

Mise En Page 1 Editions Ieps

This volume addresses a far-reaching aspects of Petrarch research and interpretation: the essential interplay between Petrarch's texts and their material preparation and reception. To read and interpret Petrarch we must come to grips with the fundamentals of Petrarchan philology. Shakespeare in Print is a comprehensive 2003 account of Shakespeare publishing and an indispensable research resource. Andrew Murphy sets out the history of the Shakespeare text from the Renaissance through to the twenty-first century, from the twin perspectives of editing and publishing history. Murphy tackles issues of editorial and textual theory in an accessible and engaging manner. He draws on a wide range of archival materials and attends to topics little explored by previous scholars, such as the importance of Scottish and Irish editions in the eighteenth century, the rise of the educational edition and the history and significance of mass-market editions. The extensive appendix is an invaluable reference tool which provides full publishing details of all single-text Shakespeare editions up to 1709 and all collected editions up to 1821. The listing also provides details of a selected range of major editions beyond these dates to the present day.

This is a critical edition, or “édition critique,” of Victor Hugo’s play Marion de Lorme. A critical edition is much more than a typical scholarly publication of a literary work that only contains a brief introduction, the text, and endnotes. The in-depth introduction in this critical edition details the history and genesis of the play from its inception through its première, as well as a study of the manuscript and of all other original related documents. It also features a history of the première, the critical reaction, and an analysis of various nineteenth-century editions of the work. The actual text of the play contains a critical apparatus that indicates all modifications of the text made by the author during its composition. Following the play, there are literary, historical, linguistic, and critical notes, indexes of all words and proper names, and a bibliography of works related to the play in question. (Text in French)

Publishing The Prince

English Law Before Magna Carta

The Written Poem

Marginality, Canonicity, Passion

"Sefer Hasidim" and the Ashkenazic Book in Medieval Europe

Controlling Readers

The importance of 'Renaissance Cultural Crossroads' lies in its appreciation and promotion of the multi-faceted reach of translation in Britain from the arrival of printing until the outbreak of the civil war, highlighting the impressive number and wide variety of works translated.

This text discusses the visual and graphic conventions in contemporary poetry in English. It defines contemporary poetry and its historical construction as a "seen object" and uses literary and social theory of the 1990s to facilitate the study. In examining how a poem is recognized, the interpretive conventions for reading it and how the spacial arrangement on the page is meaningful for contemporary poetry, the text takes examples from individual poems. There is also a focus on changes in manuscript conventions from Old to Middle English poetry and the change from a social to a personal understanding of poetic meaning from the late 18th through the 19th century.

Composed in Germany in the early thirteenth century by Judah ben Samuel he-hasid, Sefer Hasidim, or “Book of the Pietists,” is a compendium of religious instruction that portrays the everyday life of Jews as they lived together with and apart from Christians in towns such as Speyer, Worms, Mainz, and Regensburg. A charismatic religious teacher who recorded hundreds of original stories that mirrored situations in medieval social living, Judah’s messages advocated praying slowly and avoiding honor, pleasure, wealth, and the lures of unmarried sex. Although he failed to enact his utopian vision of a pietist Jewish society, his collected writings would help shape the religious culture of Ashkenazic Judaism for centuries. In "Sefer Hasidim" and the Ashkenazic Book in Medieval Europe, Ivan G. Marcus proposes a new paradigm for understanding how this particular book was composed. The work, he contends, was an open text written by a single author in hundreds of disjunctive, yet self-contained, segments, which were then combined into multiple alternative versions, each equally authoritative. While Sefer Hasidim offers the clearest example of this model of composition, Marcus argues that it was not unique: the production of Ashkenazic books in small and easily rearranged paragraphs is a literary and cultural phenomenon quite distinct from anything practiced by the Christian authors of northern Europe or the Sephardic Jews of the south. According to Marcus, Judah, in authoring Sefer Hasidim in this manner, not only resisted Greco-Roman influences on Ashkenazic literary form but also extended an earlier Byzantine rabbinic tradition of authorship into medieval European Jewish culture.

History of Greece. ... (With portrait, maps and index.) Fourth edition

Christianography ... The third edition enlarged, etc

Guillaume de Machaut and His Late Medieval Audience

Practice Makes Perfect: Complete French All-in-One, Premium Second Edition

Textual Scholarship and the Material Book

pour PC-Mac

"Examines the stained-glass windows in the Gothic cathedral of Reims within the context of the evolution of the French monarchy and medieval art"---Provided by publisher.

This volume marks the centenary of Liebermann’s Die Gesetze der Angelsachsen (1903-1916) by bringing together essays by scholars specializing in medieval legal culture. The essays address not only Liebermann’s legacy, but also major issues in the study of early law.

Songs, Scribes, and Society explores the cultural and musical importance of five 15th-century Chansonniers – personalized, portable, and lavishly decorated songbooks – from the Loire Valley of France. Author Jane Alden treats the Chansonniers as physical artifacts to reveal their cultural context and its relationship to their commission, creation, and use.

The Book Unbound

Literary, Linguistic, and Cultural Influences

Petrarch and the Textual Origins of Interpretation

Catalog of Copyright Entries. Third Series

Studies in Celebration of the Fifth Centennial of the Complutensian Polyglot

1975: January-June

A natural match between the manga queen Moyoco Anno and the patron saint otaku, Hideaki Anno!When Moyoco Anno, the widely successful creator of women’s manga, married Hideaki Anno, creator of Evangelion and a director known to be the very model of an otaku, she held one important doubt:"Am I really ready to be an otaku’s wife?"Taking up that challenge, Moyoco Anno launched herself into the deepand beautiful world of married life.This comic essay, an account of the private lives of two of Japan’smost high-profile creators, is raw, unfiltered, and unforgettablelyhilarious. This series has been published in Japan since 2002 which Japanese title name is "Kantoku Fuyuki Todoki"

Contains twenty-six alphabetically arranged entries describing each letter of the Roman alphabet individually, providing facts about each letter while tracing its history, evolution, and form.

Fully revised and updated practical and inspirational guide for students and independent film-makers, describing and explaining the whole process - from creating an original or adapted script, through producing, directing and editing, to finance and distribution.

Making Short Films, Third Edition

Victor Hugo: Édition Critique

Special Edition Using the Internet and Web

Editing and Reading Medieval Manuscripts and Texts

Flash 5 Studio Factory

Renaissance Cultural Crossroads: Translation, Print and Culture in Britain, 1473-1640

This book explores how England's first printers transformed English Renaissance literary culture by collaborating with translators to reshape foreign texts.

The New Oxford Shakespeare is a landmark print and online project, which for the first time provides fully edited and annotated texts of all extant versions of all Shakespeare's works, including collaborations, revisions, and adaptations. Based on a fresh examination of the surviving original documents, it draws upon the latest interdisciplinary scholarship, supplemented by new research undertaken by a diverse international team. Although closely connected and systematically cross-referenced, each part can be used independently of the others. The New Oxford Shakespeare: The Complete Works: Critical Reference Edition collects the same versions of the same works found in the Modern Critical Edition, keyed to the same line-numbering. But the Critical Reference Edition emphasizes book history and the documentary origins of each text. It preserves the spelling, punctuation, capitalization, abbreviations, typographical contrasts, ambiguities, and inconsistencies of the early documents. Introductions focus on early modern manuscript and print culture, setting each text within the material circumstances of its production, transmission, and early reception. The works are arranged in the chronological order of the surviving texts: the first volume covers documents manufactured in Shakespeare's lifetime, and the second covers documents made between 1622 and 1728. The illustrated general introduction presents an overview of the texts available to editors and describes how they define Shakespeare. An essay on error surveys kinds of error characteristic of these early text technologies. It is followed by a general introduction to the music of Shakespeare's plays. Introductions to individual works and an extensive foot-of-the-page textual apparatus record and discuss editorial corrections of scribal and printing errors in the early documents; marginal notes record press variants and key variants in different documents. Original music notation is provided for the songs (where available). Because the plays were written and copied within the framework of theatrical requirements, casting charts identify the length and type of each role, discuss potential doubling possibilities, and note essential props. The New Oxford Shakespeare consists of four interconnected publications: the Modern Critical Edition (with modern spelling), the Critical Reference Edition (with original spelling), a companion volume on Authorship, and an online version integrating all of this material on OUP's high-powered scholarly editions platform. Together, they provide the perfect resource for the future of Shakespeare studies.

Covers such Internet basics as choosing an ISP, getting connected, e-mail, Web browsers, search engines, newsgroups, instant messaging, and varied forms of e-commerce while explaining how to build a secure Web page.

The King James Bible After Four Hundred Years

Pamphlets, leaflets, contributions to newspapers or periodicals, etc., maps

Shakespeare in Print

Songs, Scribes, and Society

The Gothic Stained Glass of Reims Cathedral

The essays in Latin Learning and English Lore cover material from the beginning of the Anglo-Saxon literary record in the late seventh century to the immediately post-Conquest period of the twelfth century.

In recent years, the discipline of Classics has been experiencing a profound transformation affecting not only its methodologies and hermeneutic practices - how classicists read and interpret ancient literature - but also, and more importantly, the objects of classical study themselves. One of the most important factors has been the establishment of reception studies, examining the ways in which classical literature and culture have been appropriated or responded to in later ages and/or non-western cultures. This temporal and cultural expansion beyond the 'traditional' remit of the field has had many salutary effects, but reception studies are not without limitations: of particular consequence is a tendency to focus almost exclusively on the most canonical Greek and Latin texts which is partly due to the sheer scale on which they have been received, adapted, discussed, and alluded to since antiquity. By definition, reception studies are uninterested in texts which have had no 'success', but the result of an implicit adoption of canonicity as an unspoken criterion is the marginalization of other texts which, despite their inherent value, have not experienced so significant a Nachleben. This volume seeks to move beyond the questions of what is central, what is marginal, and why, to explore instead the range and significance of the classical canon and the processes by which it is shaped and changed by its reception in different academic and cultural environments. By examining the academic study of Classics from the interrelated titular perspectives of marginality, canonicity, and passion, it aims to unveil their many subtle implications and reopen a discussion not only about what makes the discipline unique, but also about what direction it might take in the future.

In the last decades, the emphasis in textual scholarship has moved onto creation, production, process, collaboration; onto the material manifestations of a work; onto multiple rather than single versions; onto reception and book history. Textual scholarship now includes not only textual editing, but any form of scholarship that looks at the materiality of text, of writing, of reading, and of the book. The essays in this collection explore many questions, about methodology and theory, arising from this widening scope of textual scholarship. The range of texts discussed, from Sanskrit epic via Medieval Latin commentary through English and Scottish Ballads to the plays of Samuel Beckett and the stories of Guimarães Rosa, testifies to the vigour of the discipline. The range of texts is matched by a range of approach: from theoretical discussion of how text 'happens', to analysis of issues of book design and censorship, the connections between literary and textual studies, exploration of the links between reception and commodification in George Eliot, and between information theory and paratext. Through this diversity of subject and approach, a common theme emerges: the need to look further for common ground from which to continue the debate from a comparative perspective.

History, Reading, and the Birth of Political Criticism

The Works of Thomas Secker ... A New Edition

The Parliamentary Debates (Authorized Edition)

Au Point Nouvelle Edition Students' Book

The Complete Works

A History and Chronology of Shakespeare Publishing

Au point, the leading advanced-level French course, has been fully revised and updated, to match the requirements of the new AS and A GCE specifications.

As new ideas arose during the Enlightenment, many political thinkers published their own versions of popular early modern “absolutist” texts and transformed them into manuals of political resistance. As a result, these works never achieved a fixed and stable edition. Publishing The Prince illustrates how Abraham-Nicolas Amelot de La Houssaye created the most popular late seventeenth- and eighteenth-century version of Machiavelli’s masterpiece. In the process of translating, Amelot also transformed the work, altering its form and meaning, and his ideas spread through later editions. Revising the orthodox schema of the public sphere in which political authority shifted away from the crown with the rise of bourgeois civil society in the eighteenth century, Soll uses the example of Amelot to show for the first time how the public sphere in fact grew out of the learned and even royal libraries of erudite scholars and the bookshops of subversive, not-so-polite publicists of the republic of letters. Jacob Soll is Associate Professor of History at Rutgers University. Cover art courtesy of Annenberg Rare Book Room and Manuscript Library, University of Pennsylvania Jacket Design: Stephanie Milanowski "Jacob Soll traces the origins of Enlightenment criticism to the practices of learned humanists and hard-pressed literary entrepreneurs. This learned and lively book is also a tour de force of historical research and interpretation." ---Anthony Grafton, author of Cardano’s Cosmos and Bring Out Your Dead "Brilliant. How the printed page changed political philosophy into investigative reporting, and reason of state into the unmasking of power." ---J. G. A. Pocock, author of The Machiavellian Moment "Soll’s path-breaking study is a ‘must read’ for all those interested in the history of political thought and early modern intellectual history." ---Barbara Shapiro, University of California Berkeley "Soll has done [Amelot] and his context justice, writing as he does with a clear, singular, and welcome voice." ---Margaret C. Jacobs, American Historical Review

Guillaume de Machaut (1300-1377) was the master poet of fourteenth-century France. He established models for much of the vernacular poetry written by subsequent generations, and he was instrumental in institutionalizing the lay reader. In particular, his longest and most important work, the Voir dit, calls attention to the coexistence of public and private reading practices through its intensely hybrid form: sixty-three poems and ten songs invite an oral performance, while forty-six private prose letters as well as elaborate illustration and references to it’s own materiality promote a physical encounter with the book. In Controlling Readers, Deborah McGrady uses Machaut’s corpus as a case study to explore the impact of lay literacy on the culture of late-medieval Europe. Arguing that Machaut and his bookmakers were responding to contemporary debates surrounding literacy, McGrady first accounts for the formal invention of the lay reader in medieval art and literature, then analyses Machaut and his bookmakers’ innovative use of both narrative and bibliographical devices to try to control the responses of his readers and promote intimate and sensual reading practices in place of the more common public performances of court culture. McGrady’s erudite and exhaustive study is key to understanding Machaut, his works, and his influence on the history of reading in the fourteenth-century and beyond.

The New Oxford Shakespeare: Critical Reference Edition

The Globe Edition. The Works of William Shakespeare, Edited by W. G. Clark and W. Aldis Wright

Recollections of Itinerant Life; including early reminiscences ... Third edition. [With an introduction by John Scott. With a portrait.]

Semiotic Conventions from Old to Modern English

Supplement to the Official Journal of the European Communities

Marion de Lorme

The most comprehensive way to learn French - with seven bestselling books in one! Drawn from seven workbooks from the bestselling Practice Makes Perfect series, this powerhouse volume features all the knowledge and practice you need to master French. With Practice Makes Perfect: Complete French All-in-One, you will build your French vocabulary, straighten out your sentences, overcome your fear of verb tenses, master the intricacies of grammar, and much more. This value-packed workbook covers all the facets of French and offers thorough explanations that are reinforced by hundreds of hands-on practice exercises. You will, or course, get plenty of practice, practice, practice using all your new French skills. Whether you are learning on your own or taking a beginning French class, Practice Makes Perfect: Complete French All-in-One will help you master French in no time at all. Annie Heminway, editor, teaches grammar, creative writing, translation, African cinema, and classic and Francophone literature at the SCPS of New York University. She is also a translator and an editor for Francophone publishers. In 2006 she was awarded the Chevalier de L'Ordre des Palmes Académiques by the French government in recognition of her work in promoting the study of French. THE BONUS APP THAT ACCOMPANIES THIS BOOK PROVIDES: ● FLASHCARDS to aid memorization of all vocabulary items● STREAMING AUDIO for hundreds of exercise answers to model your pronunciation● PROGRESS TRACKER to assess your progress Practice Makes Perfect: Complete French All-in-One helps you: ● Learn French vocabulary● Get a solid grasp on grammar● Determine when to use different verb tenses● Master spelling and punctuate rules● Converse confidently in your new language● Build correct sentence structures

Petrarch and the Textual Origins of InterpretationBRILL

Contemporaries of Erasmus contains biographical information about more than 1900 people mentioned in the correspondence and other writings of Erasmus. This paperback edition is a reprint of the three-volume set published between 1985 and 1987. The volumes have been combined into a single volume ? without any editorial changes ? to provide a manageable and affordable edition of a magisterial work. The remarkable breadth of Erasmus? contacts throughout his life is reflected in this unique volume. Differing substantially from the national biographical dictionaries that restrict themselves to major figures, Contemporaries of Erasmus combines the famous with the obscure ? popes and politicians, artists and poets, knights and theologians ? covering every individual mentioned whose death occurred after the year 1450. Well known figures include Martin Luther, King Henry VIII, Machiavelli, Popes Nicholas V and Peter IV, and Emperor Charles V. Dipping into the pages of this fully illustrated volume will intrigue and delight the casual reader, but the combined volume will also be an indispensable tool for those who have searched in vain for a biographical dictionary of the Renaissance and the Reformation.

Studies in Anglo-Saxon Literature for Michael Lapidge

Insufficient Direction (English Edition)

Felix Liebermann and Die Gesetze der Angelsachsen

An Alphabetical Miscellany

The History and Reception of the Loire Valley Chansonniers

Catalog of Copyright Entries

This books presents a series of essays on the past, present, and future of editions of the Hebrew Bible and its versions celebrating the Fifth Centennial of the Complutensian Polyglot as a landmark in the trajectory of biblical scholarship.

This collection of essays by leading experts in manuscript studies sheds new light on ways to approach medieval texts in their manuscript context. Each contribution provides groundbreaking insight into the field of medieval textual culture, demonstrating the various interconnections between medieval material and literary traditions. The contributors' work aids researchers by providing a detailed survey of the manuscript tradition of the text, and the surrounding the texts provide clues to the 'manuscript experience'. Topics such as scribal practice and textual providence, glosses, rubrics, page lay-out, and even page ruling, are addressed in a manner illustrative and suggestive of textual practice of the time, while the volume further considers the interface between the manuscript and early textual communities. The volume also addresses questions such as ownership, reading practices and textual production, Medieval Texts in Context addresses the fundamental interpretative issue of how scribe-editors worked with an eye to their intended audience. An understanding of the world inhabited by the scribal community is made use of to illuminate the rationale behind the manufacture of devotional manuscripts. The manuscript presented in this volume is unique, marking a major, innovative contribution to manuscript studies.

The essays in this volume are concerned with early printed narrative texts in Western Europe. The aim of this book is to consider to what extent the shift from hand-written to printed books left its mark on narrative literature in a number of vernacular languages. Did the advent of printing bring about changes in the corpus of narrative texts when compared with those that existed in manuscript form undergo significant modifications when they began to be printed? How did this crucial media development affect the nature of these narratives? Which strategies did early printers develop to make their texts commercially attractive? Which social classes were the target audiences for their editions? Around half of the articles focus on devotional publication strategies. This book provides an impetus for cross-linguistic research. It invites scholars from various disciplines to get involved in an international conversation about fifteenth- and sixteenth-century narrative literature.

Latin Learning and English Lore

A Selection of Hymns ... A new edition, etc

Letter by Letter

The Text of the Hebrew Bible and Its Editions

Printers without Borders

QuarkXpress 6

Leading scholars chart the complex, multifaceted cultural impact of the King James Bible over its 400 years.

The Complete Guide from Script to Screen

Early Printed Narrative Literature in Western Europe

The Mercantile Agency Special Edition of Bullinger's Postal and Shippers Guide for the United States and Canada

Medieval Texts in Context

Volume 1