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| 1. Record Nr. | UNINA9910453609103321 |
| Autore | Bull Malcolm |
| Titolo | Inventing falsehood, making truth : Vico and Neapolitan painting / / Malcolm Bull |
| Pubbl/distr/stampa | Princeton, New Jersey : , : Princeton University Press, , [2013] ©2013 |
| ISBN | 1-4008-4974-8 |
| Edizione | [Course Book] |
| Descrizione fisica | 1 online resource (161 p.) |
| Collana | Essays in the Arts Essays in the arts |
| Disciplina | 759.5/73 |
| Soggetti | Painting - Philosophy Art and philosophy - Italy - History - 18th century Painting, Italian - Italy - Naples - 18th century Painting, Baroque - Italy - Naples Truth Electronic books. |
| 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 | Frontmatter -- Contents -- Acknowledgments -- Prologue -- One. Vico -- Two. Icastic Painting -- Three. Fantastic Painting -- Four. Theological Painting -- Epilogue -- Notes -- Index |
| Sommario/riassunto | "Can painting transform philosophy? In Inventing Falsehood, Making Truth, Malcolm Bull looks at Neapolitan art around 1700 through the eyes of the philosopher Giambattista Vico. Surrounded by extravagant examples of late Baroque painting by artists like Luca Giordano and Francesco Solimena, Vico concluded that human truth was a product of the imagination. Truth was not something that could be observed: instead, it was something made in the way that paintings were made-- through the exercise of fantasy. Juxtaposing paintings and texts, Bull presents the masterpieces of late Baroque painting in early eighteenth-century Naples from an entirely new perspective. Revealing the close connections between the arguments of the philosophers and the arguments of the painters, he shows how Vico drew on both in his influential philosophy of history, The New Science. Bull suggests that |

painting can serve not just as an illustration for philosophical arguments, but also as the model for them--that painting itself has sometimes been a form of epistemological experiment, and that, perhaps surprisingly, the Neapolitan Baroque may have been one of the routes through which modern consciousness was formed"--

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| 2. Record Nr. | UNISA996389082303316 |
| Titolo | A proclamation [[electronic resource]] : for the well ordering of the market in the citie of Oxford, and for the redresse of abuses, in weights and measures, within the precincts of the Vniversitie of Oxford |
| Pubbl/distr/stampa | Printed at Oxford, : by Iohn Lichfield, printer to the vniversitie, anno Dom. MDCXXXIV. [1634] |
| Descrizione fisica | 3 sheets (versos blank) |
| Altri autori (Persone) | LaudWilliam <1573-1645.> |
| Soggetti | Weights and measures - England Proclamations17th century.EnglandOxford Oxford (England) History 17th century Early works to 1800 |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Caption title. Wing attributes this to William Sancroft and dates the piece to 1684. Imprint from colophon. Colophon reads 1634. Oxford University coat of arms at head of title, initials. Reproduction of original in: Worcester College (University of Oxford). Library. |
| Sommario/riassunto | eebo-0121 |