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Nota di contenuto	Cover Page -- Title Page -- Copyright -- Dedication -- Contents -- Acknowledgments -- List of Abbreviations -- Author's Note -- Introduction -- Part I. "Ung petit tableau de mon industrie": Jean Lemaire de Belges and Gratitude for Historiography -- 1. The Judgment of the Reader in the Illustrations de Gaule et singularitez de Troye -- 2. Lemaire's Genius in the Concorde des deux langages -- Part II. Clement Marot, or Proteus in Print -- 3. "Quel bien par rime on a": Authorial and Printerly Personae in the Adolescence clementine -- 4. "Je n'en donne ung festu, pourveu qu'ayons son livre": The Suite and the 1538 Œuvres -- Part III. The Cure Is the Disease: Self-Fashioning and Charlatanism in Francois Rabelais's Prologues -- 5. The Prophylactic Prologues of Pantagruel and Gargantua -- 6. Rabelais, Doctor of Iatrosophism -- Afterword: The Triumph of Advertising -- Appendix: Marot Editions and Their Contents -- Notes -- Bibliography -- Index.

Sommario/riassunto

[This book] explores how authors and readers are represented in printed editions of the works of three major literary figures: Jean Lemaire de Belges, Clement Marot, and Francois Rabelais. Print culture is marked by an anxiety of reception that became much more pronounced with increasingly anonymous and unpredictable readerships in the sixteenth century. To allay this anxiety, authors, as well as editors and printers, turned to self-fashioning in order to sell not only their books but also particular ways of reading. They advertised correct modes of reading as transformative experiences offered by selfless authors that would help the actual reader attain the image of the ideal reader held up by the text and paratext. Thus, authorial personae were constructed around the self-fashioning offered to readers, creating an interdependent relationship that anticipated modern advertising. -- Back cover.
