

1. Record Nr.	UNINA990004238620403321
Autore	Bruno, Francesco <1899-1982>
Titolo	De Sanctis e il realismo / Francesco Bruni ; a cura e con postfazione di Elio Bruno
Pubbl/distr/stampa	Napoli : Edizioni Scientifiche Italiane, 2000
ISBN	88-495-0106-4
Descrizione fisica	102 p. ; 21 cm
Collana	Letteratura italiana ; 21
Disciplina	801.95
Locazione	FLFBC
Collocazione	801.95 DESA/S 5
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA9910787706303321
Autore	Bussels Stijn
Titolo	The animated image : Roman theory on naturalism, vividness and divine power // Stijn Bussels
Pubbl/distr/stampa	Berlin : , : Akademie Verlag, , [2012] ©2012
ISBN	3-05-006261-4
Descrizione fisica	1 online resource (224 p.)
Collana	Studien Aus Dem Warburg-Haus ; ; Band 11
Classificazione	LH 61020
Disciplina	938
Soggetti	Sculpture, Roman Art, Roman Naturalism Sculpture - Technique Aesthetics, Roman
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front Matter -- Naturalism and Animation: Pliny's Anecdotes on Art -- Enargeia as Epistemological Requirement and Rhetorical Virtue: Quintilian on Vividness -- Creation and Impact of Art, Literature and speech: Callistratus' on the statue of a Bacchante -- Life and Animation in Dance, Theatre and Spectacle: Lucian's the Dance -- Cult statues at the Boundaries of Humanity: Plutarch on Supernatural Animation -- Epilogue: Erotic Reactions to Praxiteles' Cnidian Aphrodite -- Back Matter
Sommario/riassunto	Many Romans wrote about the belief that an image - a sculpture or painting, as well as a verbal description or a personage on stage - is not a representation, but the image's prototype or that an image had particular aspects of life. A first group of authors explained these believes as incorrect observation or wrong mental processing by the beholder. Other authors pointed at the excellent craftsmanship of the maker of the image. A third group looked at the supernatural involvement of its prototype, often a god. Together these discourses on the animation of images bring us to what intellectuals from all over the Roman empire saw as reprehensible or acceptable in beholding images

as works of art or as cult images. Moreover, these discourses touch upon ontological and epistemological problems. The barrier between life and death was explored and also the conditions to obtain knowledge from observation.
