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From gleaming hardstone statues to bright frescoes, the unexpected and often spectacular Egyptian objects discovered in Roman Italy have long presented an interpretive challenge. How they shaped and were shaped by religion, politics, and identity formation has now been well researched. But one crucial function of these objects remains to be explored: their role as precious goods in a collector's economy. The Romans imported and recreated Egyptian goods in the most opulent materials available gold, gems, expensive wood, ivory, luxurious textiles and displayed them like true treasures. This is due in part to the way Romans encountered these items, as argued in this book: first as dazzling spolia from the war against Cleopatra, then as costly wares exchanged over the expanding Roman trade routes. In this respect, Romans treated Egyptian art surprisingly similarly to Greek art. By examining the concrete mechanisms through which Egyptian objects were acquired and displayed in Rome, this book offers a new understanding of this impressive material at the crossroads of Hellenistic, Roman, and Egyptian culture.

The Internet is broken and Paolo Bory knows how we got here. In a powerful book based on original research, Bory carefully documents the myths, imaginaries, and ideologies that shaped the material and cultural history of the Internet. As important as this book is to understand our shattered digital world, it is essential for those who would fix it. Vincent Mosco, author of The Smart City in a Digital World The Internet Myth retraces and challenges the myth laying at the foundations of the network ideologies the idea that networks, by themselves, are the main agents of social, economic, political and cultural change. By comparing and integrating different sources related to network histories, this book emphasizes how a dominant narrative has extensively contributed to the construction of the Internet myth while other visions of the networked society have been erased from the collective imaginary. The book decodes, analyzes and challenges the foundations of the network ideologies looking at how networks have been imagined, designed and promoted during the crucial phase of the 1990s. Three case studies are scrutinized so as to reveal the complexity of network imaginaries in this decade: the birth of the Web and the mythopoeisis of its inventor; and the histories of two Italian networking projects, the infrastructural plan Socrate and the civic network Iperbole, the first to give free Internet access to citizens. The Internet Myth thereby provides a compelling and hidden sociohistorical narrative in order to challenge one of the most powerful myths of our time. This title has been published with the financial assistance of the Fondazione Hilda e Felice Vitali, Lugano, Switzerland.

A complete guide in text and images to discovering Abruzzo. English coordinated by Angela Arnone.

In this book Robert Bonfil provides a detailed historical introduction and new English translation of the family chronicle of Ahima'az, one of the most important sources of medieval Jewish life in Western Europe composed in Capua, Italy in 1054.

The introduction of alien species can upset ecosystems and have been identified as the second main cause of species extinction at a global level after habitat loss or deterioration. This publication sets out a European strategy to address this issue, developed in the framework of the Bern Convention and in line with guidelines adopted in 2002 on biological diversity. This strategy seeks to encourage the implementation of co-ordinated measures in all European states which are designed to prevent or minimise adverse impacts of non-native species on native biological diversity.

This volume of the Documentary History of the Jews in Italy illustrates the history of the Jews in Calabria from the end of the fourth century, where the first archaeological evidence of their presence appears, to 1541.

Featuring over a hundred drawings from the outstanding collections of graphic art at the Uffizi, Florence, and the Ashmolean, and Christ Church, Oxford, Drawing in Venice is based on ground-breaking new research and accompanies an Ashmolean-Uffizi collaborative exhibition (2015-16) which traces continuities in Venetian drawing over three centuries, from around 1500 down to the foundation of the first academy of art in Venice in 1750. Venetian art has long been associated with brilliant colours and free brushwork, but drawing has been written out of its history. This book highlights the significance of drawing as a concept and as a practice in the artistic life of Venice. It reveals the variety of aims, purposes, and techniques in drawing through the works of the Venetian Renaissance masters Giovanni Bellini, Titian, and Tintoretto to those of the great eighteenth-century artists, Giovanni Battista Tiepolo and Canaletto. Contents: 4 Introductory Essays: (1) Catherine Whistler 'Drawing in Venice from Titian to Canaletto: practice and perception'; (2) Giorgio Marini 'Disegni a stampa: drawing practice and printmaking in Venice from the sixteenth to the eighteenth centuries'; (3) Marzia Faietti 'Giorgio Vasari's Life of Titian: critical misinterpretations and preconceptions concerning Venetian drawing'; (4) Jacqueline Thalmann 'General John Guise and his collection of Venetian drawings'; 104 catalogue entries discussing individual drawings Glossary of materials and techniques of drawing; 47 summary artist biographies; Bibliography.

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