

Leiko Ikemura Transfiguration From Figure To Landscape

Emerging Iconographies of Medieval Rome Transfiguring Women in Late Twentieth-Century Japan Quid est secretum? Transfiguration The Eclectic Visual Culture of Medieval Moldavia Iconography of Christian Art: Christ's Incarnation. Childhood. Baptism. Temptation. Transfiguration. Works and miracles American Hieroglyphics Studies in the Gospels Giovanni Bellini. - Oxford: Clarendon Press 1968. XXIII, 171 S., CXX S. Abb. 4° Canons of Criticism Hints on Metaphysics Raphael; His Life, Works and Times The Century Dictionary and Cyclopedia: The Century dictionary ... prepared under the superintendence of William Dwight Whitney Manufacturing Technology, Electronics, Computer and Information Technology Applications Chambers's Etymological Dictionary of the English Language Dictionary of the Bible: Regem-Melech to Zuzims Lloyd's Encyclopaedic Dictionary Dr. William Smith's Dictionary of the Bible Dictionary of the Bible The Index Guide to Travel and Art-study in Europe ... Annie Montgomery Labatt James Welker Ralph Dekoninck John William Charles Wand Alice Isabella Sullivan Gertrud Schiller John T. Irwin Richard Chenevix Trench Giles Robertson Charles William Macfarlane Bryan J. Butts Eugène Müntz William Dwight Whitney Zhang Lin William Chambers William Smith William Smith William Smith Lafayette Charles Loomis

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emerging iconographies of medieval rome examines the development of christian iconographies that had not yet established themselves as canonical images but which were being tried out in various ways in early christian rome this book focuses on four different iconographical forms that appeared in rome during the eighth and ninth centuries the anastasis the transfiguration the maria regina and the sickness of hezekiah all of which were labeled byzantine by major mid twentieth century scholars the trend has been to readily accede to the pronouncements of those prominent authors subjugating these rich images to a grand narrative that privileges the east and turns rome into an artistic backwater in this study annie montgomery labatt reacts against traditional scholarship which presents rome as merely an adjunct of the east it studies medieval images with formal and stylistic analyses in combination with use of the writings of the patristics and early medieval thinkers the experimentation and innovation in the christian iconographies of rome in the eighth and ninth centuries provides an affirmation of the artistic vibrancy of rome in the period before a divided east and west labatt revisits and revives a lost and forgotten rome not as a peripheral adjunct of the east but as a center of creativity and artistic innovation

transfiguring women in late twentieth century japan feminists lesbians and girls comics artists

and fans examines three dynamic and overlapping communities of women and adolescent girls who challenged Japanese gender and sexual norms in the 1970s and 1980s. These spheres encompassed activists in the Jōman ribu women's liberation movement, members of the rezubian lesbian community, and artists and readers of queer shōjo manga girls' comics. Individually and collectively, they found the normative understanding of the category women untenable and worked to redefine and expand its meaning by transfiguring ideas, images, and practices selectively appropriated from the West. They did so, however, while remaining firmly fixed on the local. Thus, for many, this ostensibly Western focus was not a turn away from Japan but integral to their understanding of being a woman within Japan. Following broad historical overviews of the Jōman ribu, rezubian, and queer shōjo manga spheres, the book takes a deeper look through the lenses of terminology, translation, and travel to offer a window onto how acts of transfiguration reshaped what it meant to be a woman in Japan. The work draws on a vast archive that encompasses early twentieth-century dictionaries, sexology texts, and literature; postwar women's and men's magazines and pornography; translated feminist and lesbian texts; comics and animation; and newsletters, fanzines, and other heretofore largely unexamined ephemera. The volume's characterization of the era is also greatly enriched by interviews with more than sixty individuals. Transfiguring women in late twentieth-century Japan demonstrates that the transfiguration of Western culture into something locally meaningful had tangible effects beyond newly re-created texts, practices, images, and ideas within the Jōman ribu, rezubian, and queer shōjo manga communities. The individuals and groups involved were themselves transformed. More broadly, their efforts forged new understandings of women in Japan, creating space for a greater number of public roles not bound to being a mother or a wife, as well as a greater diversity of gender and sexual expression that reached far beyond the Japanese border.

Quid est secretum: visual representation of secrets in early modern Europe, 1500–1700 is the companion volume to *Intersections 65.1: Quid est sacramentum: visual representation of sacred mysteries in early modern Europe, 1400–1700*, whereas the latter volume focused on sacramental mysteries, the current one examines a wider range of secret subjects. The book examines how secret knowledge was represented visually in ways that both revealed and concealed the true nature of that knowledge, giving and yet impeding access to it in the early modern period. The discursive and symbolical sites for the representation of secrets were closely related to epistemic changes that transformed conceptions of the transmissibility of knowledge. Contributors: Monika Biel, Alicja Bielak, C. Jean Campbell, Tom Conley, Ralph Dekoninck, Peter G. F. Eversmann, Ingrid Falque, Agnès Guiderdoni, Koenraad Jonckheere, Suzanne Karr-Schmidt, Stephanie Leitch, Carme López Calderón, Mark A. Meadow, Walter S. Melion, Eelco Nagelsmit, Lars Cyril Nørgaard, Alexandra Onuf, Bret Rothstein, Xavier Vert, Madeleine C. Viljoen, Mara R. Wade, Lee Palmer Wandel, and Caecilie Weissert.

Winner of the 2023 Early Slavic Studies Book Prize from the Early Slavic Studies Association, *Essa: Best Book Medieval Moldavia*, which was located within present-day northeastern Romania and the Republic of Moldova, developed a bold and eclectic visual culture beginning in the 15th century. Within this networked Carpathian mountain region, art and architecture reflect the creativity and diversity of the cultural landscapes of Eastern Europe. Moldavian objects and monuments, ranging from fortified monasteries and churches enveloped in fresco cycles to silk embroideries, delicately carved woodwork and metalwork, as well as manuscripts, gifted to Mount Athos and other Christian centers, negotiate the complex issues of patronage and community in the region. The works attest to processes of cultural contact and translation, revealing how Western medieval Byzantine and Slavic traditions were mediated in Moldavian contexts in the post-Byzantine period. Winner of the 2023 Early Slavic Studies Book Prize awarded by the Early Slavic Studies Association, *Essa* for the best book published between September 1, 2021, and August 31, 2023, in the field of early Slavic studies, pre-1800, the awarding committee praised the volume as the first English monograph to provide a comprehensive overview of Moldavia's artistic and architectural landscape during the 15th and 16th centuries, locating the region as a significant facet in the global map of art history. Official *Essa* announcement.

how the discovery of the rosetta stone led to new ways of thinking about language a brilliant new interpretation of major 19th century american writers j hillis miller the discovery of the rosetta stone and the subsequent decipherment of egyptian hieroglyphics captured the imaginations of nineteenth century american writers and provided a focal point for their speculations on the relationships between sign symbol language and meaning through fresh readings of classic works by emerson thoreau whitman poe hawthorne and melville john t irwin s american hieroglyphics examines the symbolic mode associated with the pictographs irwin demonstrates how american symbolist literature of the period was motivated by what he calls hieroglyphic doubling the use of pictographic expression as a medium of both expression and interpretation along the way he touches upon a wide range of topics that fascinated people of the day including the journey to the source of the Nile and ideas about the origin of language

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