

Lussuria

Darkness Embraced: A Rosso Lussuria Vampire Novel

Two hundred years ago, Epiphany was reborn a vampire. Sired by Renata, the Queen of the Rosso Lussuria, Epiphany willingly played the role of the queen's beloved pet—until she was cast from Renata's bed and lost her protection from the Elder vampires. Epiphany has done her best not to become a target, trying to remain as inconspicuous as possible, like a long-forgotten memory huddling beneath the mantle of Vasco's power, her one true friend among the Rosso Lussuria. Now Renata has called Epiphany forth to face the challenges ahead that could elevate her clan status to the ranks of an Elder. But Epiphany has few friends and many enemies, and the chances of surviving the challenges are slim. Surrounded by harsh vampire politics and secret ambitions, Epiphany learns that an old enemy is plotting treason against the woman she once loved, and to save all she holds dear, she must embrace and form an alliance with the dark.

Summoning Shadows: A Rosso Lussuria Vampire Novel

Epiphany has risen in clan status among the Rosso Lussuria vampires. Declared Elder and Inamorata, to raise a hand against her is to raise a hand against Queen Renata herself. She has taken Iliaria, the Great Siren Dracule, as her lover and ally, wearing Iliaria's sigil as a sign of their unlikely alliance. While Epiphany bears her mark, Iliaria upholds her oath and hunts one of her own—the traitor Damokles who seeks to destroy the vampire-kind. Yet Damokles is not the only renegade Dracule who wants to see the fall of the Rosso Lussuria. The Draculian society is split in two—those who seek to protect Azrael's Gift and those who seek to eliminate it. The Rosso Lussuria face enemies both old and new. Dismantling a reign of impending terror and uniting a clan is not so easily done when those close to you are all too adept at keeping their own council and agendas. The second Rosso Lussuria Vampire Novel.

Concordance of the Divina Commedia

Whether as a symbol of creativity or as a metaphor for art itself, the archetype of the mother has been a central figure in the history of art, from the Venuses of the Stone Age to the "bad girls" of the postfeminist era and through centuries of religious works depicting innumerable maternity scenes. The more familiar version of "Mamma" has also become a stereotype closely tied to the image of Italy. In undertaking an analysis of the representation of motherhood, the catalogue *The Great Mother* will trace a history of women's empowerment, chronicling gender struggles, sexual politics, and clashes between tradition and emancipation. The volume will mix past and present, juxtaposing contemporary art, historical works, and artifacts from the world of film and literature, weaving a rich tapestry of associations and images. The volume will bring together nearly 300 colour images, illustrating monographic texts and in-depth information on all the artists in the exhibition and a collection of new essays and criticism, written specifically for the occasion by Massimiliano Gioni, Lucia Re, Adrien Sina, Ruth Hemus, Calvin Tomkins, Whitney Chadwick, Guido Tintori, Matteo Pavesi, Marco Belpoliti, Raffaella Perna, Pietro Rigolo, Lea Vergine, Barbara Casavecchia.

The Great Mother

"Bibliography of Italian studies in America" in each number, 1924-1948.

La scienza pratica

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Lussuria, Epiphany willingly played the role of the queen's beloved pet--until she was cast from Renata's bed and lost her protection from the Elder vampires ... Surrounded by harsh vampire politics and secret ambitions, Epiphany learns that an old enemy is plotting treason against the woman she once loved, and to save all she holds dear, she must embrace and form an alliance with the dark.\"--Page 4 of cover.

La donna, la lussuria e la Chiesa nel Medioevo

Lacerba

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