

Download File PDF Aby Warburg An Intellectual Biography By E H Gombrich

Right here, we have countless book **Aby Warburg An Intellectual Biography By E H Gombrich** and collections to check out. We additionally allow variant types and next type of the books to browse. The pleasing book, fiction, history, novel, scientific research, as with ease as various further sorts of books are readily comprehensible here.

As this Aby Warburg An Intellectual Biography By E H Gombrich, it ends taking place innate one of the favored books Aby Warburg An Intellectual Biography By E H Gombrich collections that we have. This is why you remain in the best website to look the amazing books to have.

9YLQMQ - HERNANDEZ SWEENEY

In the course of 750 years, Dante Alighieri has been made into a universally important icon deeply engrained in the world's cultural memory. This book examines key stages of Dante's appropriation in Western cultural history by exploring the intermedial relationship between Dante's *Divina Commedia*, the tradition of his iconography, and selected historical, literary and artistic responses from British artists in the 19th and 20th centuries. The images and iconographies created out of Dantean appropriations almost always centre around the triad of allegory, authority and authenticity. These three important aspects of revisiting Dante are found in the Dantean image fostered in Florence in the 14th and 15th centuries and feature prominently in the works of Dante Gabriel Rossetti, T. S. Eliot and Tom Phillips. Their appropriation of Dante represents landmarks in the productive reception of the Florentine, and is invariably linked to a tradition of Dante studies established in Britain during the middle of the 19th century. For Dante Gabriel Rossetti the Florentine provides a model for Victorian Dantean self-fashioning and becomes an allegory of authenticity and morality. For T. S. Eliot, Dante represents the voice of literary authority in Modernist poetry and serves as the allegory of a visionary European author. For Tom Phillips, the engagement with Dante and his text represents an intertextual and intermedial endeavour, which provides him with a rich cultural tapestry of art, thought and ideas on the Western world. The main focus of this study, therefore, is on how Dante's image was fixed in the first 200 years of his appropriation in Florence, how fruitfully the Dantean images and his text have been taken up and used for creative and intellectual production in Britain over the course of the past centuries, and what moral, literary, or political messages they continue to convey.

From 1925 until his death in 1929 the Hamburg-based art and cultural scholar Aby Warburg worked on his *Mnemosyne Atlas*, a volume of plates that has, in the meanwhile, taken on mythical status in the study of modern art and visual studies. With this project, Warburg created a visual reference system that was far ahead of its time. Roberto Ohrt and Axel Heil have now undertaken the task of finding all of the individual pictures from the atlas and displaying these reproductions of artworks from the Middle East, European antiquity, and the Renaissance in the same way that Warburg himself showed them, on panels hung with black fabric. This folio volume and the exhibition in Haus der Kulturen der Welt, Berlin succeed in restoring Warburg's vanished legacy—something that researchers have long considered impossible.

Writing in 1940, the prominent German art historian Erwin Panofsky asked, "How, then, is it possible to build up art history as a respectable scholarly discipline, if its objects come into being by an irrational and subjective process?" In *Chaos and Cosmos*, Karen Lang addresses the power of art to resist the pressures of the transcendental vantage point-history. Uncovering the intellectual and cultural richness of the early years of academic art history in Germany—the period from the 1880s to 1940—she explores various attempts within art history to transform aesthetic phenomena—chaos—into the cosmos of a systematic, unified field of inquiry. Lang starts by examining Panofsky's approach to aesthetic phenomena in his early theoretical essays alongside Ernst Cassirer's contemporaneous publications on the substance and function of scientific concepts (and on Einstein's theory of relativity). She then turns to the subject of aesthetic judgment through a rereading of Kantian subjectivity and Kant's uneasy legacy in art history. From here, Lang considers the different organizing theories of symbolic form proposed by Aby Warburg and Cassirer, as well as Goethe's inspiration for both; Alois Riegl's notion of age value and Walter Benjamin's conceptions of the aura; concluding with an extended examination of objectivity and the figure of the art connoisseur. Extensively illustrated with works of art from the Enlightenment to the present day, this venturesome book illuminates an intellectual legacy that has profoundly shaped the study of the history of art in ways that have, until now, been largely unacknowledged. Addressing the interplay of chaos and cosmos in terms of history, art history, philosophy, and epistemology, Lang traces shifts in point of view in art history and the way these shifts change aesthetic objects into historical objects, and even objects of knowledge. A landmark study on Aby Warburg's life and work, translated into English.

Ever since Herodotus declared in *Histories* that to preserve the memories of the great achievements of the Greeks and other nations he would count on their own stories, historians have debated whether and how they should deal with myth. Most have sided with Thucydides, who denounced myth as "unscientific" and banished it from historiography. In *Mythistory*, Joseph Mali revives this oldest controversy in historiography. Contesting the conventional opposition between myth and history, Mali advocates instead for a historiography that reconciles the two and recognizes the crucial role that myth plays in the construction of personal and communal identities. The task of historiography, he argues, is to illuminate, not eliminate, these fictions by showing how they have passed into and shaped historical reality. Drawing on the works of modern theorists and artists of myth such as Nietzsche and Wittgenstein, Joyce and Eliot, Mali redefines modern historiography and relates it to the older notion and tradition of "mythistory." Tracing the origins and transformations of this historiographical tradition from the ancient world to the modern, Mali shows how Livy and Machiavelli sought to recover true history from uncertain myth—and how Vico and Michelet then reversed this pattern of inquiry, seeking instead to recover a deeper and truer myth from uncertain history. In the heart of *Mythistory*, Mali turns his attention to four thinkers who rediscovered myth in and for modern cultural history: Jacob Burckhardt, Aby Warburg, Ernst Kantorowicz, and Walter Benjamin. His elaboration of the different biographical and historiographical routes by which all four sought to account for the persistence and significance of myth in Western civilization opens up new perspectives for an alternative intellectual history of modernity—one that may better explain the proliferation of mythic imageries of redemption in our secular, all too secular, times.

Aby Warburg (1866-1929) is best known as the originator of the discipline of iconology and as the founder of the institute that bears his name. His followers included such celebrated art historians of the twentieth century as Erwin Panofsky, Edgar Wind, and Fritz Saxl. But his heirs developed, for the most part, a domesticated iconology based on the interpretation of symbolic material. As Philippe-Alain Michaud shows in this important book, Warburg's own project was remote from any positivist or neo-Kantian ambitions. Nourished on the work of Nietzsche and Burckhardt, Warburg fashioned a "critical iconology" to reveal the irrationality of the image in Western culture. Opposing the grand teleological narratives of art inaugurated by Vasari, Warburg's method operated through historical anachronisms and discontinuities. Using "montage-collision" to create textless collections of images, he brought together pagan artifacts and masterpieces of Florentine Renaissance art, ancient Near East astrology and the Lutheran Reformation, Mannerist festivals and the sacred dances of Native Americans. Michaud insists that for Warburg, the practice of art history was the discovery

within the art work itself of fracture, contradictions, tensions, and the energies of magic, empathy, totemism, and animism. Challenging normative accounts of Western European classicism, Warburg located the real sources of the Renaissance in the Dionysian spirit, in the expression of movement and dance, in the experience of trance personified in the frenzied nymph or ecstatic maenad. Aby Warburg and the Image in Motion is not only a book about Warburg but a book written with him; Michaud uses Warburg's intuitions and discoveries to analyze other categories of imagery, including the daguerreotype, the chronophotography of Etienne-Jules Marey, early cinema, and the dances of Loie Fuller. It will be essential reading for anyone concerned with the origins of modern art history and the visual culture of modernity.

This book introduces the reader to the ideas and the personality of a scholar who exerted a major influence on the course of art-historical studies through his publications, through the Institute which bears his name, and through his disciples, who include some of the most eminent people in the field. During its short lifespan, the Weimar Republic (1918-33) witnessed an unprecedented flowering of achievements in many areas, including psychology, political theory, physics, philosophy, literary and cultural criticism, and the arts. Leading intellectuals, scholars, and critics—such as Hannah Arendt, Walter Benjamin, Ernst Bloch, Bertolt Brecht, and Martin Heidegger—emerged during this time to become the foremost thinkers of the twentieth century. Even today, the Weimar era remains a vital resource for new intellectual movements. In this incomparable collection, Weimar Thought presents both the specialist and the general reader a comprehensive guide and unified portrait of the most important innovators, themes, and trends of this fascinating period. The book is divided into four thematic sections: law, politics, and society; philosophy, theology, and science; aesthetics, literature, and film; and general cultural and social themes of the Weimar period. The volume brings together established and emerging scholars from a remarkable array of fields, and each individual essay serves as an overview for a particular discipline while offering distinctive critical engagement with relevant problems and debates. Whether used as an introductory companion or advanced scholarly resource, Weimar Thought provides insight into the rich developments behind the intellectual foundations of modernity.

Aby M. Warburg (1866-1929) is recognized not only as one of the century's preeminent art and renaissance historians but also as a founder of twentieth-century methods in iconology and cultural studies in general. Warburg's 1923 lecture, first published in German in 1988 and now available in the first complete English translation, offers at once a window on his career, a formative statement of his cultural history of modernity, and a document in the ethnography of the American Southwest. This edition includes thirty-nine photographs, many of them originally presented as slides with the speech, and a rich interpretive essay by the translator. The presentation grew out of Warburg's 1895 encounter with the Hopi Indians, an experience he claimed generated his theory of the Renaissance. In this powerfully written piece, Warburg investigates the relationships among ethnography, iconography, and cultural studies to develop a multicultural history of modernity. As an independent scholar in Hamburg, Warburg led the intellectual circle that included Erwin Panofsky and Ernst Cassirer, pioneers in the investigation of cultural history through the analysis of visual art and the interpretation of symbols. When Warburg wrote this exposition, however, he was a mental patient in a Kreuzlingen sanatorium. Warburg's vulnerable state of mind lends urgency and passion to his discussion of human rationality and cultural demons.

Preface: Natural products chemistry has a long history, and could be regarded as having its roots in the use of many kinds of herbal mixtures as crude drugs in traditional medicine. Systems of traditional medicine have been practiced in China and Japan for thousands of years, and virtually all regions of the world have used natural materials to treat human disease. It was clear that many plants, herbs, etc. contain components with powerful biological activities. The dawn of modern natural products chemistry began with the isolation of the active component, morphine, from opium. Subsequently, various alkaloids were isolated from medicinal plants and employed clinically. The discovery and the development of penicillin as a microbial metabolite opened up the era of antibiotics, which have saved countless lives in the past half century or so. The isolation and synthesis of steroid hormones resulted in the development of new concepts in molecular stereochemistry and organic synthetic techniques, as did the discovery of bioactive lipids such as prostaglandins and leukotrienes, bioactive peptides such as enkephalins and endorphins, and oligosaccharides, including glycoproteins. Further, the discovery of plant hormones has led to great strides in plant biotechnology, including plant tissue cultures, and derivatives of insect hormones and pheromones are now used as pesticides. Thus, applications of natural products chemistry have become all-pervasive in modern society. Apart from the extensive practical applications of natural products and their derivatives, natural products chemistry has played a central role in the development of modern organic chemistry as a result of its focus on structural and synthetic studies of often highly complex and inaccessible molecules. Biosynthetic studies have also attracted much attention, aiming to answer the questions of why and how such a large number and variety of compounds are synthesised by organisms. Researchers in the field of biosynthesis first focused on elucidation of the pathways of secondary metabolism, and then on the mechanisms, of the enzymes catalyzing the biosynthetic reactions. This was an extremely difficult task, because rather large amounts of enzymes are required for the investigation of reaction mechanisms and the enzyme proteins are often unstable and not easy to purify. However, in recent years the development of molecular biology has made gene and protein engineering rather routine. Thus, studies of mechanistic enzymology can now be conducted with cloned and overexpressed enzyme proteins. It has been shown that the enzymes responsible for the biosynthesis of antibiotics in *Streptomyces* spp. are encoded in gene clusters. Further, cloning and functional analysis of the genes associated with flavonoid biosynthesis should soon cast light on the interesting question of why flavonoids are ubiquitously present in plant leaves. Life is maintained not only by large molecules such as proteins and nucleic acids, but also by many small molecules which have essential and diverse roles in the physiology of living organisms. Such compounds often have highly specific interactions with target receptors, but the mechanisms involved largely remain to be explored. Current methodology means that this task can be addressed, and this in turn should lead to a host of new applications for natural products and their derivatives. The key may be an interdisciplinary approach taking account of both biological function and molecular behaviour based on precise structure recognition. As we increasingly understand the mechanisms of molecular recognition that operate in nature, many possibilities should open up for artificial control or modification of biological functions, as well as new challenges for synthetic organic chemists. Our intention in this book is to focus on such dynamic aspects of natural products chemistry. By dealing in detail with represen-

tative topics to which the most modern techniques of research have been applied, we hope to emphasize the value of combining traditional approaches to natural products chemistry with current biochemical and molecular-biological ideas. Each chapter provides sufficient background information and experimental detail to make the subject accessible to non-specialists. It is our hope that these examples of recent progress in key areas of natural products chemistry will stimulate work in related topics by illustrating the power of a modern interdisciplinary approach to the subject.

In *The Survival of Images*, Louis Rose offers an engaging exploration of these changes as they occurred in three key areas of inquiry at the turn of the century: art history, classics, and the emerging field of psychoanalysis. "Discussing each one's endeavors within a historically rich context, *The Survival of Images* offers insights into the concepts and methods that would animate the study of culture for much of the twentieth century."--BOOK JACKET.

The work of German cultural theorist and art historian Aby Warburg (1866-1929) has had a lasting effect on how we think about images. This book is the first in English to focus on his last project, the encyclopedic *Atlas of Images: Mnemosyne*. Begun in earnest in 1927, and left unfinished at the time of Warburg's death in 1929, the *Atlas* consisted of sixty-three large wooden panels covered with black cloth. On these panels Warburg carefully, intuitively arranged some thousand black-and-white photographs of classical and Renaissance art objects, as well as of astrological and astronomical images ranging from ancient Babylon to Weimar Germany. Here and there, he also included maps, manuscript pages, and contemporary images taken from newspapers. Trying through these constellations of images to make visible the many polarities that fueled antiquity's afterlife, Warburg envisioned the *Atlas* as a vital form of metaphoric thought. While the nondiscursive, frequently digressive character of the *Atlas* complicates any linear narrative of its themes and contents, Christopher D. Johnson traces several thematic sequences in the panels. By drawing on Warburg's published and unpublished writings and by attending to Warburg's cardinal idea that "pathos formulas" structure the West's cultural memory, Johnson maps numerous tensions between word and image in the *Atlas*. In addition to examining the work itself, he considers the literary, philosophical, and intellectual-historical implications of the *Atlas*. As Johnson demonstrates, the *Atlas* is not simply the culmination of Warburg's lifelong study of Renaissance culture but the ultimate expression of his now literal, now metaphoric search for syncretic solutions to the urgent problems posed by the history of art and culture.

Aby Warburg (1866-1929), founder of the Warburg Institute, was one of the most influential cultural historians of the twentieth century. Focusing on the period 1896-1918, this is the first in-depth, book-length study of his response to German political, social and cultural modernism. It analyses Warburg's response to the effects of these phenomena through a study of his involvement with the creation of some of the most important public artworks in Germany. Using a wide array of archival sources, including many of his unpublished working papers and much of his correspondence, the author demonstrates that Warburg's thinking on contemporary art was the product of two important influences: his engagement with Hamburg's civic affairs and his affinity with influential reform movements seeking a greater role for the middle classes in the political, social and cultural leadership of the nation. Thus a lively picture of Hamburg's cultural life emerges as it responded to artistic modernism, animated by private initiative and public discourse, and charged with debate.

A collection of essays by the art historian Aby Warburg, these essays look beyond iconography to more psychological aspects of artistic creation: the conditions under which art was practised; its social and cultural contexts; and its conceivable historical meaning.

Throughout history, and all over the world, viewers have treated works of art as if they are living beings: speaking to them, falling in love with them, kissing or beating them. Although over the past 20 years the catalogue of individual cases of such behavior towards art has increased immensely, there are few attempts at formulating a theoretical account of them, or writing the history of how such responses were considered, defined or understood. That is what this book sets out to do: to reconstruct some crucial chapters in the history of thought about such reflections in Western Europe, and to offer some building blocks towards a theoretical account of such responses, drawing on the work of Aby Warburg and Alfred Gell.

'The Collective Memory Reader' provides a wide array of texts that underwrite the field of memory studies. Taken together, these texts provide a definitive entry point into the field for students and a point of reference for scholars.

Jews were emancipated at a time when high culture was becoming an integral part of German citizenship. German Jews felt a powerful urge to integrate, to find their Jewish substance in German culture and craft an identity as both Germans and Jews. In this reprint edition, based on the 1983 Efrogmson Memorial Lectures given at Hebrew Union College-Jewish Institute of Religion in Cincinnati, George Mosse argues that they did this by adopting the concept of *Bildung*—the idea of intellectual and moral self-cultivation—and combining it with key Enlightenment ideas such as optimism about human potential, individualism and autonomy, and a connection between knowledge and morality through aesthetics. Personal friendships could be devoted to common pursuit of *Bildung* and become a means of overcoming differences, becoming a means for integration into German society. Mosse traces how Jewish artists, writers, and thinkers actively sought to participate in German culture and communicate these ideals through popular culture, scholarship, and political activity. From the historical biographies, novels, and short stories of Stefan Zweig and Emil Ludwig; to the psychoanalysis of Freud, which sought to subject irrationality to reason; to the revolutionary thought of Walter Benjamin—Jews sought to influence a mass political culture that was fast drifting into irrationality. As individualism was subsumed into nationalism, and eventually the German political right's racist version of nationalism, German-Jewish dialogue became more difficult. Jews remained idealistic as German society became less rational, their ideas corresponded less and less to the realities of German life, and they drifted out of the mainstream into an intellectual isolation. Yet out of this German-Jewish dialogue, what had once been part of German culture became a central Jewish heritage. The ideal of cultivating a personal identity beyond religion and nationality, the liberal outlook on society and politics, and the desire to transcend history by stressing what united rather than divided individuals and nations infiltrated Jewish life became an inspiration for many men and women searching to humanize their society and their own lives. Mosse's lectures trace the emergence of a form of Jewishness which resisted cultural ghettoization in favor of that which is universally human.

Writing in 1940, the prominent German art historian Erwin Panofsky asked, "How, then, is it possible to build up art history as a respectable scholarly discipline, if its objects come into being by an irrational and subjective process?" In *Chaos and Cosmos*, Karen Lang addresses the power of art to resist the pressures of the transcendental vantage point—history. Uncovering the intellectual and cultural richness of the early years of academic art history in Germany—the period from the 1880s to 1940—she explores various attempts within art history to transform aesthetic phenomena—chaos—into the cosmos of a systematic, unified field of inquiry. Lang starts by examining Panofsky's approach to aesthetic phenomena in his early theoretical essays alongside Ernst Cassirer's contemporaneous publications on the substance and function of scientific concepts (and on Einstein's theory of relativity). She then turns to the subject of aesthetic judgment through a rereading of Kantian subjectivity and Kant's uneasy legacy in art history. From here, Lang considers the different organizing theories of symbolic form proposed by Aby Warburg and Cassirer, as well as Goethe's inspi-

ration for both; Alois Riegl's notion of age value and Walter Benjamin's conceptions of the aura; concluding with an extended examination of objectivity and the figure of the art connoisseur. Extensively illustrated with works of art from the Enlightenment to the present day, this venturesome book illuminates an intellectual legacy that has profoundly shaped the study of the history of art in ways that have, until now, been largely unacknowledged. Addressing the interplay of chaos and cosmos in terms of history, art history, philosophy, and epistemology, Lang traces shifts in point of view in art history and the way these shifts change aesthetic objects into historical objects, and even objects of knowledge.

Since art history is having a major identity crisis as it struggles to adapt to contemporary global and mass media culture, this book intervenes in the struggle by laying bare the troublesome assumptions and presumptions at the field's foundations in a series of essays.

In this issue of *Engramma*: Giulia Zanon's *Zooming Mnemosyne* deals with the use of details in Warburg's *Bilderatlas*, Monica Centanni's *Collateral effects of the "visibile parlare"* (Dante, Pg. X, v. 95) reconstructs the hypothesis of a visual model for the legend of Trajan's Justice, according to Warburg intuition about it; this contribution is connected to the paper by Filippo Perfetti's *Dante, Botticelli, and Trajan*. An Open Note where the author investigates how Botticelli could have come to know that the bas-relief of the Arch of Constantine liberatoris urbis was related to an episode in Trajan's life". The focus of this issue is then extended to Warburg's cultural environment. Matilde Sergio's *Aby Warburg, Walter Benjamin, and the Memory of Images* investigates the influence of Warburg's essay about Luther, on Benjamin's thought, while Dorothee Gelhard's *Gertrud Bing's Scientific Beginnings* reconstructs the intellectual history of Bing's doctoral thesis and its influences on Warburgian work. The theme of Warburg's *Denkraum* is the focal point of Salvatore Settis' *Anselm Kiefer's Logic of Inversion: a fundamental overview of Kiefer's Questi scritti, quando verranno bruciati, daranno finalmente un po' di luce* (Andrea Emo) on display at Sala dello Scrutinio in Palazzo Ducale, Venezia from March to October 2022. The third section of the issue is dedicated to new publications and exhibitions. Echoing Settis' reflection on *Denkraum*, we present Clio Nicastro's *La Dialettica del Denkraum in Aby Warburg*, published this year for Palermo University Press; an introduction to *Cultural Memories: a series published by Peter Lang and edited by Katia Pizzi*. Giacomo Calandra di Roccolino with Mary Hertz Warburg: *Free and Unconventional reviews the exhibition of the artist Mary Hertz Warburg*. The issue closes with the important Choral Reading of *Il metodo di Aby Warburg* by Kurt W. Forster. *L'antico dei gesti. Il futuro della memoria*, where Barbara Baert, Victoria Cirlot, Georges Didi-Huberman, Michael Diers, Andrea Pinotti and Ianick Takaes offer us their personal reading of Warburg's life and thought as they are presented by Forster's newly translated book, edited by Ronzani editore.

This book focuses on Aby Warburg (1866-1929), one of the legendary figures of twentieth century cultural history. His collection, which is now housed in the Warburg Institute of the University of London bears witness to his idiosyncratic approach to a psychology of symbolism, and explores the *Nachleben* of classical antiquity in its manifold cultural legacy. This collection of essays offers the first translation of one of Warburg's key essays, the Gombrich lecture, described by Carlo Ginzburg as 'the richest and most penetrating interpretation of Warburg' and original essays on Warburg's astrology, his *Mnemosyne* project and his favourite topic of festivals. Richard Woodfield is Research Professor in the Faculty of Art and Design at the Nottingham Trent University, England. He has edited E.H Gombrich's *Reflections on the History of Art* (1987), *Gombrich on Art and Psychology* (1996), *The Essential Gombrich* (1996), and a volume on Riegl in the *Critical Voices in Art, Theory and Culture* series. He is also the General Editor of a new series of books for G+B Arts International, *Aesthetics and the Arts*. Edited by Richard Woodfield, Research Professor in the Faculty of Art and Design at Nottingham Trent University, UK.

Art History and Its Institutions focuses on the institutional discourses that shaped and continue to shape the field from its foundations in the nineteenth century. From museums and universities to law courts, labour organizations and photography studios, contributors examine a range of institutions, considering their impact on movements such as modernism; their role in conveying or denying legitimacy; and their impact on defining the parameters of the discipline.

Jones (history, Canisius College, Buffalo, NY) introduces "crossing borders" as a metaphor for challenging racial, geo-political, and disciplinary divides. In 13 papers originally delivered at a namesake 1998 U. of Buffalo conference honoring German-Jewish refugee historian G. Iggers, US and German academics explore the leitmotifs of migration, ethnicity, and minorities in public policy in Germany and the US; the struggle for civil rights in both countries; new perspectives on the experiences of Jewish refugees from Germany; and reflections on difference and equality in historiography, with a contribution by Iggers. Lacks an index. c. Book News Inc.

Warburgian Studies. Editoriale Monica Centanni, Anna Fressola e Maurizio Ghelardi *Aby Warburg, Manet's Déjeuner sur l'herbe* Maurizio Ghelardi *Aby Warburg, Frammenti tra Manet e Mnemosyne* [102.1.2] Maurizio Ghelardi e Monica Centanni *Estudios Warburgianos en España* (2015-2019) Victoria Cirlot *Studi warburgiani in Germania* (2018-2019) Marilena Calcaro *Warburgian Studies in Belgium* (2016-2019) Stephanie Heremans *Warburgian Studies in Russia* Ekaterina Mikhailova-Smolniakova *Warburgian Studies in the UK* (2014-2018) Laura Leuzzi *Études sur Raymond Klibansky en Canada* Daniela Sacco (versione francese e italiana) *Aby Warburg negli studi latino-americani* Cássio Fernandes *Bibliography. Works by Aby Warburg and secondary literature* Anna Fressola B. Baert *Fragments. Studies in Iconology. A presentation* Barbara Baert e Stephanie Heremans *Mondo delle immagini. Immagini del mondo* Natalia Mazur e Alessia Cavallaro *Super-Powering Warburg Studies Beyond Art History's Patriarchal Ancestor Cults* Emily Verla Bovino

This handbook brings together the most current and hotly debated topics in studies about images today. In the first part, the book gives readers an historical overview and basic diachronical explanation of the term image, including the ways it has been used in different periods throughout history. In the second part, the fundamental concepts that have to be mastered should one wish to enter into the emerging field of Image Studies are explained. In the third part, readers will find analysis of the most common subjects and topics pertaining to images. In the fourth part, the book explains how existing disciplines relate to Image Studies and how this new scholarly field may be constructed using both old and new approaches and insights. The fifth chapter is dedicated to contemporary thinkers and is the first time that these of the most prominent scholars of Image Studies are critically analyzed and presented in one place.

Kosky focuses on a handful of artists - Walter De Maria, Diller + Scofidio, James Turrell, and Andy Goldsworthy - to show how they introduce spaces hospitable to mystery and wonder, redemption and revelation, and transcendence and creation.

The past three decades have seen a remarkable growth of interest in intellectual history and this book provides the first comprehensive survey of recent research in this field. Each chapter considers developments in intellectual history, and shows the ways intellectual historians have contributed to more established disciplinary enquiries.

An acknowledged authority on German history and memory, Alon Confino presents in this volume an original critique of the relations between nationhood, memory, and history, applied to the specific case of Germany. In ten essays (three never before published and one published only in German), Confino offers a distinct view of German nationhood in particular and of nationhood in general as a

product of collective negotiation and exchange between the many memories that exist in the nation. The first group of essays centers on the period from 1871 to 1990 and explores how Germans used conceptions of the local, or *Heimat*, to identify what it meant to be German in a century of ideological upheavals. The second group of essays comprehensively critiques and analyzes the ways laypersons and scholars use the notion of memory as a tool to understand the past. Arguing that the case of Germany contains particular characteristics with broader implications for the way historians practice their trade, *Germany as a Culture of Remembrance* examines the limits and possibilities of writing history.

This is the first English-language intellectual biography of the German-Jewish philosopher Ernst Cassirer (1874-1945), a leading figure on the Weimar intellectual scene and one of the last and finest representatives of the liberal-idealist tradition. Edward Skidelsky traces the development of Cassirer's thought in its historical and intellectual setting. He presents Cassirer, the author of *The Philosophy of Symbolic Forms*, as a defender of the liberal ideal of culture in an increasingly fragmented world, and as someone who grappled with the opposing forces of scientific positivism and romantic

vitalism. Cassirer's work can be seen, Skidelsky argues, as offering a potential resolution to the ongoing conflict between the "two cultures" of science and the humanities--and between the analytic and continental traditions in philosophy. The first comprehensive study of Cassirer in English in two decades, this book will be of great interest to analytic and continental philosophers, intellectual historians, political and cultural theorists, and historians of twentieth-century Germany.

This volume presents the work of the "Collegium for the Advanced Study of the Picture Act and Embodiment" at the London Warburg Institute. It gathers studies on various topics: on the history and anthropology of the "picture act" (*Bildakt*); on theoretical and methodological aspects of picture act theory; on the role of image perception in the philosophy of the extended mind; on phenomena related to haptic experience of the image in the Middle Ages and early modern period; on somatic communication processes; on semiotic aspects of iconological thinking; and on the living dynamics of internal and external movement in imagery and language.

This publication approaches MoMA's incomparable drawings collection from a new direction, presenting works not by date but by specific sequences of forms. It suggests that the meaning of a work of art depends not only on its own internal structures but also on relationships to other works.