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Cicero : De oratore, v.1 M. T. Cicero de Oratore; Or, His Three Dialogues Upon the Character and Qualifications of an Orator. Translated Into English. With Notes ... and an Introductory Preface. To which is Added, an Explanation of the Terms and Phrases Used by the Author ... By William Guthrie ... Carefully Revised De oratore libri tres Political Discourse in Early Modern Britain Second Catalogue of the Library of the Peabody Institute of the City of Baltimore, Including the Additions Made Since 1882 Second Catalogue of the Library of the Peabody Institute of the City of Baltimore, Including the Additions Made Since 1882 De Oratore, Book 1 Catalogue of the Library Catalogue of the Library of the Peabody Institute of the City of Baltimore ... Catalogue of the Library of Congress Alphabetical Catalogue of the Library of Congress Catalogue of the Library of the Peabody Institute of the City of Baltimore ... The Aldine Press Quintilian's Institutes of Oratory; Or, Education of an Orator Catalogue of the Library of the Mercantile Library Association of San Francisco Index to the Catalogue of Books in the Bates Hall of the Public Library of the City of Boston Index to the Catalogue of Books in the Upper Hall of the Public Library of the City of Boston The National Union Catalog, Pre-1956 Imprints Mantegna and Painting as Historical Narrative Catalog of the Library of the Mercantile Library Association of San Francisco Natural Ability Vs. Training in the Orator Index to the Catalogue of Books in the Bates Hall of the Public Library of the City of Boston Catalogue of the Liverpool Free Public Library ... Reference Department ...: Books received from Jan. 1871 to Dec. 1880 Index to the catalogue of books in the upper hall Catalog of Reprints in Series The Century Dictionary and Cyclopaedia The Century Dictionary and Cyclopaedia: Dictionary The Century Dictionary: The Century dictionary Catalogue...authors, Titles, Subjects, and Classes Catalog

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The Roman World of Cicero's De Oratore offers a wide introduction to Cicero's political and cultural world, and illustrates, by its analysis of his imaginary dialogue between statesmen, how he introduced the principles of Greek philosophy and rhetoric into Roman education, so that his work became the basis of humanist ideals in the Renaissance and Enlightenment. This catalog provides a descriptive

bibliography of books in the Ahmanson-Murphy Aldine collection at the University of California, Los Angeles, together with abbreviated notices of works not at UCLA. Handsomely produced, slipcased, and carefully annotated, this volume should become a major resource for Aldine studies and the history of the book. The Aldine Press revolutionized the production, accessibility, and use of the book. Founded by Aldus Manutius (ca 1452-1515), the press introduced a number of innovations that helped shape the development of the modern book, including italic type and the smaller, pocket-sized volume. By putting the Greek and Latin classics in a form that everyone could afford, it revolutionized scholarship: the uniform Aldine texts made comparison and collation universally available, and they were used in schools. Collectors were interested in the Aldine Press from the beginning; Jean Grolier acquired over two hundred of its publications, often having the books elegantly bound and handsomely illuminated. Since that time, the output of the Aldine Press has been sought after by scholars, book collectors, and librarians. Copies of its books are found in libraries all over the world, where they remain a prized possession and the object of much scholarly research. For thirty-two years, Franklin D. Murphy, who came to UCLA as its sixth chancellor, fostered the expansion of the Aldine collection and encouraged its growth. During the greater part of this long period he was joined in these endeavors by the Ahmanson Foundation, whose constant support permitted the collection to increase in both size and significance. Following Dr. Murphy's death, the Ahmanson Foundation continued its generous support for the expansion of the collection and, in addition, by means of a grant late in 1996, enabled the present catalog to come into existence. This catalog provides a descriptive bibliography of books in the Ahmanson-Murphy Aldine collection at the University of California, Los Angeles, together with abbreviated notices of works not at UCLA. Handsomely produced, slipcased, and carefully annotated, this volume should become a major resource for Aldine studies and the history of the book. The Aldine Press revolutionized the production, accessibility,

and use of the book. Founded by Aldus Manutius (ca 1452-1515), the press introduced a number of innovations that helped shape the development of the modern book, including italic type and the smaller, pocket-sized volume. By putting the Greek and Latin classics in a form that everyone could afford, it revolutionized scholarship: the uniform Aldine texts made comparison and collation universally available, and they were used in schools. Collectors were interested in the Aldine Press from the beginning; Jean Grolier acquired over two hundred of its publications, often having the books elegantly bound and handsomely illuminated. Since that time, the output of the Aldine Press has been sought after by scholars, book collectors, and librarians. Copies of its books are found in libraries all over the world, where they remain a prized possession and the object of much scholarly research. For thirty-two years, Franklin D. Murphy, who came to UCLA as its sixth chancellor, fostered the expansion of the Aldine collection and encouraged its growth. During the greater part of this long period he was joined in these endeavors by the Ahmanson Foundation, whose constant support permitted the collection to increase in both size and significance. Following Dr. Murphy's death, the Ahmanson Foundation continued its generous support for the expansion of the collection and, in addition, by means of a grant late in 1996, enabled the present catalog to come into existence. Inspired by the work of intellectual historian J. G. A. Pocock, this 1993 collection explores the political ideologies of early modern Britain. In this study, Jack M. Greenstein draws on Early Renaissance art theory, modern narratology, translation studies, critical theory, the philosophy of history, and biblical hermeneutics to explicate the sense and significance of one of Andrea Mantegna's most enigmatic and influential works, the *Uffizi Circumcision of Christ*. Faced with a work that resists established methods of iconographical analysis, Greenstein reassesses the nature and goals of high humanist narrative painting. The result is a new, historically grounded theory of iconography that calls into question many widely held

assumptions about the social and intellectual value of Early Renaissance art. Greenstein's theory rests on a careful analysis of Leon Battista Alberti's commentary *On Painting*, which equated both the form and the content of artistically composed painting with *historia*. Situating this equation within a centuries-old discourse on the multivalent significance of the Bible, Greenstein shows that, for Alberti, *historia* was a mode of artistic narrative, common to literature and painting, in which moral truths were presented to the corporeal senses, particularly to vision, in the guise of plausible human actions. In Greenstein's reading, the painter's primary task was the construction of a visually plausible narrative that effectively conveyed the higher meanings of *historia*. Having thus delineated the structure of significance in Albertian painting, Greenstein shows what was at stake when a painter of Mantegna's historical bent undertook to produce a *historia*. As one of the leading historical thinkers of his age, Mantegna imbued his depicted scenes with the plausibility of historical events by employing those codes of evidence, causality, and historical distance that underlay the Renaissance sense of the past. But the *Circumcision of Christ* resisted such treatment because the symbolic conventions developed by earlier artists for conveying the higher theological meanings of the theme were incompatible with the representational fidelity embraced by painters of *historia*. Mantegna overcame these difficulties by arriving at a new understanding of the *Circumcision*, which remained faithful to the narrative structure as well as the theological content of the biblical account. His interpretation was widely adopted by later artists, but was so pictorial in nature that, despite its consistency with the biblical account, it remained without parallel in theological literature. Greenstein's discovery--that artistic production of Albertian painting was a specialized and singularly visual form of thinking whose roots lay more in readerly hermeneutics than in perception, commerce, or common visual experience--raises questions about narrative, representation, and the textuality of art that will interest

a wide array of scholars.

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