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# **Attimi Infiniti N 11 Tiadoro**

*Can your worst enemy  
become the love of your  
life? A fun, feisty,  
feel-good romance for*

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*fans of Sophie Kinsella  
and Meg Cabot. Jennifer  
and Ian have known each  
other for seven years.  
They are leaders of two  
different teams in the  
same London bank, and*

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*are constantly engaged  
in a running battle to  
be number one. Ian is a  
handsome, wealthy and  
sought-after  
bachelor; Jennifer is a  
feisty, independent*

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*lawyer. When they are  
thrown together to work  
on the same project, Ian  
makes Jenny an offer she  
can't refuse: to have  
free reign of their rich  
client if she pretends*

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*to be his girlfriend.  
Soon, it becomes more  
and more difficult to  
tell the difference  
between fiction and  
reality... What readers  
are saying about LOVE TO*

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*HATE YOU: 'A light-hearted novel about love, (im)possibilities and challenges in the workplace' Tu Style.*

*'Anna Premoli, for me, is the best of the*

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*genre. This book made me  
laugh and fall in love -  
I read it four times!*

*'I loved this novel from  
beginning to end ... If  
you want a book that is  
fun and romantic at the*

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*same time, I would  
definitely recommend  
it.' 'A beautiful love  
story ... I read it in  
just two days!'*

*A tale inspired by the  
affair between Sigmund*



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*Freud and his sister-in-law depicts the struggles of Minna Bernays, an educated woman uninterested in conventional women's roles who becomes*

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*fascinated with her  
brother-in-law's  
pioneering theories.  
Dear Reader, What you are  
now holding is a most  
interesting book. The  
world beyond is speaking.*

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*It is offering advice,  
asking for help and  
giving answers. It  
exists and speaks about  
life -- our life here on  
earth and of possible  
consequences of our*

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*behaviour. It tells us  
that it is not the same  
to be humble, loving,  
good, merciful, loyal  
and honest as it is to  
be proud, loveless, bad,  
merciless, betraying and*

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*dishonest. At death this  
is not forgotten but  
rather remembered in  
total clarity. Not only  
is the punishment, or  
better yet the  
cleansing, spoken about;*

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*but also the length of  
this cleansing is so  
very much more. Then you  
ask yourself, is it  
possible? In the Catholic  
church one speaks about  
a transitory state which*

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*for a very long time has  
been referred to as  
Purgatory. Despite there  
being different  
theories, this state is  
always taken seriously.  
One needs it because one*

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*can only come before God  
cleansed and pure.*

*A Method for the Actor's  
Self-preparation  
Freud's Mistress  
An African Novel  
Hav*



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*Fortuny*

*A Trilingual Anthology  
of Neapolitan Poetry  
from the 16th Century to  
the Present*

**This work has been selected by  
scholars as being culturally**

*Page 17/137*

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knowledge base of civilization as  
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enough to be preserved,  
reproduced, and made generally**

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**appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.**

**Francesco Koslovic--even his name straddles two cultures. And**

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**during the spring of 1955, in the village of Materada on the Istrian Peninsula, his two worlds are coming apart. Materada, the first volume of Fulvio Tomizza's celebrated Istrian Trilogy, depicts the Istrian exodus of the hundreds**

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**of thousands who had once thrived in a rich ethnic mixture of Italians and Slavs. Complicating Koslovic's own departure is his attempt to keep the land that he and his brother have worked all their lives. A picture of a**

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**disappearing way of life, a tale of  
feud and displacement, and  
imbued with the tastes, tales, and  
songs of his native Istria,  
Koslovic's story is a testament to  
the intertwined ethnic roots of  
Balkan history.**



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**In this new book, international bestselling author Sylvia Browne turns her psychic wisdom to the puzzling, often contradictory predictions proposed by major historical and contemporary figures, ranging from biblical**

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**prophets and Nostradamus to  
George Washington and NASA  
scientists. In Prophecy, Sylvia  
Browne shares comforting  
insights on headliner topics such  
as: The race for a cancer cure;  
Nuclear war; The possibility of**

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**colonising other planets; Peace in  
the Middle East; The asteroid  
rumoured to be heading our way;  
And dozens of other concerns  
about the future. Examining the  
most notorious prophetic voices  
throughout the ages, Sylvia**

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**Browne offers a clear and  
fascinating vision of the world as  
it will be in five, ten, twenty, one  
hundred, and five hundred years.  
Prophecy provides the answers we  
all yearn for in uncertain times.  
The Future of the Classical**

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**All the Best Games: Awesome  
Facts and Coolest Secrets  
Abstract Art Since Pollock  
Il Novellino Di Masuccio  
Salernitano: Restituito Alla Sua  
Antica Lezione  
Filarmino. Fauola pastorale**

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**Samuel Richardson, Printer and  
Novelist**

*Poetry. Translated from  
the Italian, and with a  
foreword by Steven Grieco-  
Rathgeb. Selected from  
seven collections and*

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*presented in a fine  
Italian-English edition,  
these are poems by a  
prolific philosopher,  
novelist and postmodern  
poet written on the edge  
of lyricism, tempered by a*

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*hardheaded realism and often set in a nocturnal mode. "Bertoldo's poetic production may... be seen as a long series of lucid attempts to break up the 'weak' style of poetry.*



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*His is, however, very much an insider's job: he stands inside the house, and uses, reuses, and processes the materials he finds there. His apparent attempts to put these*

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*together into some  
coherent whole always meet  
with failure: he always  
allows the fabric to be  
rent by the outside world,  
which powerfully  
encroaches on this cozy*

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*little place with its  
strident and meaningless  
cacophony, but also with  
its urgent wake-up calls.  
Any temptation the poet  
may have to slide  
backwards into lyricism is*

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*wiped out by his own harsh  
rhythms, the clusters of  
distorted, dissonant words  
and phrases often made up  
of broken conversations  
overheard at poetry  
readings, coffee shops,*

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*supermarkets, intellectual  
gatherings, church  
homilies."*—from the  
*Foreword*  
*Gil Fagiani's poems  
celebrate the older  
generation of Italian*

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*immigrants as they collide  
with America, as they  
simultaneously hold to old  
ways and forge new  
identities. His lean lines  
describe without judgment,  
like my grandmother*

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*tasting her sister-in-law's rosemary tomato sauce every Sunday, "good, good, good enough," she would purr. This collection hums with love, but it is a love born of*

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*mastery of the  
ingredients, and the  
application of great  
discipline and control.*

*--Angelo Verga.*

*Fiscal relations between  
states and cities in early*



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*modern Europe is a major concern for economic and financial historians. This collection of eleven essays is based on new research using documentary evidence from local and*

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*national archives from  
across Europe.*

*The Comedies of Carlo  
Goldoni*

*Roy Lichtenstein,  
1970-1980*

*Build web APIs with Python*

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*and Django*

*Logic as the Science of  
the Pure Concept*

*Alchemy and Art Technology  
from Antiquity to the 18th  
Century*

*Eternal Network*

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2 Bde.

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keeping this knowledge alive and relevant.

"Dazzling and disturbing, Marinetti's 'great fire-brand novel' recounts the erotic and exotic exploits of the warlord Mafarka in a torrid and highly stylised North

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Africa. When the novel was first published (the French version in 1909, the Italian in 1910), it was banned for obscenity."--cover.

Laboratories of Art

Futurism

Mean Girls Magnets

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A Mail Art Anthology

Django for APIs

Red Hood

He delivered the lectures, edited and reproduced here with their illustrations, to overflowing crowds at the National Gallery of Art in Washington in the

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spring of 2003, just months before his death. With brilliance, passion, and humor, Varnedoe addresses the skeptical attitudes and misunderstandings that we often bring to our experience of abstract art. Resisting grand generalizations, he

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makes a deliberate and scholarly case for abstraction--showing us that more than just pure looking is necessary to understand the self-made symbolic language of abstract art. Proceeding decade by decade, he brings alive the history and biography that inform the

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art while also challenging the received wisdom about distinctions between abstraction and representation, modernism and postmodernism, and minimalism and pop.

Laboratories of ArtAlchemy and Art Technology from Antiquity to the 18th

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CenturySpringer Science & Business  
That's so fetch! The Mean Girls  
Magnets mini kit features 10 magnets  
emblazoned with some of the most  
memorable one-liners from the  
comedic masterpiece. Also included is  
a 32-page mini "Burn Book" with

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quotes and images from the 2004 film.  
Magnets feature the following grool  
phrases: On Wednesdays we wear pink  
You go Glen Coco She doesn't even go  
here So you agree? You think you're  
really pretty? Is butter a carb? SO fetch  
Get in loser, we're going shopping I'm



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a mouse, duh I'm not like a regular  
mom. I'm a cool mom. Boo, you whore  
An Orchid Shining in the Hand  
The Fifth Gospel  
Fear, Hope, Happiness: Philosophy and  
Political Use  
Grandpa's Wine

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Elegiarum Fragmenta

Selected Poems 1965-2015

Mario Pomilio, author of *The Fifth Gospel*, was a novelist, editor, and literary critic. *The Fifth Gospel* tells the story of a search for a message of hope and salvation. Umberto C.

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Mariani and Alice J. Mariani have translated it into English for the first time.

Every era has invented a different idea of the 'classical' to create its own identity. Thus the 'classical' does not concern only the past: it is

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also concerned with the present and a vision of the future. In this elegant new book, Salvatore Settis traces the ways in which we have related to our 'classical' past, starting with post-modern American skyscrapers and working his way back through our

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cultural history to the attitudes of the Greeks and Romans themselves. Settis argues that this obsession with cultural decay, ruins and a 'classical' past is specifically European and the product of a collective cultural trauma following

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the collapse of the Roman Empire. This situation differed from that of the Aztec and Inca empires whose collapse was more sudden and more complete, and from the Chinese Empire which always enjoyed a high degree of continuity. He

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demonstrates how the idea of the 'classical' has changed over the centuries through an unrelenting decay of 'classicism' and its equally unrelenting rebirth in an altered form. In the Modern Era this emulation of the 'ancients' by the 'moderns' was

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accompanied by new trends: the increasing belief that the former had now been surpassed by the latter, and an increasing preference for the Greek over the Roman. These conflicting interpretations were as much about the future as they were



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about the past. No civilization can invent itself if it does not have other societies in other times and other places to act as benchmarks. Settis argues that we will be better equipped to mould new generations for the future once we understand

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that the 'classical' is not a dead culture we inherited and for which we can take no credit, but something startling that has to be re-created every day and is a powerful spur to understanding the 'other'.

Completely updated for Django 4.0

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& Django REST Framework 3.13!  
Django for APIs is a project-based guide to building modern web APIs with Django & Django REST Framework. It is suitable for beginners who have never built an API before as well as professional

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programmers looking for a fast-paced introduction to Django fundamentals and best practices. Over the course of 200+ pages you'll learn how to set up a new project properly, how web APIs work under the hood, and advanced testing and

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deployment techniques. Three separate projects are built from scratch with progressively more advanced features including a Library API, Todo API, and Blog API. User authentication, permissions, documentation,

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viewsets, and routers are all covered thoroughly. Django for APIs is a best-practices guide to building powerful Python-based web APIs with a minimal amount of code.

You Drive Me Crazy  
Poems

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Geometry of the Passions

The Duties of Men

Color and Colorimetry.

Multidisciplinary Contributions

What the future holds for you

A fun, feisty romance, perfect for fans  
of Sophie Kinsella and Paige Toon.

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What girl doesn't dream of an amazing promotion working on the other side of the world? This once in a lifetime opportunity is presented to 28-year-old investment banker, Maddison Johnson and instantly fills her with abject fear. It isn't the New York transfer she had



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set her heart on... she's going to South Korea, instead. To make things worse, her boss Mark Kim doesn't go out of his way to make it easy for her to adapt to her new environment. Plunged into a world she knows nothing about with a man she can't stand, Maddison finds

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herself forced to adapt and grow up quickly. Maybe in the process she will stumble over something wonderful and quite unexpected... What people are saying about YOU DRIVE ME CRAZY: 'I found myself gutted I had to put the book down and go to bed

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after my first stint of reading' 'Very entertaining, really interesting that the storyline revolved around working life as well as the personal'

A New York Review Books Original  
Hav is like no place on earth. Rumored to be the site of Troy, captured during

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the crusades and recaptured by Saladin, visited by Tolstoy, Hitler, Grace Kelly, and Princess Diana, this Mediterranean city-state is home to several architectural marvels and an annual rooftop race that is a feat of athleticism and insanity. As Jan Morris guides us

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through the corridors and quarters of Hav, we hear the mingling of Italian, Russian, and Arabic in its markets, delight in its famous snow raspberries, and meet the denizens of its casinos and cafés. When Morris published *Last Letters from Hav* in 1985, it was short-

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listed for the Booker Prize. Here it is joined by Hav of the Myrmidons, a sequel that brings the story up-to-date. Twenty-first-century Hav is nearly unrecognizable. Sanitized and monetized, it is ruled by a group of fanatics who have rewritten its history

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to reflect their own blinkered view of the past. Morris's only novel is dazzlingly sui-generis, part erudite travel memoir, part speculative fiction, part cautionary political tale. It transports the reader to an extraordinary place that never was, but

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could well be.

In *The Transparent Society* Vattimo develops his own distinctive views on postmodernism and its philosophical and cultural relevance. Vattimo argues that the post-modern condition is linked to the development of the mass



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media and the diffusion of systems of communication. However, he disputes the belief that this development will produce a more enlightened, self-conscious and 'transparent' society, maintaining instead that it leads to a diversity of viewpoints which render

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societies more complex, even chaotic. Vattimo suggests that aesthetics provides vital insight into the post-modern condition, and argues that the function of art is not to reinforce eternal truths concerning the human condition, but to provide an experience

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of dislocation and of 'shock'. The multiplication of perspectives on the world disorients us and removes the certainties we gain from our local culture. Instead, Vattimo argues, we learn the art of living in a world characterized by ambiguity and flux.

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The Observer Effect

Love to Hate You

Pictures of Nothing

Victims' Cram

The Fishing Culture of the World

A feisty tale of enemies-to-lovers

A collection of writings on art

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by Barry Schwabsky. “Many consider Barry Schwabsky to be the critic on painting today, even if he does write copiously on other art forms,” write editors Rob Colvin and Sherman Sam in their foreword

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to this selection of Schwabsky's writings. Written since the turn of the millennium, the texts in *The Observer Effect* include meditations on the broader context of painting today alongside reflections on such

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well-known American painters as Alex Katz, Kerry James Marshall, Nicole Eisenman, and Dana Schutz, as well as practitioners from Europe and beyond—Bernard Frize, Tal R, and Ha Chonghyun among

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them. As Colvin and Sam point out, the book “documents a dialogue between abstraction and the image” in which “images serve less to represent their described subject than to articulate the sort of painting



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each one desires to be.”

The passions have long been condemned as a creator of disturbance and purveyor of the temporary loss of reason, but as Remo Bodei argues in *Geometry of the Passions*, we

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must abandon the perception that order and disorder are in a constant state of collision. By means of a theoretical and historical analysis, Bodei interprets the relationship between passion and reason as

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a conflict between two  
complementary logics.  
Geometry of the Passions  
investigates the paradoxical  
conflict-collaboration between  
passions and reason, and  
between individual and political

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projects. Tracing the roles  
passion and reason have played  
throughout history, including in  
the political agendas of  
Descartes, Hobbes, and the  
French Jacobins, Geometry of  
the Passions reveals how

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passion and reason may be used as a vehicle for affirmation rather than self-enslavement. The author of the acclaimed post-apocalyptic novel *The Old Man and the Wasteland* returns! Amid the remains of a

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world destroyed by a  
devastating Global  
Thermonuclear Armageddon,  
barbaric tribes rule the New  
American Dark Age. A boy and  
his horse must complete the  
final mission of the last United

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States soldier, and what unfolds  
is an epic journey across an  
America gone savage.

Taxation and Debt in the Early  
Modern City

The Transparent Society

A fun, feisty romance

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Prophecy

Get Us Out of Here!!

On Contemporary Painting

"The book is a bilingual anthology (Sicilian/English) of Giovanni Meli's poetry, focusing on his attitudes toward life and the social milieu in



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which he lived. It consist of satires, verse letters, and dialogues that express the poet's moral philosophy and his stance vis a vis the world and the aristocratic society of Palermo"--  
This book explores the

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interconnections and differentiations between artisanal workshops and alchemical laboratories and between the arts and alchemy from Antiquity to the eighteenth century. In particular, it scrutinizes epistemic exchanges

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between producers of the arts and alchemists. In the fifteenth and sixteenth centuries the term *laboratorium* uniquely referred to workplaces in which 'chemical' operations were performed: smelting, combustion, distillation,

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dissolution and precipitation.  
Artisanal workshops equipped with  
furnaces and fire in which  
'chemical' operations were  
performed were also known as  
laboratories. Transmutational  
alchemy (the transmutation of all

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base metals into more noble ones, especially gold) was only one aspect of alchemy in the early modern period. The practice of alchemy was also about the chemical production of things--medicines, porcelain, dyes

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and other products as well as precious metals and about the knowledge of how to produce them. This book uses examples such as the Uffizi to discuss how Renaissance courts established spaces where artisanal workshops

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and laboratories were brought together, thus facilitating the circulation of materials, people and knowledge between the worlds of craft (today's decorative arts) and alchemy. Artisans became involved in alchemical pursuits beyond a

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shared material culture and some crafts relied on chemical expertise offered by scholars trained as alchemists. Above all, texts and books, products and symbols of scholarly culture played an increasingly important role in



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artisanal workshops. In these workplaces a sort of hybrid figure was at work. With one foot in artisanal and the other in scholarly culture this hybrid practitioner is impossible to categorize in the mutually exclusive categories of

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scholar and craftsman. By the seventeenth century the expertise of some glassmakers, silver and goldsmiths and producers of porcelain was just as based in the worlds of alchemical and bookish learning as it was grounded in

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hands-on work in the laboratory.  
This book suggests that this shift in workshop culture facilitated the epistemic exchanges between alchemists and producers of the decorative arts.  
Born in Italy, the first avant-garde of

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the twentieth century - before Cubism, Dadaism and Surrealism -, Futurism is a major landmark in the history of art and of modern thought. Rather than a school of painting or literature, it was a revolutionary movement whose aim

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was to create a new awareness and a new approach to the world in general and to art in particular. It embodied the determination to perpetually regenerate man confronted with the progress of technology (electricity,

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mechanization, telecommunication ...). The Futurists' challenge was to combine all the aspects of modernism within aesthetic creation, re-considering them both in a single dynamic sweep. Ranging from plastic arts to culinary

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arts, they gave birth to amazing works that would become references for the following avant-gardes, and today, a legacy claimed by many artists. In this reference summing-up, the author reviews the different aesthetic

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stages of the movement, from "plastic dynamism" in the 1910s to aeropainting in the 1930s, and examines the relationship, long the object of controversy, between the movement and the Italian Fascist government.



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Social Critic

Studies in Ethnology, Cultural  
Ecology and Folklore

The Bread and the Rose

Game On! 2018

The Vertical of the Role

The Savage Boy

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Poetry. Translated from the Italian by John Taylor. Bilingual Edition. The first comprehensive translation of a long-neglected poet who lived

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most of his life in his home village in Calabria, experimented with new forms of expression and produced a body of work radiant with twilight mystery,

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scintillating perception  
and philosophical  
breadth. After his  
obscure and possibly  
self- inflicted death,  
Calogero (1910-1961) was  
gradually discovered,

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appreciated and published in prestigious editions. John Taylor's dedicated translation deftly handles the semantic leaps and disjunctions in these

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subtle but boldly  
original poems, and his  
introduction, informed  
by his visit to the  
village of Melicuccà and  
his association with the  
poet's relatives, offers

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the perfect guide into a private and renewed world. "Calogero felt the silence that had befallen him (or that he had sought?) as a disaster, as the sum of

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his misfortunes: he  
listened to it, analyzed  
it, wholly filled it  
with a dense web of  
meanings and subliminal  
thoughts at the very  
limits of



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vertigo..."—Mario Luzi  
"[His] authentic and  
noble message is that of  
a despair by now so  
elevated and calm that  
it retains no traces of  
romantic sorrow, or

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existential dismay or anxiety."—Giorgio Caproni "The most surprising gift of this ancient-modern poet is the wealth of violent, risk-taking metaphors.

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Sometimes he seemingly experiments in the surrealist sense of the term; those techniques he has mastered and surpassed, and his experimentation involves

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varied, more intricate,  
and conscious  
techniques."—Amelia  
Rosselli

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blood-drenched tale of  
the familiar threats to

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Damsel. You are alone in the woods, seen only by the unblinking yellow moon. Your hands are empty. You are nearly naked. And the wolf is angry. Since her

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grandmother became her caretaker when she was four years old, Bisou Martel has lived a quiet life in a little house in Seattle. She's kept mostly to herself. She's

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been good. But then comes the night of homecoming, when she finds herself running for her life over roots and between trees, a fury of claws and teeth



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behind her. A wolf  
attacks. Bisou fights  
back. A new moon rises.  
And with it, questions.  
About the blood in  
Bisou's past, and on her  
hands as she stumbles

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home. About broken boys  
and vicious wolves.

About girls lost in the  
woods—frightened, but  
not alone.

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