

N S Libres Et Gaux Ohchr

Stephanus Baluzius Tutelensis magnam partem nunc primum edidit, reliquam emendavit ad vetera exemplaria, notas adjecit et collectionem actorum veterum

"This handsome publication, which accompanies a major exhibition at The Metropolitan Museum of Art, is a lively and engaging account of the artistic scene in Paris in the 1860s, the years that witnessed the beginnings of Impressionism. For the first time the interactions and relationships among the group of painters who became known as the Impressionists are examined without the overworn art historical polarities commonly evoked: academic versus avant-garde, classicist versus romantic, realist versus impressionist. A host of strong personalities contributed to this history, and their style evolved into a new way of looking at the world. These artists wanted above all to give an impression of truth and to have an impact on or even to shock the public. And they wanted to measure up to or surpass their elders. This complex and rich environment is presented here - the grand old men and the young turks encounter each other, the Salon pontificates, and the new generation moves fitfully ahead, benignly but always with determination." "Origins of Impressionism gives a day-by-day, year-by-year study of the genesis of an epoch-making style." "Bibliographies and provenances are provided for each of the almost two hundred works in the exhibition, and there is an illustrated chronology. With more than two hundred superb colorplates, this informative survey is an essential work for both the general reader and the scholar."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

This book offers a reconstruction and interpretation of banishment in the final era of a unified Roman Empire, 284-476 CE. Author Daniel Washburn argues that exile was both a penalty and a symbol. It applied to those who committed a misstep or crossed the wrong person; it also stood as a marker of affliction or failure. Like other punishments, it articulated and cemented the power asymmetry between the punisher and the punished. Distinctively, it maneuvered the body of the banished in order to tell that tale. The process of banishment also operated as a form of negotiation between the party that exiled and the one banished. In so doing, the punishment offered the possibility for pardon, an event that glorified the pardoner and signaled submissiveness on the part of the restored. In its sources, this work employs evidence from legal as well as literary materials to forge a complete picture of exile. To harvest all possible information from the period, it considers elements from the arenas of the early church and the Roman Empire. Methodologically, it situates ancient Christianity within the Roman world, while remaining sensitive to the distinct views and roles held by late antique bishops. While banishment played a major role in the history of the Later Empire, no work of scholarship has treated it as a topic in its own right.

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