

Revue Technique Same Centauro 60

Revue suisse d'agriculture Titian Remade European Modernity and the Arab Mediterranean Principles of Decoration in the Roman World Janus Spinal Imaging La Revue des revues The Place of Narrative Centaurs in Ancient Art Artists' Art in the Renaissance Thaïs The Tools of Asclepius Index Veterinarius Who Global Report on Traditional and Complementary Medicine 2019 The Invisible War The Social Life of Economic Inequalities in Contemporary Latin America Agrindex Greek Vases in the J. Paul Getty Museum How to Restore Your Farm Tractor Astrolabes in Medieval Cultures

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This insightful volumes the use of imitation and the modern cult of originality through a consideration of the disparate fates of two Venetian painters - the canonised master Titian and his artistic heir, the little-known Padovanino.

Over the past decade, scholars have vigorously reconsidered the history of Orientalism, and though Edward Said's hugely influential work remains a touchstone of the discussion, Karla Mallette notes, it can no longer be taken as the final word on Western perceptions of the Islamic East. The French and British Orientalisms that Said studied in particular were shaped by the French and British colonial projects in Muslim regions; nations that did not have such investments in the Middle East generated significantly different perceptions of Islamic and Arabic culture. *European Modernity and the Arab Mediterranean* examines Orientalist philological scholarship of southern Europe produced between the mid-nineteenth and mid-twentieth century. In Italy, Spain, and Malta, Mallette argues, a regional history of Arab occupation during the Middle Ages gave scholars a focus different from that of their northern European colleagues; in studying the Arab world, they were not so much looking on a distant and radically different history as seeking to reconstruct the past of their own nations. She demonstrates that in specific instances, Orientalists wrote their nations' Arab history as the origin of modern national identity, depicting Islamic thought not as exterior to European modernity but rather as formative of and central to it. Joining comparative insights to the analytic strategies and historical genius of philology, Mallette ranges from the complex manuscript history of the *Thousand and One Nights* to the invention of the Maltese language and Spanish scholarship on Dante and Islam. Throughout, she reveals the profound influences Arab and Islamic traditions have had on the development of modern European culture. *European Modernity and the Arab Mediterranean* is an engaging study that sheds new light on the history of Orientalism, the future of philology, and the postcolonial Middle Ages.

This book explores the manner in which architectural settings and action contexts influenced the perception of decoration in the Roman world. Crucial to the relationship between ancient viewers and media was the concept of decor, a term employed by Vitruvius and other Roman authors to describe the appropriateness of particular decorative elements to the environment in which they were located. The papers in this volume examine a diverse range of decorated spaces, from press rooms to synagogues, through the lens of decor. In doing so, they shed new light on the decorative principles employed across Roman Italy and beyond.

- Comprehensive, up-to-date textbook on the imaging of frequently encountered spinal disorders - Richly illustrated - All imaging modalities considered, e.g. plain film, multidetector CT and MRI - Designed to ensure ease of use, with a logical structure and extensive index

Looking at more than two hundred Italian medieval and Renaissance mural cycles, Lavin examines—with the aid of computer technology—the "rearranged" chronologies of familiar religious stories found therein. "Like many masterpieces, Lavin's book builds upon a simple idea . . . it is possible to do a computer analysis of . . . visual narratives. . . . This is the first computer-based study of the visual arts of which I am aware that illustrates how those technologies can utterly transform the study of old master art. An extremely important book, one likely to become the most influential recent study of art of this period, *The Place of Narrative* is also a beautiful artifact."—David Carrier, *Leonardo* "Covering over a millennium and dealing with the whole of Italy, Lavin makes pioneering use of new methodology employing a computer database . . . [and] novel terminology to describe the disposition of scenes of church and chapel walls. . . . We should recognize this as a book of high seriousness which reaches out into new areas and which will fruitfully stimulate much thought on a neglected subject of very considerable significance."—Julian Gardner, *Burlington Magazine*

Marilyn Aronberg Lavin has taught the history of art at Washington University, the University of Maryland, Yale, Princeton, and Università di Roma, La Sapienza. Specializing in Italian 13th-16th century painting, she is internationally known for her books and articles on Piero della Francesca. Her other books include *The Place of Narrative: Mural Painting in Italian Churches, 431-1600 AD.* , and *Seventeenth-Century Barberini Documents and Inventories of Art* , both of which were recipients of international prizes for distinguished scholarship. She is one of the leaders in the use of computers and digitized imagery for research, teaching, and publication in the history of art. This book offers a series of case studies intended to introduce and define an important class of fifteenth-century Italian art not previously recognized. It is argued that the paintings and sculptures discussed were created privately by artists for personal satisfaction and internal needs, outside the traditional framework of patronage and commercial gain. Since there is no direct documentation from this period of a work being privately made, the selection presented here is necessarily speculative. Instead, the essays focus on works by Piero della Francesca, Mantegna, Michelangelo, Bellini, and Titian that appear in the artists' testaments, letters of refusals to sell, and inventories showing ownership at the time of death. The task at hand is to uncover the motivation and meaning of works of art in which the medieval craftsman began to rise to the status of independent artist, and the maker and the viewer confront each

other face to face for the first time.

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