author examines the strategies Leoni employed to achieve his high social position, such as the friendships he formed, the type of education he sought out, the artistic imagery he employed, and the aristocratic trappings he donned. Leoni's multiple roles (imperial sculptor, aristocrat, man of erudition, and criminal), the visual manifestations of these roles in his house, collection, and tomb, the form and meaning of the artistic commissions he undertook, and the particular successes he enjoyed are here situated within the complex political, social and economic contexts of northern Italy and the Spanish court in the sixteenth century.

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Studi di letteratura e di linguistica