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2021-04-11 From that long investigation of mine the conclusions that I summarize and explain in this book arose and which, I will say immediately, are the following: It is true that the poetry of the Fedeli d'Amore, especially that of Dante and his most immediate predecessors, of the his contemporaries and his successors, is written in a secret jargon for which at least thirty words (Rossetti had already pointed out some, deceiving himself about others) constantly have, in addition to the apparent meaning concerning love matter, a second and sometimes also a third conventional meaning, concerning the ideas of an initiatory doctrine and the life of a group of initiates. These words are precisely those that with exasperating monotony fill the lines of these Faithful, very often presenting nonsense in the literal plane, namely: love, madonna, death, life, women, madness and madness, cold, gaiety, gravity, boredom, nature, weep, stone, rose, flower, source, greeting, wild, shame and others of less frequent use. It is true that all the women of the dolce stil novo are in reality one woman and that is the holy Wisdom, which in the special use of the dolce stil novo conventionally takes a different name for each different lover and is called Beatrice for Dante, Giovanna for Guido Cavalcanti, Lagia for Lapo Gianni, Selvaggia for Cino and so on. And since, as I said above, the doctrine cultivated by a sect and the sect itself are confused under the same designation, these women also serve to designate the sect of

the Fedeli d'Amore. Dante's Vita Nuova is all written in this jargon: it is all symbolic from the first to the last word and concerns the initiatory life of Dante and his relations not with the wife of Simone de 'Bardi, but with the Holy Wisdom and with the group that cultivated it. Therefore the Beatrice of the New Life does not differ substantially from the one who appears triumphant on the chariot of the Church in the apocalyptic vision of the Divine Comedy. The darkest poems of the Fedeli d'Amore and especially Dante's obscure songs, over which those who were ignorant of the jargon have struggled in vain, read according to the jargon, melt their clarity, coherence, unsuspected depth. Not only that, but with the knowledge of the secret meaning of these few words of jargon, they clear up in our eyes and completely transform into their spirit, other very obscure works by Dante's contemporaries, such as the Documents of love by Francesco da Barberino, the Intelligence by Dino Compagni, the Acerba by Cecco d'Ascoli, works which, while differing outwardly from the love poetry of the sweet styl novo are informed by the same profound mystical spirit, by the same secret doctrine, they come out, in other words, from the bosom of the same sect. These poems, once translated into their real meaning with the key of jargon, in place of that vague, stylized, monotonous, cold, artificial love, which they almost always show according to the letter, reveal to us an intense and deep life of love. for a mystical idea, considered the true

essence of Catholic revelation, of a struggle for it, against the carnal and corrupt Church, conventionally called Death or the Stone and which is depicted as an opponent of the sect of the Fedeli d'Amore and as a concealer of that holy Wisdom that the Fedeli d'Amore pursue under the figure of the woman; they reveal to us a series of mystical kidnappings, of cries invoking help against the persecutions and threats of adversaries, of excitements with which the followers comfort each other to remain faithful to the holy idea, and other very high and very deep things, before which the fictitious love poem, which is on the surface, falls, and almost always without our regret, like a very insignificant rind, leaving us astonished that we could have believed that all this was really love poetry. From that long investigation of mine the conclusions that I summarize and explain in this book arose and which I will say immediately are the following It is true that the poetry of the Fedeli d'Amore especially that of Dante and his

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2014-08-19 Publication of Gezer VI: The
 Objects from Phases I and II (1964-1974)
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 Semitic Museum Excavations at Gezer
 between 1964 and 1974 as part of the
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 Annual Series. With the exception of objects
 previously published in Gezer V, Gezer VI
 provides a comprehensive database with
 listings of all of the objects recovered during
 both the Phase I (1968-1971) and Phase II
 (1971-1974) HUC excavations at the site. In
 addition, the volume offers a summary of the
 stratigraphic history of Tell Gezer and
 includes a series of plates illustrating a large

sample of the finds sorted by type and
 strata. Provided also are a series of
 comparative studies of the major material
 and type groupings of the object repertoire. L
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2012-03-28 The Royal Palace of Palermo,
 today seat of the Sicilian Regional Assembly,
 is one of the symbols of Sicily and of the rich
 Sicilian and national patrimony. Formerly a
 fortress, then royal palace and finally
 building of government, the palace is today
 an The Royal Palace of Palermo crossroads of
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 shown as never before

2022-01-30 - Introduction is by Helmut
 Jahn, FAIA, who has known Hovey since
 1974. Jahn's building have been described as
 having had a 'staggering' influence on
 architecture - Essays by Cheryl Kent and Alex
 Marshall examine respectively the
 architectural achievement, and secondly,
 trace Hovey's life and describe how he
 successfully combined the roles of architect
 and developer - A beautiful collector's
 edition, this book also covers Hovey's work
 as an abstract sculptor, whose monumental
 work is installed at some of the multifamily
 projects examined in this book - A serious art
 collector of mostly 20th-century art, Hovey's

acquisitions are detailed in an illustrated catalog at the end of the book. This beautifully illustrated monograph chronicles the architecture of David C. Hovey, FAIA, and his influence on the discipline, as well as the story of his life and career. David Hovey founded Optima in 1978, with the goal of reinventing multifamily housing by combining development and design in a single company. Over the forty-plus years the company has existed, Hovey has built nearly 6,000 residential units. In the process, he has elevated the design of a building type that has, with a few exceptions, been left to developers to produce indifferent work. He challenges the market with something better, something worthy of enfolded families and individuals. Hovey is a modernist, steadfast in his belief in the future, in technology, in material honesty, in structural expression, and in architecture's ability to improve the lives of people. His work has captured attention, winning critical acclaim as well as many national and regional awards for architecture. The dozen representative projects in this book range from single-family homes to towers and from the company's early years to the present. Also showcased is Hovey's work as an abstract sculptor, whose monumental work is installed at some of the multifamily projects examined here. A serious art collector of mostly twentieth-century art, Hovey's acquisitions are detailed in an illustrated catalog at the end of the book. Jahns building have been described as having had a

staggering influence on architecture. Essays by Cheryl Kent and Alex Marshall examine respectively the architectural achievement and secondly trace Hovey's life and describe how he

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The doubled line shows the axis of the Okinawa Trough. Dashed lines show fracture zones. O

1972

1986 The first detailed study of the English settlements in southwest Ireland, this book argues that the migration was, rather than a colonial process, a natural movement from southwest England to a pleasant neighboring region. Concentrating on the Munster plantation, the author reveals the ways in which the English both modified the province and were changed by its local conditions. The first detailed study of the English settlements in southwest Ireland, this book argues that the migration was rather than a colonial process, a natural movement from southwest England to a pleasant neighboring region.

2016-01-29 This book argues that the subjective evaluation of the product must give way to a descriptive and objective attempt to reveal the workings of the process (ie translating). Without such a shift, translation theory will continue outside the

mainstream of intellectual activity in human sciences and fail to take its rightful place as a major field in applied Linguistics. This book argues that the subjective evaluation of the product must give way to a descriptive and objective attempt to reveal the workings of the process ie translating

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