Philipp W. Stockhammer and Corinna Forberg
Introduction ................................................................. 1

Part I: The Copy and Anthropology ........................................ 19

Gustavo Lins Ribeiro
What's in a Copy? ............................................................. 21

Patrice Ladwig
Mimetic Theories, Representation, and “Savages:” Critiques of the Enlightenment and Modernity Through the Lens of Primitive Mimesis ................................................................. 37

Part II: The Copy and Reality ................................................ 67

Susanne Knaller
Always Dealing with Reality but Never Too Close to It: Original and Copy in Modern Aesthetics ........................................ 69

Jens Schröter
Limiting the Power of the Copy ............................................ 85

Part III: The Copy and the Original ...................................... 103

Rune Graulund
The Hegemony of the Copy: The Manuscript, the Book, and the Electronic Text in the Age of Limitless Digital Storage ............... 105

Christina Sanchez-Stockhammer
Copy and Write: The Transformative Power of Copying in Language 127

Alexander Schwan
“Beyoncé is Not the Worst Copycat:” The Politics of Copying in Dance 149
Part IV: The Copy and Materiality ............................................. 167

*Philipp W. Stockhammer*
The Dawn of the Copy in the Bronze Age .................................................. 169

*Charlotte Schreiter*
The Power of Material and Context: Large-Scale Copies After the Antique in the Late Eighteenth Century .................................................. 191

*Eberhard Ortland*
Copies of Famous Pictures in Tadao Andō’s “Garden of Fine Art” in Kyōto ........................................................................................................... 205

Part V: The Copy and Power ..............................................................241

*Birgit Mersmann*

*Christoph Brumann*
How to Be Authentic in the UNESCO World Heritage System: Copies, Replicas, Reconstructions, and Renovations in a Global Conservation Arena ......................................................................................... 269

*Michael Falser*
Colonial Appropriation, Physical Substitution, and the Metonymics of Translation: Plaster Casts of Angkor Wat for Museum Collections in Paris and Berlin .......................................................................................... 289

Part VI: The Copy and Competition ..............................................307

*Roland Prien*
The Copy of an Empire? Charlemagne, the Carolingian Renaissance, and Early Medieval Perceptions of Late Antiquity .....................................309

*Julia Weber*
Copying and Competition: Meissen Porcelain and the Saxon Triumph over the Emperor of China ........................................................... 331

*Corinna Forberg*
Copying the World’s Emperor: Dinglinger’s Great Moghul and the French Model of Absolute Power .......................................................... 375

About the Authors ......................................................................................... 403