1. | | |
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   | Record Nr. | UNINA9910479152103321 |
   | Autore | Sciascia, Leonardo <1921-1989> |
   | Titolo | Sulla fotografia / Leonardo Sciascia ; a cura di Diego Mormorio |
   | Pubbl/distr/stampa | Milano ; Udine, : Mimesis, 2021 |
   | ISBN | 978-88-5757-203-1 |
   | Descrizione fisica | 97 p. : ill. ; 21 cm |
   | Collana | Mimesis. Sguardi e visioni |
   | Disciplina | 770 |
   | Locazione | FSPBC |
   | Collocazione | IX A 1722 |
   | Lingua di pubblicazione | Italiano |
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2. | | |
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   | Record Nr. | UNINA9910826895103321 |
   | Autore | Lamp Kathleen S |
   | Titolo | A city of marble : the rhetoric of Augustan Rome / / Kathleen S. Lamp |
   | Pubbl/distr/stampa | Columbia, South Carolina : , : Published by the University of South Carolina Press, , [2013]
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   | ISBN | 1-61117-336-1 |
   | Descrizione fisica | 1 online resource (214 p.) |
   | Collana | Studies in rhetoric/communication |
   | Disciplina | 808/.0471 |
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Latin literature - History and criticism |
   | Lingua di pubblicazione | Inglese |
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   | Note generali | Description based upon print version of record. |
   | Nota di bibliografia | Includes bibliographical references and index. |
   | Nota di contenuto | A city of brick -- Augustus's rhetorical situation -- Seeing rhetorical |

theory -- The Augustan political myth -- Let us now praise great men -- Coins, material rhetoric, and circulation -- The Augustan political myth in vernacular art -- (Freed)men and monkeys -- Conclusion: a new narrative.

Sommario/riassunto

In A City of Marble, Kathleen Lamp argues that classical rhetorical theory shaped the Augustan cultural campaigns and that in turn the Augustan cultural campaigns functioned rhetorically to help Augustus gain and maintain power and to influence civic identity and participation in the Roman Principate (27 b. c. e.-14 c. e.).Lamp begins by studying rhetorical treatises, those texts most familiar to scholars of rhetoric, and moves on to those most obviously using rhetorical techniques in visual form. She then arrives at those objects least recognizable as rhetorical artifacts, but perhaps most si