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La Sacra Bibbia, ossia l'Antico e il Nuovo Testamento. Tradotti da Giovanni Diodati Il Torto e il Diritto del Non si può, dato in giudizio sopra molte regole della lingua Italiana, esaminato da Ferrante Longobardi Il diavolo zoppo e le stampelle del diavolo zoppo. Nuova versione La Sacra Bibbia, ossia l'Antico e il Nuovo Testamento, tradotti da G. Diodati, con sommari e riferenze del medesimo Opere in Versi E in Prosa Del Dottor Filippo Pananti La Pazzie de'savi, ovvero il Lambertaccio, poema tragicoeroicomico, etc Le Novelle L'Asino, poema eroicomico ... con gli argomenti di A. Zacco, e le annotazioni del Co. S. Orsato. Quarta edizione ... alla quale s'è aggiunta una Memoria del Sig. G. Gennari intorno la vita e le opere dell'Autore Discorsi sagri, e politici composti, detti, e dedicati all'altezza serenissime di Francesco I. Farnese Duca di Parma, Piacenza &c. ... Parte prima Viaggi Di Pietro Della Valle, Il Pellegrino Early Printed Books as Material Objects Como ed il suo Lago; illustrazione storica, geografica e poetica del Lario e circostanti paesi. (La parte poetica e la novella che accompagna la presente opera è composizione di P. Turati, il restante di A. Gentile.). Il Romanzo D'un Amestro Le tre conversioni dell'Inghilterra dal paganesimo alla religione cristiana ... Siberia La Filosofia morale deriuata dall'alto fonte del grande Aristotele Stagirista ... Con nuoue aggiunte, etc Bazaar to Piazza Il Nouv Testamaint tradüt ... tres J. Menni Manuale controuersiarum huius temporis. Rev. Patris Martini Becani ... Theologia dogmatica sive Manuale controuersiarum in vi. libros distributum, quibus controuersiae de fide breuiter dilucidantur. Accessit in hac novissima editione dissetatio de Socinianismo, etc. With "Appendix monumentorum ecclesiasticorum, quorum cognitio ad quæstiones polemicas de recentioribus erroribus perquam utilis est." Il Governo Pontificio E Lo Stato Romano Vocabolario italiano, e spagnolo ... ne quale ... si dichiarano ... tutte le voci Toscane in Castigliano e le Castigliane in Toscano, etc THE LITERARY LIFE AND CORRESPONDENCE OF THE COUNTESS OF BLESSINGTON The Literary Life and Correspondence of the Countess of Blessington Italian Renaissance Art Nuovo Testamento, etc Compendio storico dell'origine, accrescimento e prerogative delle chiese e luoghi pij della città e diocesi di Ferrara, etc Italian-English Aesop's Fables for Young and Old La Divina Commedia ... Col commento del P. Bonaventura Lombardi ... Con le illustrazioni aggiuntevi dagli editori di Padova nel 1822 e con l'appendice già appositamente compilata per le precedenti ristampe fiorentine molto rettificata e accresciuta per la presente Simplification, Explication and Normalization The Antonio II Badile Album of Drawings: The Origins of Collecting Drawings in Early Modern Northern Italy Readyng Cavalli's Operas for the Stage Satire ... Date ora in luce la prima volta. [Edited by Luigi A. Carrer.] Saggio sull'Uomo ... tradotto ... dal Sig. G. Castiglioni [accompanied by the English text and prefaced by Mati's life of the poet]. (Alcune traduzioni di Petronio.-Poesie diverse del Traduttore.). Il diavolo zoppo e Le stampelle del diavolo zoppo Catalogue of Books Added to the Library of Congress Italian Extracts Scritti editi e postumi. [Edited by Silvio Giannini.] The Daily Bond Buyer Opera in Seventeenth-Century Venice La Spada di Honore ... Delle osservazioni cavalesche. (Editto of Sept. 7, 1651 del Rè ... Luigi XIV. contro gli duelli e rincontri. Translated from the French. - Regolamento de'Signori Marescialli di Francia, toccante le riparationi d'offese frà Gentilhuomini per l'essecutione dell'editto contro Duelli, e Rincontri.)

"In this elegantly constructed study of the early decades of public opera, the conflicts and cooperation of poets, composers, managers, designers, and singers—producing the art form that was soon to sweep the world and that has been dominant ever since—are revealed in their first freshness."—Andrew Porter "This will be a standard work on the subject of the rise of Venetian opera for decades. Rosand has provided a decisive contribution to the reshaping of the entire subject. . . . She offers a profoundly new view of baroque opera based on a solid documentary and historical-critical foundation. The treatment of the artistic self-consciousness and professional activities of the librettists, impresarios, singers, and composers is exemplary, as is the examination of their reciprocal relations. This work will have a positive effect not only on studies of 17th-century, but on the history of opera in general."—Lorenzo Bianconi Richly illustrated, and featuring detailed descriptions of works by pivotal figures in the Italian Renaissance, this enlightening volume traces the development of art and architecture throughout the Italian peninsula in the fifteenth and sixteenth centuries. A smart, elegant, and jargon-free analysis of the Italian Renaissance – what it was, what it means, and why we should study it Provides a sustained discussion of many great works of Renaissance art that will significantly enhance readers' understanding of the period Focuses on Renaissance art and architecture as it developed throughout the Italian peninsula, from Venice to Sicily Situates the Italian Renaissance in the wider context of the history of art Includes detailed interpretation of works by a host of pivotal Renaissance artists, both well and lesser known Evelyn Karet's in-depth study of the Antonio II Badile Album - the earliest known example of an art collection pasted onto the pages of a book - is both focused and broad in its appeal to those interested in the early modern era. The provenance of the album is traced from its assemblage to the seventeenth-century collection of Conte Lodovico Moscardo to its dismantling by the dealer Francis Matthiesen in the 1950s, establishing that the volume conserved in the Frits Lugt Collection is not an original but a replica produced by Matthiesen. Although Antonio II must be celebrated as the collector of the drawings, new paleographic analysis has identified the actual compiler of the album after Antonio's death providing a terminus post quem in the late 1530s or early 1540s. Karet enlarges the focus from the album itself to the historic tradition of collecting drawings in northern Italy in the early modern era before Vasari, for which the album provides a new point of reference. Throughout the book, Karet discusses the Badile family, examines the individual drawings in the book, investigates the contacts between artists and humanists, their rich, diverse collections and the humanist mind-set that fostered the appreciation of drawings. She explores notable early drawing collections in northern Italy and the role of northern Italy as a center of collection in the sixteenth and seventeenth centuries. The book concludes with two appendices: a reconstruction of the original album, including a discussion of the reconstruction process, suggestions about what the album originally looked like, and a page-by-page guide to its contents; and a detailed analysis of Francis Matthiesen's career. This book opens up new areas of inquiry into an overlooked subject. From Italian textiles featuring Islamic and Asian motifs to ceramics and glassware that reflected Syrian techniques and ornamental concepts, this book gives an extraordinary view of the influence of imported Oriental goods in Italy over three crucial centuries of artistic development, from 1300 to 1600." The search for general laws and regularities in Translation Studies gained new momentum in the 1990s when Baker (1993) promoted the use of large electronic corpora as research tools for exploring the linguistic features that render the language of translation different from the language of non-translated texts. By comparing a corpus of translated and non-translated English texts, Baker and her research team put forward the hypothesis that translated texts are characterized by some "universal features", namely simplification, explication, normalization and levelling-out. The purpose of this study is to test whether simplification, explication and normalization apply to Italian translations of children's books. In order to achieve this aim, a comparable corpus of translated and non-translated works of classic fiction for children has been collected and analysed using Corpus Linguistics tools and methodologies. The results show that, in the translational subcorpus, simplification, explication and normalization processes do not prevail over the non-translational one. Therefore, it is suggested that the status of translated children's literature in the Italian literary "polysystem" (Even-Zohar, 1979, 1990) and, from a general viewpoint, all the cultural, historical and social conditions that influence translators' activities, determine translation choices that can also tend towards processes different from those proposed by Baker. The papers collected in this volume discuss descriptive methods and present conclusions relevant for the history of the book production and reception. Books printed in Europe in the 15th and 16th century still had much in common with manuscripts. They are not mere textual sources, but also material objects whose physical make-up and

individual features need to be taken into account in library projects for cataloguing and digitization. Includes monthly "Municipal bond sales supplement" for sales reported. After more than three centuries of silence, the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world. The coincidence of productions at La Scala (Milan) and Covent Garden (London) in the same month (September 2008) of two different operas signals a new stage in the recovery of these extraordinary works, confined until now to special venues committed to 'early music'-opera festivals, conservatory, and university productions. The works of the composer who is credited with having invented the genre of opera as we know it are finally enjoying a renaissance. A new edition of Cavalli's twenty-eight operas is in preparation, and the composer and his works are at the center of a great deal of new scholarship ranging from the study of sources and production issues to the cultural context of opera of this period. In the face of such burgeoning interest, this collection of essays considers the Cavalli revival from various points of view. In particular, it explores the multiple issues involved in the transformation of an operatic manuscript into a performance. Although focused on the works of Cavalli, much of this material can transfer easily to other operatic repertoires. Following an introductory part, reflecting back on four decades of Cavalli performances by some of the conductors responsible for the revival of interest in the composer, the collection is divided into four further parts: The Manuscript Scores, Giasone: Production and Interpretation, Making Librettos, and Cavalli Beyond Venice. Aesop's Fables, also called Aesopica, are a collection of fables attributed to Aesop, a slave and storyteller who is said to have lived between 620 and 564 BC in ancient Greece. Once upon a time, long ago in a far-off land, all things and beings not only had consciousness, but could also communicate in the same language. These stories contain distilled wisdom and can be used with great effect. They teach moral lessons, above all about love and respect, and greed and all the inner demons that constantly plague us. The allegories in the fables are sophisticated and rich. Normally, animals are the protagonists, perhaps because the depiction of human behavior, especially the contemptible kind, reflected in our animal world companions, makes it easier for us to recognize the root of evil. That is Aesop's world. The key to it lies in the observation that mutual understanding does not arise simply from all things understanding each other; no, that's where the fun begins. The fables are good reading for children. But at the same time, they are amazingly entertaining for adults. In short, they directly target human everyday experiences that everyone knows and makes every day. The book at A2 language level offers a parallel translation that allows the reader to learn the Italian language in a shorter time. At a glance, it is immediately apparent what unknown words mean. The audio files are included and available online. With the help of QR codes, access an audio file in no time without having to manually type in web addresses.

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