

# Iconologia

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## **Studies in seventeenth-century imagery** - Mario Praz 2001

*The Routledge Companion to Medieval Iconography* - Colum Hourihane 2016-12-19  
Sometimes enjoying considerable favor, sometimes less, iconography has been an essential element in medieval art historical studies since the beginning of the discipline. Some of the greatest art historians - including Mâle, Warburg, Panofsky, Morey, and Schapiro - have devoted their lives to understanding and structuring what exactly the subject matter of a work of medieval art can tell. Over the last thirty or so years, scholarship has seen the meaning and methodologies of the term considerably broadened. This companion provides a state-of-the-art assessment of the influence of the foremost iconographers, as well as the methodologies employed and themes that underpin the discipline. The first section focuses on influential thinkers in the field, while the second covers some of the best-known methodologies; the third, and largest section, looks at some of the major themes in medieval art. Taken together, the three sections include thirty-eight chapters, each of which deals with an individual topic. An introduction, historiographical evaluation, and bibliography accompany the individual essays. The authors are recognized experts in the field, and each essay includes original analyses and/or case studies which will hopefully open the field for future research.

*Iconologia* - Cesare Ripa 1611

## **Bridging Traditions** - Karen Hunger Parshall 2015-05-25

*Bridging Traditions* explores the connections between apparently different zones of comprehension and experience—magic and experiment, alchemy and mechanics, practical mathematics and geometrical mysticism, things earthy and heavenly, and especially science and medicine—by focusing on points of intersection among alchemy, chemistry, and Paracelsian medical philosophy. In exploring the varieties of natural knowledge in the early modern era, the authors pay tribute to the work of Allen Debus, whose own endeavors cleared the way for scholars to examine subjects that were once snubbed as suitable only to the refuse heap of the history of science.

*Iconologia, overo Descrittione di diverse imagini cauate dall'antichità, & di propria inuentione,* - Cesare Ripa 1603

*People of the Book* - David Lyle Jeffrey 1996  
The author examines the "cultural and literary identity among Western Christians which the centrality of 'the Book' has helped to create, and the Christian use of the phrase 'People of the book.'"--Preface.

**Jordaens** - Zita Pataki 2012-06-01  
16 essays by a group of internationally acclaimed authors help contribute to a clearer perception of the complex facets of Jacob Jordaens' oeuvre—and moreover to distinguish it from the works of Rubens, van Dyck, and his contemporaries. The title "Genius of Grand Scale" refers to the spectrum from history to genre as well as to Jordaens' preference for large formats. The greatness of the artist Jacob Jordaens needs to be emphasized, since even though he outlived Rubens for four whole decades, he was never able to escape from

under his shadow. By reference to iconographic and iconological studies, single works are identified and presented in a broad review and the long, in many aspects fragmentary reception of his artistic work also forms a large part of the interpretations presented here. Furthermore, technical examinations of paintings assist in defining more precisely how they were generated. This overdue volume presents essential reading for anyone interested in Jacob Jordaens.

**Iconologia** - Leonard Baskin 1988

Lucretius Poet and Philosopher - Philip R. Hardie  
2020-07-06

Six hundred years after Poggio's retrieval of the *De rerum natura*, and with the recent surge of interest in Lucretius and his influence, there has never been a better time to fully assess and recognize the shaping force of his thought and poetry over European culture from antiquity to modern times. This volume offers a multidisciplinary and updated overview of Lucretius as philosopher and as poet, with special attention to how these two aspects interact. The volume includes 18 contributions by established as well as early career scholars working on Lucretius' philosophical and poetic work, and his reception both in ancient and early modern times. All the chapters present new and original research. Section I explores core issues of Epicurean-Lucretian epistemology and ethics. Section II expounds much new material on ancient response to and reception of Lucretius. Section III presents new material and analysis on the immediate, fraught early modern reception of the poem. Section IV offers a wide collection of new and original papers on Lucretius' fortunes in the period from Machiavelli up to Victorian times. Section V explores little known aspects of the iconographical and biographical motifs related to the *De rerum natura*.

*History of Aesthetics* - Wladyslaw Tatarkiewicz  
2006-04-01

Tatarkiewicz's *History of Aesthetics* is an extremely comprehensive account of the development of European aesthetics from the time of the ancient Greeks to the 1700s. Published originally in Polish in 1962-7, it achieved bestseller status and acclaim as the

best work of its kind in the world. The English translation of 1970-74 is a rare masterpiece. Covering ancient, medieval and modern aesthetics, Tatarkiewicz writes substantial essays on the views of beauty and art through the ages and then goes on to demonstrate these with extracts from original texts from each period. The authors he cites include Homer, Democritus, Plato, St Augustine, Boethius, Thomas Aquinas, Dante, William of Ockham, Leonardo da Vinci, Michelangelo, Galileo, Bacon, Shakespeare and Rubens. His study is systematic and extremely wide, including the aesthetics of the archaic period, the classical period, Hellenistic aesthetics, Eastern Aesthetics, Western Aesthetics, the Renaissance, sixteenth-century visual arts, poetry and music, Italian, English, Spanish and Polish aesthetics of the sixteenth century, Baroque aesthetics, and theories of painting and architecture in the seventeenth century. Tatarkiewicz (1886-1981) was the most distinguished Polish historian of philosophy of the twentieth century, with an international reputation as an aesthetician and authority in art criticism, the history of art and classical scholarship. The erudition, lucidity and clarity of his writing make this unique work an accessible and invaluable source for the study of the history of aesthetics.

**Iconologia del cavaliere Cesare Ripa,**  
**perugino** - Cesare Ripa 1764

**Modern Aesthetics** - D. Petsch 2015-08-31

This three volume set is a comprehensive account of the development of European aesthetics from the time of the ancient Greeks to the 1700s. This last volume covers 1400-1700.

*The Moral Authority of Nature* - Lorraine Daston  
2010-08-15

For thousands of years, people have used nature to justify their political, moral, and social judgments. Such appeals to the moral authority of nature are still very much with us today, as heated debates over genetically modified organisms and human cloning testify. *The Moral Authority of Nature* offers a wide-ranging account of how people have used nature to think about what counts as good, beautiful, just, or valuable. The eighteen essays cover a diverse array of topics, including the connection of cosmic and human orders in ancient Greece,

medieval notions of sexual disorder, early modern contexts for categorizing individuals and judging acts as "against nature," race and the origin of humans, ecological economics, and radical feminism. The essays also range widely in time and place, from archaic Greece to early twentieth-century China, medieval Europe to contemporary America. Scholars from a wide variety of fields will welcome *The Moral Authority of Nature*, which provides the first sustained historical survey of its topic.

Contributors: Danielle Allen, Joan Cadden, Lorraine Daston, Fa-ti Fan, Eckhardt Fuchs, Valentin Groebner, Abigail J. Lustig, Gregg Mitman, Michelle Murphy, Katharine Park, Matt Price, Robert N. Proctor, Helmut Puff, Robert J. Richards, Londa Schiebinger, Laura Slatkin, Julia Adeney Thomas, Fernando Vidal

***Refiguring Woman*** - Marilyn Migiel 1991

*Refiguring Woman* reassesses the significance of gender in what has been considered the bastion of gender-neutral humanist thought, the Italian Renaissance. It brings together eleven new essays that investigate key topics concerning the hermeneutics and political economy of gender and the relationship between gender and the Renaissance canon. Taken together, they call into question a host of assumptions about the period, revealing the implicit and explicit misogyny underlying many Renaissance social and discursive practices.

***Iconología I-II*** - Cesare Ripa 2007-11-01

La iconología de Cesare Ripa es lo que con el paso de los siglos se ha dado en llamar teoría o ciencia de las imágenes, imprescindible fuente literaria para la comprensión de buena parte del arte moderno, desde la época del Barroco hasta el mundo contemporáneo, donde encontraron su fuente de inspiración los grandes artistas. Ripa creó con su obra el primer discurso sistematizado de texto e imagen sobre las alegorías, los emblemas, los atributos y los símbolos que, según uno de los editores de la obra, personifican las pasiones, los vicios, y todos los diferentes estados de la vida humana.

***Iconologia Overo Descrittione Di diverse Imagini cavate dall'antichita & di propria inventione, Trovate & dichiarate (etc.)*** - Cesare Ripa 1603

***Epistolary Bodies*** - Elizabeth Cook 1996-07-01

Informed by Jürgen Habermas's public sphere theory, this book studies the popular eighteenth-century genre of the epistolary narrative through readings of four works: Montesquieu's *Lettres persanes* (1721), Richardson's *Clarissa* (1749-50), Riccoboni's *Lettres de Mistriss Fanni Butlerd* (1757), and Crèvecoeur's *Letters from an American Farmer* (1782). The author situates epistolary narratives in the contexts of eighteenth-century print culture: the rise of new models of readership and the newly influential role of the author; the model of contract derived from liberal political theory; and the techniques and aesthetics of mechanical reproduction. Epistolary authors used the genre to formulate a range of responses to a cultural anxiety about private energies and appetites, particularly those of women, as well as to legitimate their own authorial practices. Just as the social contract increasingly came to be seen as the organising instrument of public, civic relations in this period, the author argues that the epistolary novel serves to socialise and regulate the private subject as a citizen of the Republic of Letters.

***Shakespearean Scholarship*** - Leslie O'Dell 2002

More has been written about Shakespeare than about any other author, and many of these works are of interest primarily to scholars. At the same time, a great many works exist that are of inestimable value to theatre professionals, and many actors and directors have little need for more arcane scholarly studies. This reference conveniently discusses scholarship on Shakespeare that is of particular value to members of the dramatic community. Included are chapters on how to locate works in an academic library, the merits of various editions and commentaries, available reference works, studies of the Elizabethan world, and Shakespeare's stage history.

***Rhetoric in Tooth and Claw*** - Debra Hawhee 2020-06-11

We tend to think of rhetoric as a solely human art. After all, only humans can use language artfully to make a point, the very definition of rhetoric. Yet when you look at ancient and early modern treatises on rhetoric, what you find is surprising: they're crawling with animals. With *Rhetoric in Tooth and Claw*, Debra Hawhee

explores this unexpected aspect of early thinking about rhetoric, going on from there to examine the enduring presence of nonhuman animals in rhetorical theory and education. In doing so, she not only offers a counter-history of rhetoric but also brings rhetorical studies into dialogue with animal studies, one of the most vibrant areas of interest in humanities today. By removing humanity and human reason from the center of our study of argument, Hawhee frees up space to study and emphasize other crucial components of communication, like energy, bodies, and sensation. Drawing on thinkers from Aristotle to Erasmus, *Rhetoric in Tooth and Claw* tells a new story of the discipline's history and development, one animated by the energy, force, liveliness, and diversity of our relationships with our "partners in feeling," other animals.

European Post-medieval Tapestries and Related Hangings in the Metropolitan Museum of Art - Edith Appleton Standen 1985

Tapestry making flourished in the major centers of western Europe from the fourteenth through the nineteenth centuries. Thousands of tapestries were woven as special commissions for church, crown, and nobility. This publication is a comprehensive catalogue of the Museum's collection of tapestries and allied works made after the Middle Ages.-- Metropolitan Museum of Art website.

Iconologia - CESARE. RIPA 2018-04-23

The 18th century was a wealth of knowledge, exploration and rapidly growing technology and expanding record-keeping made possible by advances in the printing press. In its determination to preserve the century of revolution, Gale initiated a revolution of its own: digitization of epic proportions to preserve these invaluable works in the largest archive of its kind. Now for the first time these high-quality digital copies of original 18th century manuscripts are available in print, making them highly accessible to libraries, undergraduate students, and independent scholars. The Age of Enlightenment profoundly enriched religious and philosophical understanding and continues to influence present-day thinking. Works collected here include masterpieces by David Hume, Immanuel Kant, and Jean-Jacques Rousseau, as well as religious sermons and moral debates on the issues of the day, such as

the slave trade. The Age of Reason saw conflict between Protestantism and Catholicism transformed into one between faith and logic -- a debate that continues in the twenty-first century. ++++ The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to insure edition identification: ++++ Trinity College Library Watkinson Collection T154167 With an additional titlepage, engraved. With a numbered illustration on the verso of each numbered page; the final illustration, no. 81, is a plate. London: printed by Benj. Motte, 1709. [11]p.,81 leaves, plate: 81 ills.; 4°

Iconologia - Cesare Ripa 2015-08-04

Excerpt from *Iconologia: Or, Moral Emblems*  
*Iconologia: Or, Moral Emblems* was written by Cesare Ripa in 1709. This is a 169 page book, containing 29905 words and 210 pictures. Search Inside is enabled for this title. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

A Book of Emblems - Andrea Alciati 2004-07-01  
Andrea Alciati's *Emblematum Liber* was an essential work for every writer, artist and scholar in post-medieval Europe. First published in 1531, this illustrated book was a collection of emblems, each consisting of a motto or proverb, a typically enigmatic illustration, and a short explanation. Most of the emblems had symbolic and moral applications. Scholars depended on Alciati's book to interpret contemporary art and literature, while writers and artists turned to it to invest their work with an understood didactic sense. This new edition of the *Emblematum Liber* includes the original Latin texts, highly readable English translations, and the illustrations belonging to each of the 212

emblems. The editor's introduction explains both the importance and the cultural contexts of Alciati's book, as well as its innumerable artistic applications. For instance, close study of the emblems reveals--to cite only two examples--why statues of lions are traditionally placed before government buildings, and what underlying political message was conveyed by innumerable equestrian portraits during the Baroque era. The collection includes as an appendix the formerly suppressed emblem, "Adversus Naturam Peccantes," accompanied by a translation of the learned commentary applied to it by Johann Thuilius in 1612. An extensive bibliography points the student to scholarly research specifically dealing with artistic applications of Alciati's emblems. Altogether, this new edition of Alciati's seminal work is an essential tool for modern students of the liberal arts.

Iconologia - Cesare Ripa 2020

**Studies In Iconology** - Erwin Panofsky

2018-05-04

In *Studies in Iconology*, the themes and concepts of Renaissance art are analysed and related to both classical and medieval tendencies.

**An Introduction to Iconography** - Roelof van Straten 2012-10-02

Available for the first time in English, *An Introduction to Iconography* explains the ways that artists use references and allusions to create meaning. The book presents the historical, theoretical, and practical aspects of iconography and ICONCLASS, the comprehensive iconographical indexing system developed by Henri van de Waal. It gives particular emphasis to the history of iconography, personification, allegory, and symbols, and the literary sources that inform iconographic readings, and includes annotated bibliographies of books and journal articles from around the world that are associated with iconographic research. The author of numerous articles and a four-volume reference work on Italian prints, Roelof van Straten is currently working on an iconographic index covering the prints of Goltzius and his school.

Early Modern Art Theory. Visual Culture and Ideology, 1400-1700 - James Hutson 2016-03

The development of art theory over the course of the Renaissance and Baroque eras is reflected in

major stylistic shifts. In order to elucidate the relationship between theory and practice, we must consider the wider connections between art theory, poetic theory, natural philosophy, and related epistemological matrices.

Investigating the interdisciplinary reality of framing art-making and interpretation, this treatment rejects the dominant synchronic approach to history and historiography and seeks to present anew a narrative that ties together various formal approaches, focusing on stylistic transformation in particular artist's oeuvres - Michelangelo, Annibale Carracci, Guercino, Guido Reni, Poussin, and others - and the contemporary environments that facilitated them. Through the dual understanding of the art-theoretical concept of the Idea, an evolution will be revealed that illustrates the embittered battles over style and the overarching intellectual shifts in the period between art production and conceptualization based on Aristotelian and Platonic notions of creativity, beauty and the goal of art as an exercise in encapsulating the "divine" truth of nature.

Negotiating Differences - Els Stronks 2011-03-21

This book explores the dynamics of peaceful coexistence in the seventeenth- and eighteenth-century Dutch Republic by tracing developments in illustrated religious literature. The highly controversial appropriation of textual and visual elements across confessional boundaries allows a close look at unexpectedly problematic confessional negotiations

Artemisia Gentileschi and the Authority of Art : Critical Reading and Catalogue Raisonné - R.

Ward Bissell 1999

**Iconologia, Or, Moral Emblems** - Cesare Ripa 2018-11-10

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this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

*Two Concordances to Ripa's Iconologia* - Cesare Ripa 1993

The first concordance is to key words in 9 Italian editions, while the second is to illustrations in 16 editions - 8 Italian, and 8 translations into French, Dutch, German and English. The concordances are complemented by an introduction and a description of the editions used.

**Paolo de Matteis** - Livio Pestilli 2017-07-05

This volume represents a long overdue reassessment of the Neapolitan painter Paolo de Matteis, an artist largely overlooked in English language scholarly publications, but one who merits our attention for the quality of his work and the originality of its iconography, as well as for his remarkable ability to respond creatively to his patrons' aesthetic ideals and agendas. Following a meticulous examination of the ways in which posterity's impression of de Matteis has been conditioned by a biased biographical and literary tradition, Livio Pestilli devotes rich, detailed analyses to the artist's most significant paintings and drawings. More than just a novel approach to de Matteis and the Neapolitan Baroque, however, the book makes a significant contribution to the study and understanding of early eighteenth-century European art and cultural history in general, not only in Naples but in other major European centers, including Paris, Vienna, Genoa, and Rome.

**Curiosity** - Barbara M. Benedict 2001

In this striking social history, Barbara M. Benedict draws on the texts of the early modern period to discover the era's attitudes toward curiosity, a trait we learn was often depicted as an unsavory form of transgression or cultural ambition.

*Rhetoric and Renaissance Culture* - Heinrich F. Plett 2004-01-01

Since Jacob Burckhardt's *Kultur der Renaissance in Italien* (1869) rhetoric as a significant cultural factor of the renaissance has largely been neglected. The present study seeks to remedy

this deficit regarding the arts by concentrating on literary theory and its aspects of imagination (*inventio*), genre (*dispositio* of the genera), style (*elocutio*), mnemonic architecture (*memoria*) and representation (*actio*), with illustrative examples taken from Shakespeare's works, but also on the intermedial rhetoric of painting and music. Particular attention is given to the rhetorical ideology of the Renaissance.

**Personification** - Walter Melion 2016-03-11

The aim of this volume is to formulate an alternative account of personification, to demonstrate the ingenuity with which this multifaceted device was utilized by late medieval and early modern authors and artists in Italy, England, Scotland, and the Low Countries *Global Perspectives in Modern Italian Culture* - Guido Abbattista 2021-09-22

*Global Perspectives in Modern Italian Culture* presents a series of unexplored case studies from the sixteenth to the twentieth century, each demonstrating how travellers, scientists, Catholic missionaries, scholars and diplomats coming from the Italian peninsula contributed to understandings of various global issues during the age of early globalization. It also examines how these individuals represented different parts of the world to an Italian audience, and how deeply Italian culture drew inspiration from the increasing knowledge of world 'Otherness'. The first part of the book focuses on the production of knowledge, drawing on texts written by philosophers, scientists, historians and numerous other first-hand eyewitnesses. The second part analyses the dissemination and popularization of knowledge by focussing on previously understudied published works and initiatives aimed at learned Italian readers and the general public. Written in a lively and engaging manner, this book will appeal to scholars and students of early modern and modern European history, as well as those interested in global history.

**Painting Words** - Beatriz Dr Gonzalez Moreno 2020-05-14

*Painting Words: Aesthetics and the Relationship between Image and Text* addresses the importance of dialogue between art and literature, text and image in our image-saturated era. In a globalized world, isolation and compartmentalization hinder us back, whereas

the Romantic idea of belonging urges us to look beyond and to build bridges. Bearing this Romantic spirit in mind, rather than focusing on a traditional paragonal approach, this book puts forward the benefits of alliance by offering an interdisciplinary and transdisciplinary perspective. Illustrations are included to guide the reader into comparativism and intermedial encounters, while providing an inspiring overview of the literary and visual department both in Europe and America from the Renaissance to the twentieth century. The different essays lead us through an aesthetic exploratory journey by the hand of Cervantes, Shakespeare, Felicia Hemans, Emily Eden, William Wordsworth, Edgar A. Poe, Flannery O'Connor, N. Scott Momaday, José Joaquín de Mora, Wallace Stevens and José Ángel Valente, among others. Editors, Beatriz González Moreno and Fernando González Moreno have brought together an international group of scholars around the idea of "painting words," which they define as the pictorial ability of language to stir the reader's imagination and the way illustrators have "read" literary works over the course of centuries. Many traditional comparative studies examine literature belonging to specific time periods or movements, far less frequently do they bridge visual culture with text-- *Painting Words: Aesthetics and the Relationship between Image and Text* aims to do just that.

**Iconologia, Or, Moral Emblems** - Cesare Ripa  
2021-09-09

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knowledge alive and relevant.

**The Italian Emblem** - Donato Mansueto 2007  
*The Italian Emblem: A Collection of Essays* is the twelfth in the series 'Glasgow Emblem Studies'. This volume is linked to a project for the study and digitization of Italian emblem books held in the Stirling Maxwell Collection (Glasgow), financed by the Sixth EU Framework Programme for activities in the field of research. It aims at exploring the history, forms, themes of the Italian emblem tradition, with particular attention to sixteenth-century emblem books and their open, multifaceted, and metamorphic nature. To capture this nature, the volume includes contributions from different disciplines, ranging from literature to history of art and political philosophy, supplied by the following distinguished scholars: Guido Arbizzoni (University of Urbino 'Carlo Bo'), Monica Calabritto (Hunter College, CUNY), Giuseppe Cascione (University of Bari), Sonia Maffei (University of Bergamo), Anna Maranini (University of Bologna), Liana de Girolami Cheney (University of Massachusetts Lowell), Silvia Volterrani (CTL-Scuola Normale Superiore, Pisa). French text.

**Picturing Performance** - Tom Heck 1999  
There has long been a need to introduce performing-arts enthusiasts and students to the fascinating field of iconography, both as manifested in art history and in its more pragmatic or applied forms. Yet relatively little systematic effort has been made to collect and interpret centuries of such visual evidence in the light of the best available art-historical information, combined with corroborating textual documentation and insights from the histories of performance disciplines. Aspiring iconographers of the performing arts need to be aware that there are often several levels of interpretation which great works of visual art will sustain. This book explores these levels of interpretation: a surface or literal reading, a deeper reading of the work which seeks to enter the mind of the artist and asks how and why he put a given work together, and the deepest reading of the work relating it to the artistic traditions and culture in which the artist lived. In expounding on these levels of iconographic interpretations four discourses by scholars active in the study of visual records are given in

relation to traditions, techniques, and trends:  
performance in general (Katritzky), music  
(Heck), theatre (Erenstein), and dance (Smith).  
Effort is made to keep abreast of modern

technology influencing iconographic  
representations as on the Internet and virtual  
reality. Thomas F. Heck is Professor of  
Musicology and Head of the Music and Dance  
Library at the Ohio State University.