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Autore	Tekcan Rana
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Nota di contenuto	""Table of Contents""; ""Acknowledgements""; ""Introduction""; ""1 Eating and Drinking with the Subject: Johnsona€™s Life of Savage and Boswella€™s Life of Johnson""; ""2 Judas and The Frog Prince: Stracheya €s Eminent Victorians and Holroyda€™s Lytton Strachey""; ""3 Too Far For Comfort: Honana€™s Jane Austen, Her Life and Motiona€™s Keats""; ""Conclusion""; ""Bibliography""; ""Index""
Sommario/riassunto	A good biography is a well-staged illusion. It creates -- on paper -- a vivid, rounded, and immediate sense of lived life. In contrast to purely fictional forms, biography writing does not allow total freedom to the biographer in the creative act. Ideally, a biography's backbone is formed by accurate historical facts. But its soul lies elsewhere. Since the concern is life, something more is needed: Nothing dry, cold or dead, but a vibrant impression of life that is left in the air after one turns over the last page. But how does a biographer do it? The way a biographer creates a subject is lar