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Autore	Snir R (Reuven)
Titolo	Who needs Arab-Jewish identity? : interpellation, exclusion, and inessential solidarities / / by Reuven Snir
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Nota di contenuto	Preliminary Material -- Introduction -- 1 Identity: Between Creation and Recycling -- 2 Arabized Jews: Historical Background -- 3 Arabized Jews in Modern Times between Interpellation and Exclusion -- 4 Globalization and the Search for Inessential Solidarities -- 5 White Jews, Black Jews -- Conclusion -- 1 Iraqi-Jewish Intellectuals, Writers, and Artists -- 2 Sami Michael, The Artist and the Falafel -- References -- Index.
Sommario/riassunto	In Who Needs Arab-Jewish Identity?: Interpellation, Exclusion, and Inessential Solidarities , Professor Reuven Snir, Dean of Humanities at Haifa University, presents a new approach to the study of Arab-Jewish identity and the subjectivities of Arabized Jews. Against the historical background of Arab-Jewish culture and in light of identity theory, Snir shows how the exclusion that the Arabized Jews had experienced, both in their mother countries and then in Israel, led to the fragmentation of their original identities and encouraged them to find refuge in inessential solidarities. Following double exclusion, intense globalization, and contemporary fluidity of identities, singularity, not identity, has become the major war cry among Arabized Jews during the last decade in our present liquid society.

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The Art of Law : Artistic Representations and Iconography of Law and Justice in Context, from the Middle Ages to the First World War // edited by Stefan Huygebaert, Georges Martyn, Vanessa Paumen, Eric Bousmar, Xavier Rousseaux
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3-319-90787-5

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Collana

Ius Gentium: Comparative Perspectives on Law and Justice, , 1534-6781 ; ; 66

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Soggetti

Law—Philosophy

Law

Conflict of laws

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Private International Law, International & Foreign Law, Comparative Law

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Nota di contenuto

Chapter 1. Introduction -- Part I: Law, Justice and Art -- Chapter 2. The Bruges exhibition 'The Art of Law' -- Chapter 3. Law's Manifestations: From Signs to Images – on Early Modern Legal Iconology -- Chapter 4. Works of Art as Criminal Punishment in the Low Countries (14th-17th c.) -- Chapter 5. "ut experiri et scire posset". Pictorial Evidence and Judicial Inquiry in Hans Fries' Kleiner Johannes Altar -- Part II: Moralising Law and Justice Representations in the Late Middle Ages and Early Modern Era -- Chapter 6. Changes in Late-Medieval Artistic Representations of Hell in the Last Judgment in North-Central Italy, ca. 1300-1400: A Visual Trick? -- Chapter 7. Medieval Iconography of Justice in a European Periphery: The Case of Sweden, ca. 1250-1550 -- Chapter 8. Justitia, Examples and Allegories of Justice, and Courts in Flemish Tapestry, 1450-1550 -- Chapter 9. The Judgment of

Cambyses: Multiple Sources and Post-David Nachleben of a Rich Iconographical Topic -- Chapter 10. Multilayered Functions of Early Modern Court Room Equipment: Lüneburg for Example -- Part III: Lawyers and Justices: Their Books, Their Work, Their Symbols -- Chapter 11. Civic Bodies and their Identification with Justice and Law in Early Modern Flemish Portraiture -- Chapter 12. The Paradoxes of Lady Justice's Blindfold -- Chapter 13. Lawyers and Litigants: The Corrupting Appeal and Effects of Civil Litigation in Hendrick Goltzius' *Litis abusus* -- Chapter 14. Framing the Law. Legal Iconology of the Grotesque in the Sixteenth Century -- Chapter 15. The Mechanical Art of Rhetoric in an Ordinary Sixteenth Century German Formulary -- Chapter 16. A Ghostly Corpse in the City? Spatial Configurations and Iconographic Representations of Capital Punishment in the 'Belgian' space (16th-20th c.) -- Chapter 17. *Liberté, Egalité, Fraternité ou la Mort*. The Iconography of Injustice in the Work of Pierre Goetsbloets -- Part IV: Justice Architecture and Decorations in the Long 19th Century -- Chapter 18. Joseph-Jonas Dumont's Prison Gatehouses: architecture parlante in Neo-Tudor Style -- Chapter 19. Experiencing Justice in the Cour d'Assises of Brabant (1893-1913). A Place of Education and Entertainment -- Chapter 20. The Judge, the Artist and the (Legal) Historian: Théophile Smekens, Pieter Van der Ouderaa, Pieter Génard and the Antwerp cour d'assises -- Chapter 21. Images of Justice in the Colonial Courts of British India. The Judicial Iconography of the Bombay High Court. .

Sommario/riassunto

The contributions to this volume were written by historians, legal historians and art historians, each using his or her own methods and sources, but all concentrating on topics from the broad subject of historical legal iconography. How have the concepts of law and justice been represented in (public) art from the Late Middle Ages onwards? Justices and rulers had their courtrooms, but also churches, decorated with inspiring images. At first, the religious influence was enormous, but starting with the Early Modern Era, new symbols and allegories began appearing. Throughout history, art has been used to legitimise the act of judging, but artists have also satirised the law and the lawyers; architects and artisans have engaged in juridical and judicial projects and, in some criminal cases, convicts have even been sentenced to produce works of art. The book illustrates and contextualises the various interactions between law and justice on the one hand, and their artistic representations in paintings, statues, drawings, tapestries, prints and books on the other.

3. Record Nr.	UNIORUON00098269
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