

1. Record Nr.	UNISA996384285903316
Autore	Wilson Thomas <1563-1622.>
Titolo	A Christian dictionary [[electronic resource]] : opening the significations of the chiefe vvords dispersed generally through Holy Scriptures of the Old and New Testament, tending to increase Christian knowledge. Whereunto is annexed, a particular dictionary for the Revelation of S. John. The Canticles or Song of Solomon. The Epistle to the Hebrews. Augmented by addition of divers thousands of words, phrases, and significations, and by explication of Leviticall rites: also, of most difficult and ambiguous speeches, with farre more profitable annotations than before. By Tho. Wilson, minister of the Word at S. Georges in Canterbury. Whereunto is likewise added a large edition, both of words and phrases, by Mr. John Bagwell
Pubbl/distr/stampa	London, : Printed by Richard Cotes, and are to be sold by William Hope, at the signe of the Unicorn in Cornehill neer the Royall Exchange, 1647
Descrizione fisica	[1032] p
Altri autori (Persone)	BagwellJohn
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Sommario/riassunto	eebo-0018

2. Record Nr.	UNINA9910779024503321
Autore	Lechte John
Titolo	Genealogy and ontology of the Western image and its digital future // John Lechte
Pubbl/distr/stampa	New York : , : Routledge, , 2012
ISBN	1-136-32982-X 1-280-66041-4 9786613637345 0-203-12184-8 1-136-32983-8
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Collana	Routledge advances in art and visual studies ; ; 3
Disciplina	701
Soggetti	Art - Philosophy Image (Philosophy)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Genealogy and Ontology of the Western Image and its Digital Future; Copyright; Dedication; Contents; List of Figures; Acknowledgements; Introduction-'Genealogy', 'Ontology', 'Western Image' and the 'Digital'; Part I: Genealogy and Ontology (Paradigms); 1. The Image in Plato and the Greek World; PART 1; PART 2; PART 3; 2. The Byzantine Image; 3. The Renaissance Image; 4. Transparency and Opacity-The Image in Rousseau, Diderot, Hume and Kant; 5. The Industrial Image; Part II: The Image in Photography and Cinema and its Digital Future 6. Some Fallacies and Truths Concerning the Image in Old and New Media7. Barthes and Benjamin on the Photographic Image and Time; 8. The Image and Beauty in Relation to Visual Digital Art; 9. The Time-Image; Notes; References; Index
Sommario/riassunto	With the emerging dominance of digital technology, the time is ripe to reconsider the nature of the image. Some say that there is no longer a phenomenal image, only disembodied information (0-1) waiting to be configured. For photography, this implies that a faith in the principle of an "evidential force" - of the impossibility of doubting that the subject

was before the lens - is no longer plausible. Technologically speaking, we have arrived at a point where the manipulation of the image is an ever-present possibility, when once it was difficult, if not impossible. What are the key
