

Incanti

The book is based on Arabic sources, documents in archives of centers of Levantine trade, and material from the files of the firm of Francesco Datini. From the fall of Acre to the journey of Vasco de Gama, the author provides an invaluable description of late medieval Mediterranean trade. Originally published in 1984. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Studies of late medieval Tuscany have traditionally relied on historiographical premises derived from the experience of its intensely investigated capital city. Specifically, normative and quantitative data from Florentine sources have been employed to chart demographic, social, and economic trends during the communal age and across the period of the Black Death and its aftermath. The results have invited instructive comparisons with other regions of Italy, as well as other parts of Europe. At the same time, however, the focus on Florence in its role as a metropolitan center belies the conceptual problems inherent in the modern definition of region, applicable only with

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hindsight to medieval juridical and topographical boundaries. The essays in this volume offer non-Italian scholars a representative sample of current European research and a summary of recent debates regarding the historical evolution of those republics that posed the most formidable obstacles to the extension of Florentine hegemony. While they cover a range of topics, they all provide evidence of the important resources available to scholars working in provincial Tuscan archives and the volume offers an excellent sampling of the state of scholarship on these Italian communities.

Shopping was as important in the Renaissance as it is in the 21st century. This book breaks new ground in the area of Renaissance material culture, focussing on the marketplace in its various aspects, ranging from middle-class to courtly consumption and from the provision of foodstuffs to the acquisition of antiquities and holy relics. It asks how men and women of different social classes went out into the streets, squares and shops to buy the goods they needed and wanted on a daily or on a once-in-a-lifetime basis during the Renaissance period. Drawing on a detailed mixture of archival, literary and visual sources, she exposes the fears, anxieties and social possibilities of the Renaissance marketplace. Thereafter, Welch looks at the impact these attitudes had on the developing urban spaces of Renaissance cities, before turning to more transient forms of sales such as fairs, auctions and lotteries. In the third section, she examines the consumers themselves, asking how the mental, verbal and visual images of the market shaped the business of buying and selling. Finally, the book explores two

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seemingly very different types of commodities - antiquities and indulgences, both of which posed dramatic challenges to contemporary notions of market value and to the concept of commodification itself.

She had power at her fingertips, but the world had other ideas. Magic was the last thing on Tabia's mind -- until she discovered she could use it. When her father hands her over to the princess of a neighbouring country to pay his debts, she may have the chance to learn how to control her new abilities. But her new mistress' enemies have plans of their own. Caught up in a web of divided loyalties, coercion, and betrayal, Tabia can trust no one. Can she find a way to regain her freedom and return home -- or will the struggle cost her the ultimate price? One click to read the magic-wielding story fans of Sarah J Mass love.

This volume brings together 18 original papers dealing with voice-related phenomena. The languages dealt with represent both typological and geographic diversity, ranging from accusative-type languages to ergative-type and Philippine-type languages, and from Australia to Africa and Siberia. The studies presented here open up many possibilities for theorizing and offer data inviting formal treatments, but the most important contribution they make is in terms of the insights they offer for a better understanding of the fundamentals of voice phenomena.

A beauty and her beast... Gretchen has been falling for the Gryphon of Sanctuary a little more each hour she spends in the Castle library. He reads to her, he tells her

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stories of the real history he lived, and surely he notices her growing affection. Only he hasn't. Or won't. But every moment she doesn't confess her love brings her closer to the doom she fears: the Sisters of the House of Lamidae need her to have a human's baby. And Alek is anything but human... Alek looks forward to finding Gretchen in the Castle library. Her smile calms his inner beast. Her happiness reminds him there is beauty in a world out to destroy his kind--Others. Supernaturals waiting for a way to leave Earth and return to their world. But Gretchen makes him want to stay. But Gretchen is off-limits. The House of Lamidae has a present destiny, and his duty is to protect them. Not fall in love. Key Words: wolf, werewolf, werewolves, dragon, dragons, vampire, fairy, fae, faerie, siren, post-apocalyptic, dystopian, shifter, romance, paranormal romance, suspense, erotic, action, adventure, fantasy, texas, western, small town, futuristic

The Harbour of All This Sea and Realm offers an overview of the Lusignan, Genoese and Venetian history of the main port city of Cyprus, a Mediterranean crossroads. The essays contribute to the understanding of Famagusta's social and administrative structure, as well as the influences on its architectural, artisan, and art historical heritage from the thirteenth to sixteenth centuries. We read of crusader bishops from central France, metalworkers from Asia Minor, mercenaries from Genoa, refugees from Acre, and traders from Venice. The

themes of the city's diasporas and cultural hybridity permeate and unify the essays in this collaborative effort. Some of the studies use archival sources to reconstruct the early stages of appearances of various buildings. Such research is of vital importance, given the threat to Famagusta's medieval and early modern heritage by its use as a military base since 1974.

In a rich and engaging book that illuminates the lives and attitudes of peasants in preindustrial Europe, Piero Camporesi makes the unexpected and fascinating claim that these people lived in a state of almost permanent hallucination, drugged by their very hunger or by bread adulterated with hallucinogenic herbs. The use of opiate products, administered even to infants and children, was widespread and was linked to a popular mythology in which herbalists and exorcists were important cultural figures. Through a careful reconstruction of the everyday lives of peasants, beggars, and the poor, Camporesi presents a vivid and disconcerting image of early modern Europe as a vast laboratory of dreams. "Camporesi is as much a poet as a historian. . . . His appeal is to the senses as well as to the mind. . . . Fascinating in its details and compelling in its overall message."—Vivian Nutton, *Times Literary Supplement* "It is not often that an academic monograph in history is also a book to fascinate the discriminating general reader. *Bread of Dreams* is just that."—Kenneth McNaught, *Toronto Star*

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"Not religion but bread was the opiate of the poor, Mr. Camporesi argues. . . . Food has always been a social and mythological construct that conditions what we vainly imagine to be matters of personal taste. Our hunger for such works should tell us that food is not only good but essential to think and to read as if our lives depended on it, which they do."—Betty Fussell, *New York Times Book Review*

Selected Poems of Isabella Andreini comprises an extensive historical and analytical introduction, followed by 100 poems given in their original Italian, with facing-page verse translations. It will be a welcome addition to classroom literature in comparative literatures, women's studies, and Italian studies. It is the first modern publication of a significant body of Andreini's poems in English translation.

Who are the familiar spirits of classical culture and what is their relationship to Christian demons? In its interpretation of Latin and Greek culture, Christianity contends that Satan is behind all classical deities, semi-gods, and spiritual creatures, including the gods of the household, the lares and penates. But with *In the Company of Demons*, the world's leading demonologist Armando Maggi argues that the great thinkers of the Italian Renaissance had a more nuanced and perhaps less sinister interpretation of these creatures or spiritual bodies.

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Maggi leads us straight to the heart of what Italian Renaissance culture thought familiar spirits were. Through close readings of Giovan Francesco Pico della Mirandola, Strozzi Cigogna, Pompeo della Barba, Ludovico Sinistrari, and others, we find that these spirits or demons speak through their sudden and striking appearances—their very bodies seen as metaphors to be interpreted. The form of the body, Maggi explains, relies on the spirits' knowledge of their human interlocutors' pasts. But their core trait is compassion, and sometimes their odd, eerie arrivals are seen as harbingers or warnings to protect us. It comes as no surprise then that when spiritual beings distort the natural world to communicate, it is vital that we begin to listen.

After eight years in the sorcerers' guild, Tabia thought she'd seen it all. That was until the magic of Isskasala overflowed, catching unsuspecting people in its flood. Consumed by the power, some fear what might become of them, while others turn lethal. Tabia must save the sorcerers from what has been unleashed before it's too late. One click to continue the epic fantasy series readers of Sarah J Maas and Brandon Sanderson love.

The Venetian courtesan has long captured the imagination as a female symbol of sexual license, elegance, beauty, and unruliness. What then to make of the cortigiana onesta—the honest courtesan who recast virtue as intellectual integrity

and offered wit and refinement in return for patronage and a place in public life? Veronica Franco (1546-1591) was such a woman, a writer and citizen of Venice, whose published poems and familiar letters offer rich testimony to the complexity of the honest courtesan's position. Margaret F. Rosenthal draws a compelling portrait of Veronica Franco in her cultural social, and economic world. Rosenthal reveals in Franco's writing a passionate support of defenseless women, strong convictions about inequality, and, in the eroticized language of her epistolary verses, the seductive political nature of all poetic contests. It is Veronica Franco's insight into the power conflicts between men and women—and her awareness of the threat she posed to her male contemporaries—that makes her literary works and her dealings with Venetian intellectuals so pertinent today. Combining the resources of biography, history, literary theory, and cultural criticism, this sophisticated interdisciplinary work presents an eloquent and often moving account of one woman's life as an act of self-creation and as a complex response to social forces and cultural conditions. "A book . . . pleurably redolent of Venice in the 16th-century. Rosenthal gives a vivid sense of a world of salons and coteries, of intricate networks of family and patronage, and of literary exchanges both intellectual and erotic."—Helen Hackett, Times Higher Education Supplement

The Honest Courtesan is the basis for the film *Dangerous Beauty*

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(1998) directed by Marshall Herskovitz. (The film was re-titled *The Honest Courtesan* for release in the UK and Europe in 1999.)

From USA Today Bestselling Author Krystal Shannan comes seven books in a sizzling romantic series filled with action and adventure and fantasy and passion. Fans of *The Black Dagger Brotherhood* and *Lords of the Underworld* will discover a heart-pounding toe-curling ride into a small town of fantastical creatures and a war for world domination they won't soon forget. This collection includes the complete series. Book 1 - *My Viking Vampire I'll fight to the end or die trying...* I've got nowhere to run—except into the arms of a sexy stranger who says he can protect me. But this guy comes with a bit more than I bargained for—fangs. Book 2 - *My Dragon Masters My body burns with a hunger I can't describe. I'll do anything to find them and so will the beast that lives inside me. I don't know how much time has passed. I don't know where I am or where I'm going, I just know that two men are waiting for me and that I belong with them.* Book 3 - *My Eternal Soldier I thought I killed the woman I loved a thousand years ago. The last time I saw her, my sword was in her chest. Now the fates have granted me a second chance. I won't waste it. I won't let her slip away again.* Book 4 - *Mastered Teagan I deserve nothing but pain. No happily-ever-after. Just agony and the numbness that follows. But the pixies tricked me. Now my new Dom wants to*

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inflict pain I don't think I can endure. He wants to love me. Book 5 - My Warrior Wolves She is ours. She has always been ours. Our desire burns for her and only for her. We gave her the space she asked for. The time to heal. But now evil is stalking her and we must claim her before we lose her forever. Book 6 - My Guardian Gryphon A beast and his beauty... She's beautiful and perfect. I'm scarred and broken. She's kind and comforting. I'm nothing but hard edges. She is forbidden. I can't have her. And it makes me want her more. Book 7 - My Vampire Knight I'm a siren and cursed. Any man I love dies. Godric Deveraux thinks he can beat the curse. I know he can't. No one can. My father made sure of it. And now I am fated to watch the only man I've ever truly loved die in front of me.

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