

1. Record Nr.	UNINA990000486760403321
Autore	Howard, Frank
Titolo	Communication, transmission, and transportation networks / Howard Frank, Ivan T. Frisch
Pubbl/distr/stampa	Massachusetts : Addison-Wesley, c1971
Descrizione fisica	479 p. : ill. ; 25 cm
Collana	Addison-Wesley series in electrical engineering
Altri autori (Persone)	Frisch, Ivan T.
Disciplina	511.5
Locazione	DINEL
Collocazione	10 E II 246
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA9910136770903321
Autore	Jennifer Cooke
Titolo	Millard Meiss. Tra Connoisseurship, iconologia e Kulturgeschichte
Pubbl/distr/stampa	Ledizioni, 2015
ISBN	9788867055678 8867055674 9788867053711 886705371X
Descrizione fisica	1 electronic resource (370 p.)
Disciplina	707.2
Soggetti	Art historians
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	<p>A member of that first generation trained in the golden age of American history of art between the 1920s and 30s, Millard Meiss (1904-1975) developed a new and multi-faceted methodological approach. On the one hand, the connoisseurship he learned from his first mentor, Richard Offner, was applied in the essays on Tuscan Trecento, from Francesco Traini in Pisan Camposanto, to the disputes between Duccio and Cimabue, to the Assisi problem. On the other hand, his study of the connections between Italy and Flanders and their stylistic crossroads in French illumination was, conversely, stimulated by his encounter with Panofsky, together with a reconsideration of his method now aimed at analysing the meaning of the artwork. A course which led Meiss to focus on the influences of the philosophical and religious climate on art in his famous Painting in Florence and Siena after the Black Death, whose problematic reception in the Anglo-Saxon and Italian milieus sparked a debate on the social history of art. This was coupled with a sensibility for the study of art techniques and restoration resulting in Meiss's personal involvement in the committees for the recovery of the works damaged by the war (ACRIM) and, once again, to rescue Florentine and Venetian heritage after the flood in 1966 (CRIA). Finally, some useful elements to consider the scholar's</p>

critical fortune may be seen in his relationships with Italian art historians, within the framework of the likewise difficult acceptance of iconology in Italy.

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