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Jacopo Strada and Cultural Patronage at The Imperial Court (2 Vols.) *A Companion to Pietro Aretino Women and the Circulation of Texts in Renaissance Italy* **Discourse on the State of the Jews Historical Painting Techniques, Materials, and Studio Practice Nuns Behaving Badly** *Publishing for the Popes Principles of Banking Law Writing Beyond Pen and Parchment Pirro Ligorio's Worlds Language and the Grand Tour Artists Working in Rome, C. 1550 to C. 1640 Antonio Gardano, Venetian Music Printer, 1538-1569 A Companion to Cosimo I De' Medici Trust and Proof The Preaching of Islam Niccolò Ridolfi and the Cardinal's Court Cosimo Bartoli (1503-1572) Building the Canon through the Classics Michaelangelo: Selected Readings Michelangelo, Selected Scholarship in English: The Sistine Chapel Donati Jannotti aliorumque epistolae Breaching the Bronze Wall: Franks at Mamluk and Ottoman Courts and Markets The Preaching of Islam: A History of the Propagation of the Muslim Faith The Rise and Decline of the Medici Bank, 1397-1494 Art and Music in the Early Modern Period Staging 'Euridice' Aspects of the Performative in Medieval Culture Manus x Machina Vasari as a Biographer Singing to the Lyre in Renaissance Italy Opera in Seventeenth-Century Venice Michelangelo Venetian Rapier The Early Italian Poets From Ciullo D'Alcamo to Dante Alighieri (1100-1200-1300) in the Original Metres, Together With Dante's Vita Nuova The Right to Dress History of Architectural Conservation Rome and The Guidebook Tradition The Light of Nature Historical Seismology*

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This is the first global history of dress regulation and its place in broader debates around how human life and societies should be visualised and materialised. Sumptuary laws were a tool on the part of states to regulate not only manufacturing systems and moral economies via the medium of expenditure and consumption of clothing but also banquets, festivities and funerals. Leading scholars on Asian, Latin American, Ottoman and European history shed new light on how and why items of dress became key aspirational goods across society, how they were lobbied for and marketed, and whether or not sumptuary laws were implemented by cities, states and empires to restrict or channel trade and consumption. Their findings reveal the significance of sumptuary laws in medieval and early modern societies as a site of contestation between individuals and states and how dress as an expression of identity developed as a modern 'human right'. Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century. In 1638, a small book of no more than 92 pages in octavo was published “appresso Gioanne Calleoni” under the title “Discourse on the State of the Jews and in particular those dwelling in the illustrious city of Venice.” It was dedicated to the Doge of Venice and his counsellors, who are labelled “lovers of Truth.” The author of the book was a certain Simone (Simḥa) Luzzatto, a native of Venice, where he lived and died, serving as rabbi for over fifty years during the course of the seventeenth century. Luzzatto’s political thesis is simple and, at the same time, temerarious, if not revolutionary: Venice can put an end to its political decline, he argues, by offering the Jews a monopoly on overseas commercial activity. This plan is highly recommendable because the Jews are “wellsuited for trade,” much more so than others (such as “foreigners,” for example). The rabbi opens his argument by recalling that trade and usury are the only occupations permitted to Jews. Within the confines of their historical situation, the Venetian Jews became particularly skilled at trade with partners from the Eastern Mediterranean countries. Luzzatto’s argument is that this talent could be put at the service of the Venetian government in order to maintain -

or, more accurately, recover – its political importance as an intermediary between East and West. He was the first to define the role of the Jews on the basis of their economic and social functions, disregarding the classic categorisation of Judaism's alleged privileged religious status in world history. Nonetheless, going beyond the socio-economic arguments of the book, it is essential to point out Luzzatto's resort to sceptical strategies in order to plead in defence of the Venetian Jews. It is precisely his philosophical and political scepticism that makes Luzzatto's texts so unique. This edition aims to grant access to his works and thought to English-speaking readers and scholars. By approaching his texts from this point of view, the editors hope to open a new path in research into Jewish culture and philosophy that will enable other scholars to develop new directions and new perspectives, stressing the interpenetration between Jews and the surrounding Christian and secular cultures. What can stories of magical engraved rings or prophetic inscriptions on walls tell us about how writing was perceived before print transformed the world? Writing beyond Pen and Parchment introduces readers to a Middle Ages where writing is not confined to manuscripts but is inscribed in the broader material world, in textiles and tombs, on weapons or human skin. Drawing on the work done at the Collaborative Research Centre "Material Text Cultures," (SFB 933) this volume presents a comparative overview of how and where text-bearing artefacts appear in medieval German, Old Norse, British, French, Italian and Iberian literary traditions, and also traces the paths inscribed objects chart across multiple linguistic and cultural traditions. The volume's focus on the raw materials and practices that shaped artefacts both mundane or fantastical in medieval narratives offers a fresh perspective on the medieval world that takes seriously the vibrancy of matter as a vital aspect of textual culture often overlooked. In *Jacopo Strada and Cultural Patronage at the Imperial Court: Antiquity as Innovation*, Dirk Jansen provides a survey of the life and career of the antiquary, architect, and courtier Jacopo Strada (Mantua 1515–Vienna 1588). His manifold activities — also as a publisher and as an agent and artistic and scholarly advisor of powerful patrons such as Hans Jakob Fugger, the Duke of Bavaria and the Emperors Ferdinand I and Maximilian II — are examined in detail, and studied within the context of the cosmopolitan learned and courtly environments in which he moved. These volumes offer a substantial reassessment of Strada's importance as an agent of change, transmitting the ideas and artistic language of the Italian Renaissance to the North. This third edition of the *Principles of Banking Law* provides an authoritative treatment of both domestic and international banking law. This edition contains expanded coverage of developments in other comparable jurisdictions, internet banking services and money laundering. *Witchcraft. Arson. Going AWOL. Some nuns in sixteenth- and seventeenth-century Italy strayed far from the paradigms of monastic life. Cloistered in convents, subjected to stifling hierarchy, repressed, and occasionally persecuted by their male superiors, these women circumvented authority in sometimes extraordinary ways. But tales of their transgressions have long been buried in the Vatican Secret Archive. That is, until now. In Nuns Behaving Badly, Craig A. Monson resurrects forgotten tales and restores to life the long-silent voices of these cloistered heroines. Here we meet nuns who dared speak out about physical assault and sexual impropriety (some real, some imagined). Others were only guilty of misjudgment or defacing valuable artwork that offended their sensibilities. But what unites the women and their stories is the challenges they faced: these were women trying to find their way within the Catholicism of their day and through the strict limits it imposed on them. Monson introduces us to women who were occasionally desperate to flee cloistered life, as when an entire community conspired to torch their convent and be set free. But more often, he shows us nuns just trying to live their lives. When they were crossed—by powerful priests who claimed to know what was best for them—bad behavior could escalate from mere troublemaking to open confrontation. In resurrecting these long-forgotten tales and trials, Monson also draws attention to the predicament of modern religious women, whose "misbehavior"—seeking ordination as priests or refusing to give up their endowments to pay for priestly wrongdoing in their own archdioceses—continues even today. The nuns of early modern Italy, Monson shows, set the standard for religious transgression in their own age—and beyond. Newly-discovered evidence underpins this comprehensive account of the creation and staging of the earliest surviving 'opera', Euridice. Breaching the Bronze Wall deals with the idea that the words of honorable Muslims constitutes proof and that written documents and the words of non-Muslims are of inferior value. Thus, foreign merchants in cities such as Istanbul, Damascus or Alexandria could barely prove any claim, as neither their contracts nor their words*

were of any value if countered by Muslims. Francisco Apellániz explores how both groups labored to overcome the 'biases against non-Muslims' in Mamlūk Egypt's and Syria's courts and markets (14th-15th c.) and how the Ottoman conquest (1517) imposed a new, orthodox view on the problem. The book slips into the Middle Eastern archive and the Ottoman Dīvān, and scrutinizes shari'a's intricacies and their handling by consuls, dragomans, qadis and other legal actors. Antonio Gardano's publications are among the most important sources of 16th-century music. The second volume describes the output of this leading Italian music press in its cultural, bibliographical, and musical context. The first part of the book consists of an overview of Gardano's repertory from the fifties and the cultural and musical milieu in which he worked. It includes discussions of the continuing popularity of his earlier repertory, the music of the younger generation introduced in the fifties, the music of the composers around San Marco, and genres such as the multi-movement madrigal, the canzoni villanesche, instrumental works, and new anthologies. Also discussed are the dating of some undated editions, unconfirmed and doubtful prints, and ordering within the editions. A chapter on binder's copies describes groups of editions bound together by their early owners and serves as a valuable index to the tastes of the collectors. The catalog section covers all Gardano's known publications of the fifties, and provides full titles, bibliographical information, contents with concordant sources for each piece, and locations of individual copies with notes on their bindings, owners' marks, annotations, and other significant characteristics. The catalog is indexed by composer, first line, and short title, and includes a list of primary and secondary sources consulted. The first comprehensive guide to women's promotion and use of textual culture, in manuscript and print, in Renaissance Italy. To this day, no comprehensive academic study of the development of guidebooks to Rome over time has been performed. This book treats the history of guidebooks to Rome from the Middle Ages up to the early twentieth century. It is based on the results of the interdisciplinary research project *Topos and Topography*, led by Anna Blennow and Stefano Fogelberg Rota. From the case studies performed within the project, it becomes evident that the guidebook as a phenomenon was formed in Rome during the later Middle Ages and early Renaissance. The elements and rhetorical strategies of guidebooks over time have shown to be surprisingly uniform, with three important points of development: a turn towards a more user-friendly structure from the seventeenth century and onward; the so-called 'Baedeker effect' in the mid-nineteenth century; and the introduction of a personalized guiding voice in the first half of the twentieth century. Thus, the 'guidebook tradition' is an unusually consistent literary oeuvre, which also forms a warranty for the authority of every new guidebook. In this respect, the guidebook tradition is intimately associated with the city of Rome, with which it shares a constantly renovating yet eternally fixed nature. "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 A classic history of banking and trade in the medieval period, combining superb research and analysis with graceful writing. The Medici Bank was the most powerful banking house of the 15th century. Headquartered in Florence, Italy, it established branches in Rome, Venice, Geneva, Lyons, Bruges, London, and many other cities. The bank served as financial agent of the Church, extended credit to monarchs, and facilitated international trade in Western Europe. By their personal influence and the use of their profits, the owners and administrators of the bank contributed significantly to the development of Florence as the greatest center of the Renaissance. The first comprehensive study of the dominant form of solo singing in Renaissance Italy prior to the mid-sixteenth century. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we

concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. Niccolò Ridolfi (1501–50), was a Florentine cardinal, nephew and cousin to the Medici popes Leo X and Clement VII, and he owed his status and wealth to their patronage. He remained actively engaged in Florentine politics, above all during the years of crisis that saw the Florentine state change from republic to duchy. A widely respected patron and scholar throughout his life, his sudden death during the conclave of 1549–50 led to allegations of poison that an autopsy appears to confirm. This book examines Cardinal Ridolfi and his court in order to understand the extent to which cardinalate courts played a key part in Rome's resurgence and acted as hubs of knowledge located on the fault lines of politics and reform in church and state, hospitable spaces that can be analysed in the context of entanglements in Florentine and Roman cultural and political patronage, and intersections between the princely court and a more professional and complex knowledge and practice of household management in the consumer and service economy of early modern Rome. Based on an array of archival sources and on three treatises whose authors were closely linked to Ridolfi's court, this monograph explores these multidisciplinary intersections to allow the more traditional fields of church and political history to be approached from different angles. Niccolò Ridolfi and the Cardinal's Court will appeal to all those interested in the organisation of these elite establishments and their place in sixteenth-century Roman society, the life and patronage of Niccolò Ridolfi in the context of the Florentine exiles who desired a return to republicanism, and the history of the Roman Catholic Church. Modern seismology has faced new challenges in the study of earthquakes and their physical characteristics. This volume is dedicated to the use of new approaches and presents a state-of-the-art in historical seismology. Selected historical and recent earthquakes are chosen to document and constrain related seismic parameters using updated methodologies in the macroseismic analysis, field observations of damage distribution and tectonic effects, and modelling of seismic waveforms. "Mining the rich documentary sources housed in Tuscan archives and taking advantage of the breadth and depth of scholarship produced in recent years, the seventeen essays in this Companion to Cosimo I de' Medici provide a fresh and systematic overview of the life and career of the first Grand Duke of Tuscany, with special emphasis on Cosimo I's education and intellectual interests, cultural policies, political vision, institutional reforms, diplomatic relations, religious beliefs, military entrepreneurship, and dynastic concerns. Contributors: Maurizio Arfaio, Alessio Assonitis, Nicholas Scott Baker, Sheila Barker, Stefano Calonaci, Brendan Dooley, Daniele Edigati, Sheila Ffolliott, Catherine Fletcher, Andrea Gáldy, Fernando Loffredo, Piergabriele Mancuso, Jessica Maratsos, Carmen Menchini, Oscar Schiavone, Marcello Simonetta, and Henk Th. van Veen"-- Language is still a relatively under-researched aspect of the Grand Tour. This book offers a comprehensive introduction enriched by the amusing stories and vivid quotations collected from travellers' writings, providing crucial insights into the rise of modern vernaculars and the standardisation of European languages. This volume of essays is meant as a tribute to Alistair Crombie by some of those who have studied with him. The occasion of its publication is his seven tieth birthday - 4 November 1985. Its contents are a reflection - or so it is hoped - of his own interests, and they indicate at the same time his influence on subjects he has pursued for some forty years. Born in Brisbane, Australia, Alistair Cameron Crombie took a first degree in zoology at the University of Melbourne in 1938, after which he moved to Je sus College, Cambridge. There he took a doctorate in the same subject (with a dissertation on population dynamics - foreshadowing a later interest in the history of Darwinism) in 1942. By this time he had taken up a research position with the Ministry of Agriculture and Fisheries in the Cambridge Zoological Laboratory, a position he left in 1946, when he moved to a lectureship in the history and philosophy of science at University College, London. H. G. Andrewartha and L. C. Birch, in a survey of the history of insect ecology (R. F. Smith, et al. , History of Entomology, 1973), recognise the importance of the works of Crombie (with which they couple the earlier work of Gause) as the principal stimulus for the great interest taken in interspecific competition in the mid 1940s. The chapters in this volume share an aim to historicize the role of the translator as a cultural and political agent in the early modern West. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. 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as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. Michaelangelo: Selected Readings is the long-awaited condensation of the five volume English article collection of Michaelangelo's life. Selections include: Life and Early Works; The Sistine Chapel; San Lorenzo; Tomb of Julius II and Other Works in Rome; and Drawings, Poetry and Miscellaneous Studies. Accessible to readers-useful to specialists Much as been written on Michelangelo. By 1970, the number of scholarly books and articles exceeded 4,000, approximately a tenth in English. In the past 25 years, the literature has grown exponentially, with a notable increase in English-language publications. The five-volume series reproduces some 100 articles in English, selected from a broad range of books and journals. The collection is both accessible to the general reader and useful to the specialist, offering a representative sample of old and new commentary on the artist and his work. The career of a geniusArticles are arranged chronologically with separate volumes covering the artist's early life and works, the Sistine Chapel ceiling, commission associated with San Lorenzo, the tomb of Julius II and other Roman projects, and a final volume devoted to drawings, poetry, and miscellaneous studies. Spanning his entire 89-year life, the articles explore Michelangelo's prodigious creativity as an artist, thinker, and poet. The sheer quantity of what has been written on Michelangelo can be intimidating; most student have little sense of how to approach or effectively utilize the vast literature. By presenting a varied introduction to a great artist, this collection is a handy reference tool for a wide array of topics, problems, and literature. A History of Architectural Conservation expands knowledge about the conservation of ancient monuments, works of art and historic buildings. It includes the origins of the interest in conservation within the European context, and the development of the concepts from Antiquity and the Renaissance to the present day. Jokilehto illustrates how this development has influenced international collaboration in the protection and conservation of cultural heritage, and how it has formed the principal concepts and approach to conservation and restoration in today's multi-cultural society. This book is based on archival research of original documents and the study of key restoration examples in countries that have influenced the international conservation movement. Accessible and of great interest to students and the general public it includes conservation trends in Europe, the USA, India, Iran and Japan. "The only attribution I have seen concerning the illustrations ... is to the Bolognese engraver Edoardo Fiolet."--Introd. Manus x Machina ("Hand x Machine") features exceptional fashions that reconcile traditional hand techniques with innovative machine technologies such as 3-D printing, laser cutting, circular knitting, computer modeling, bonding and laminating, and ultrasonic welding. Featuring 90 astonishing pieces, ranging from Gabrielle "Coco" Chanel's iconic tweed suit to Karl Lagerfeld's 3-D-printed version, and from Yves Saint Laurent's bird-of-paradise dress to Iris van Herpen's silicone adaptation — all beautifully photographed by Nicholas Alan Cope — this fascinating book is an exploration of both the artistry and the future of fashion.

Featuring interviews with Sarah Burton (Alexander McQueen), Hussein Chalayan, Maria Grazia Chiuri and Pierpaolo Piccioli (Valentino), Nicolas Ghesquière (Louis Vuitton), Lazaro Hernandez and Jack McCollough (Proenza Schouler), Iris van Herpen, Christopher Kane, Karl Lagerfeld (Chanel), Miuccia Prada, and Gareth Pugh. In Publishing for the Popes, Paolo Sacht provides a detailed account of the attempts made by the Roman Curia to exploit printing in the mid-sixteenth century, after the Reformation but before the implementation of the ecclesiastical censorship. An interdisciplinary exploration of one of the most prolific and controversial figures of early modern Europe. This volume is comprised of seven sections, each devoted to a specific aspect Aretino's life and works. The relationship between music and painting in the Early Modern period is the focus of this collection of essays by an international group of distinguished art historians and musicologists. Each writer takes a multidisciplinary approach as he or she explores the interface between music performance and painting, or between music and art theory. The essays reflect a variety and range of approaches and offer methodologies which might usefully be employed in future research in this field. The volume is dedicated to the memory of Franca Trinchieri Camiz, an art historian who worked extensively on topics related to art and music, and who participated in some of the conference

panels from which many of these essays originate. Three of Professor Camiz's own essays are included in the final section of this volume, together with a bibliography of her writings in this field. They are preceded by two thematic groups of essays covering aspects of musical imagery in portraits, issues in iconography and theory, and the relationship between music and art in religious imagery. Consummate painter, draftsman, sculptor, and architect, Michelangelo Buonarroti (1475-1564) was celebrated for his *disegno*, a term that embraces both drawing and conceptual design, which was considered in the Renaissance to be the foundation of all artistic disciplines. To his contemporary Giorgio Vasari, Michelangelo was "the divine draftsman and designer" whose work embodied the unity of the arts. Beautifully illustrated with more than 350 drawings, paintings, sculptures, and architectural views, this book establishes the centrality of *disegno* to Michelangelo's work. Carmen C. Bambach presents a comprehensive and engaging narrative of the artist's long career in Florence and Rome, beginning with his training under the painter Domenico Ghirlandaio and the sculptor Bertoldo and ending with his seventeen-year appointment as chief architect of Saint Peter's Basilica at the Vatican. The chapters relate Michelangelo's compositional drawings, sketches, life studies, and full-scale cartoons to his major commissions—such as the ceiling frescoes and the Last Judgment in the Sistine Chapel, the church of San Lorenzo and its New Sacristy (Medici Chapel) in Florence, and Saint Peter's—offering fresh insights into his creative process. Also explored are Michelangelo's influential role as a master and teacher of *disegno*, his literary and spiritual interests, and the virtuoso drawings he made as gifts for intimate friends, such as the nobleman Tommaso de' Cavalieri

and Vittoria Colonna, the marchesa of Pescara. Complementing Bambach's text are thematic essays by leading authorities on the art of Michelangelo. Meticulously researched, compellingly argued, and richly illustrated, this book is a major contribution to our understanding of this timeless artist. The volume assesses performative structures within a variety of medieval forms of textuality, from vernacular literature to records of parliamentary proceedings, from prayer books to musical composition. Three issues are central to the volume: the role of ritual speech acts; the way in which authorship can be seen as created within medieval texts rather than as a given category; finally, phenomena of voice, created and situated between citation and repetition, especially in forms which appropriate and transform literary tradition. The volume encompasses articles by historians and musicologists as well as literary scholars. It spans European literature from the West (French, German, Italian) to the East (Church Slavonic), vernacular and Latin; it contrasts modes of liturgical meditation in the Western and Eastern Church with secular plays and songs, and it brings together studies on the character of 'voice' in major medieval authors such as Dante with examples of Dante-reception in the early twentieth century. *Building the Canon through the Classics. Imitation and Variation in Renaissance Italy (1350-1580)* explores the multiple facets of the formation of the literary canon in Renaissance Italy through the analysis of its complex relationship with the Classics. A reconsideration of the manifold interests of the central and controversial figure Pirro Ligorio, an ambiguous antagonist of the canon embodied by Michelangelo and one of the most fascinating and learned antiquarians in the entourage of Cardinal Alessandro Farnese.