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Dante and the Problem of Translation

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A new history of one of the foremost printers of the Renaissance explores how the Age of Print came to Italy. Lorenz Bšninger offers a fresh history of the birth of print in Italy through the story of one of its most important figures, Niccol~ di Lorenzo della

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Magna. After having worked for several years for a judicial court in Florence, Niccolò established his business there and published a number of influential books. Among these were Marsilio Ficino's *De christiana religione*, Leon Battista Alberti's *De re aedificatoria*,

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Cristoforo Landino's commentaries on Dante's Commedia, and Francesco Berlinghieri's Sette giornate della geographia. Many of these books were printed in vernacular Italian. Despite his prominence, Niccolò has remained an enigma. A meticulous historical detective,

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Bšninger pieces together the thorough portrait that scholars have been missing. In doing so, he illuminates not only Niccol~O's life but also the Italian printing revolution generally.

Combining Renaissance studies~O traditional attention to bibliographic and textual concerns with a broader

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social and economic history of printing in Renaissance Italy, Břninger provides an unparalleled view of the business of printing in its earliest years. The story of Niccol~ di Lorenzo furnishes a host of new insights into the legal issues that printers confronted, the working conditions in

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printshops, and the political forces that both encouraged and constrained the publication and dissemination of texts.

Cet ouvrage réunit quatorze essais sur l'utilisation des livres enluminés médiévaux dans le cadre d'actions, de comportements et de relations

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politiques au sein des sociétés européennes, entendant ici par “politique” l’exercice du pouvoir à travers ses multiples manifestations. En analysant les liens entre le livre enluminé et le fait politique, les auteurs ont étudié les raisons des commanditaires et des concepteurs

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des manuscrits dans leurs contextes historiques et sociaux de réalisation, la vie des livres comme objets dotés d'une valeur à la fois économique et symbolique, leur utilisation comme moyen de communication ainsi que leur postérité.

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Als Urtext der europäischen Literatur ist Dantes Commedia seit Jahrhunderten Gegenstand einer exegetischen Tradition, die zahllose Kommentare und Auslegungen, aber auch wirkmächtige figurative Interpretationen hervorgebracht hat. Der Dichter selbst war mit der Kunst

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seiner Zeit bestens vertraut, die
Bildhaftigkeit seiner Sprache hat
Generationen von Lesern Hölle,
Läuterungsberg und Paradies
plastisch vor Augen gestellt und große
Künstler, von Giotto bis zu Blake,
Delacroix und Rodin, zu immer neuer
Auseinandersetzung motiviert. Der

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erste Band der "Refigurationen" stellt diesen Dialog von Literatur und bildender Kunst dar, der vielfach zum Katalysator innovativer Konzepte und medialer Grenzerfahrungen wird und zugleich Grundfragen dichterischer wie bildkünstlerischer Produktion berührt.

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In the past seven centuries Dante has become world renowned, with his works translated into multiple languages and read by people of all ages and cultural backgrounds. This volume brings together interdisciplinary essays by leading,

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international scholars to provide a comprehensive account of the historical, cultural and intellectual context in which Dante lived and worked: from the economic, social and political scene to the feel of daily life; from education and religion to the administration of justice; from

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medicine to philosophy and science; from classical antiquity to popular culture; and from the dramatic transformation of urban spaces to the explosion of visual arts and music. This book, while locating Dante in relation to each of these topics, offers readers a clear and reliable idea of

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what life was like for Dante as an outstanding poet and intellectual in the Italy of the late Middle Ages.

In the explosive finale to the epic romantic saga, Bella has one final choice to make. Should she stay mortal and strengthen her connection

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to the werewolves, or leave it all behind to become a vampire? When you loved the one who was killing you, it left you no options. How could you run, how could you fight, when doing so would hurt that beloved one? If your life was all you had to give, how could you not give it? If it was someone you

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truly loved? To be irrevocably in love with a vampire is both fantasy and nightmare woven into a dangerously heightened reality for Bella Swan. Pulled in one direction by her intense passion for Edward Cullen, and in another by her profound connection to werewolf Jacob Black, a tumultuous

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year of temptation, loss, and strife have led her to the ultimate turning point. Her imminent choice to either join the dark but seductive world of immortals or to pursue a fully human life has become the thread from which the fates of two tribes hangs. This astonishing, breathlessly anticipated

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conclusion to the Twilight Saga illuminates the secrets and mysteries of this spellbinding romantic epic. It's here! #1 bestselling author Stephenie Meyer makes a triumphant return to the world of Twilight with the highly anticipated companion, Midnight Sun: the iconic love story of Bella and

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Edward told from the vampire's point of view. "People do not want to just read Meyer's books; they want to climb inside them and live there." -- Time "A literary phenomenon." -- The New York Times

Waking to find himself shipwrecked on

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a strange shore before a dark wood, the pilgrim of the Divine Comedy realizes he must set his sights higher and guide his ship to a radically different port. Starting on the sand of that very shore with Dante, John Freccero begins retracing the famous voyage recounted by the poet nearly

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700 years ago. Freccero follows pilgrim and poet through the Comedy and then beyond, inviting readers both uninitiated and accomplished to join him in navigating this complex medieval masterpiece and its influence on later literature. Perfectly impenetrable in its poetry and

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unabashedly ambitious in its content, the Divine Comedy is the cosmos collapsed on itself, heavy with dense matter and impossible to expand. Yet Dante's great triumph is seen in the tiny, subtle fragments that make up the seamless whole, pieces that the poet painstakingly sewed together to form a

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work that insinuates itself into the reader and inspires the work of the next author. Freccero magnifies the most infinitesimal elements of that intricate construction to identify self-similar parts, revealing the full breadth of the great poem. Using this same technique, Freccero then turns to later

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giants of literature— Petrarch, Machiavelli, Donne, Joyce, and Svevo—demonstrating how these authors absorbed these smallest parts and reproduced Dante in their own work. In the process, he confronts questions of faith, friendship, gender, politics, poetry, and sexuality, so that

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traveling with Freccero, the reader will both cross unknown territory and reimagine familiar faces, swimming always in Dante's wake.

Subject: Visible and invisible -- Apples

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and oranges -- Desire and loss -- The theater as a visual art -- Afterword

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