

Depositions Scenes From The Late Medieval Church

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ReVisioning James Romaine 2014-12-25 'ReVisioning: Critical Methods of Seeing Christianity in the History of Art' explores some of underlying methodological assumptions in the field of art history by examining the suitability and success, as well as the incompatibility and failure, of varying art historical methodologies when applied to works of art which distinctly manifest Christian narratives, themes, motifs, and symbols.

Emotions, Communities, and Difference in Medieval Europe Maureen C. Miller 2017-01-12 This book of eleven essays by an international group of scholars in medieval studies honors the work of Barbara H. Rosenwein, Professor emerita of History at Loyola University Chicago. Part I, "Emotions and Communities," comprises six essays that make use of Rosenwein's well-known and widely influential work on the history of emotions and what Rosenwein has called "emotional communities." These essays employ a wide variety of source material such as chronicles, monastic records, painting, music theory, and religious practice to elucidate emotional commonalities among the medieval people who experienced them. The five essays in Part II, "Communities and Difference," explore different kinds of communities and have difference as their primary theme: difference between the poor and the unfree, between power as wielded by rulers or the clergy, between the western Mediterranean region and the rest of Europe, and between a supposedly great king and lesser ones.

Greece and Rome at the Crystal Palace Kate Nichols 2015 Kate Nichols examines the debates that arose around the presentation of classical plaster casts to a mass audience at the Sydenham Crystal Palace, in nineteenth and early twentieth-century Britain. It uncovers the social, political, and aesthetic role of ancient Greek and Roman sculpture in Victorian and Edwardian culture, assessing how classical art and architecture figured in debates over design reform, taste, beauty and morality, race and imperialism.

Poor Tom Simon Palfrey 2014-09-10 One of the most memorable and affecting

Shakespearean characters is Edgar in King Lear. He has long been celebrated for his faithfulness in the face of his father's rejection, and the scene in which he saves his blinded father from suicide is regarded as one of the most moving in all of Shakespeare. In 'Poor Tom', Simon Palfrey asks us to rethink all those received ideas - and thus to experience King Lear as never before. He argues that Edgar is Shakespeare's most radical experiment in characterization - and also his most exhaustive model of both human and theatrical possibility.

Ingenuity in the Making Richard J. Oosterhoff 2021-11-09 *Ingenuity in the Making* explores the myriad ways in which ingenuity shaped the experience and conceptualization of materials and their manipulation in early modern Europe. Contributions range widely across the arts and sciences, examining objects and texts, professions and performances, concepts and practices. The book considers subjects such as spirited matter, the conceits of nature, and crafty devices, investigating the ways in which ingenuity acted in and upon the material world through skill and technique. Contributors ask how ingenuity informed the "maker's knowledge" tradition, where the perilous borderline between the genius of invention and disingenuous fraud was drawn, charting the ambitions of material ingenuity in a rapidly globalizing world.

Memory and the English Reformation Brian Cummings 2020-11-30 The dramatic religious revolutions of the sixteenth and seventeenth centuries involved a battle over social memory. On one side, the Reformation repudiated key aspects of medieval commemorative culture; on the other, traditional religion claimed that Protestantism was a religion without memory. This volume shows how religious memory was sometimes attacked and extinguished, while at other times rehabilitated in a modified guise. It investigates how new modes of memorialisation were embodied in texts, material objects, images, physical buildings, rituals, and bodily gestures. Attentive to the roles played by denial, amnesia, and fabrication, it also considers the retrospective processes by which the English Reformation became identified as an historic event. Examining dissident as well as official versions of this story, this richly illustrated, interdisciplinary collection traces how memory of the religious revolution evolved in the two centuries following the Henrician schism, and how the Reformation embedded itself in the early modern cultural imagination.

Experiencing Medieval Art Herbert L. Kessler 2019 Renowned art historian Herbert L. Kessler authors a love song to medieval art inviting students, teachers, and professional medievalists to experience the wondrous, complex art of the Middle Ages.

Postcolonising the Medieval Image Eva Frojmovic 2017-03-16 Cover -- Title -- Copyright -- Contents -- List of figures -- Acknowledgements -- List of contributors -- Introduction -- Part 1 The language of the postcolonial -- 1 Decolonising gold bracteates: From Late Roman medallions to Scandinavian Migration Period pendants -- 2 The Franks Casket speaks back: The bones of the past, the becoming of England -- 3 Camouflaging and echoing the Latin mass in an illuminated French-language missal -- Part 2 The location of the

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Image, Knife, and Gluepot: Early Assemblage in Manuscript and Print Kathryn M. Rudy 2019-07-14 In this ingenious study, Kathryn Rudy takes the reader on a journey to trace the birth, life and afterlife of a Netherlandish book of hours made in 1500. *Image, Knife, and Gluepot* painstakingly reconstructs the process by which this manuscript was created and discusses its significance as a text at the forefront of fifteenth-century book production, when the invention of mechanically-produced images led to the creation of new multimedia objects. Rudy then travels to the nineteenth century to examine the phenomenon of manuscript books being pillaged for their prints and drawings: she has diligently tracked down the dismembered parts of this book of hours for the first time. *Image, Knife, and Gluepot* also documents Rudy's twenty-first-century research process, as she hunts through archives while grappling with the logistics and occasionally the limits of academic research. This is a timely volume, focusing on questions of materiality at the forefront of medieval and literary studies. Beautifully illustrated throughout, its use of original material and its striking interdisciplinary approach, combining book and art history, make it a significant academic achievement. *Image, Knife, and Gluepot* is a valuable text for any scholar in the fields of medieval studies, the history of early books and publishing, cultural history or material culture. Written in Rudy's inimitable style, it will also be rewarding for any student enrolled in a course on manuscript production, as well as non-specialists interested in the afterlives of manuscripts and prints. The Royal Society of Edinburgh has generously contributed to this Open Access publication. Due to the number and quality of the images in this book, we have provided the option of a more expensive hardback edition, printed on the best quality paper available, in order to present the images as clearly and beautifully as possible. We hope this range of options – the freely available PDF, HTML and XML editions; the economically priced EPUB, MOBI and paperback editions; and the more expensively printed hardback – will satisfy everyone. Furthermore the HTML edition allows readers to magnify the images of the manuscripts displayed in the book.

The Medieval Roots of Antisemitism Jonathan Adams 2018-01-31 This book presents a fresh approach to the question of the historical continuities and discontinuities of Jew-hatred, juxtaposing chapters dealing with the same phenomenon – one in the pre-modern, one in the modern period. How do the circumstances of interreligious violence differ in pre-Reformation Europe, the

modern Muslim world, and the modern Western world? In addition to the diachronic comparison, most chapters deal with the significance of religion for the formation of anti-Jewish stereotypes. The direct dialogue of small-scale studies bridging the chronological gap brings out important nuances: anti-Zionist texts appropriating medieval ritual murder accusations; modern-day pogroms triggered by contemporary events but fuelled by medieval prejudices; and contemporary stickers drawing upon long-inherited knowledge about what a "Jew" looks like. These interconnections, however, differ from the often-assumed straightforward continuities between medieval and modern anti-Jewish hatred. The book brings together many of the most distinguished scholars of this field, creating a unique dialogue between historical periods and academic disciplines.

Into the White Christopher P. Heuer 2019-05-03 European narratives of the Atlantic New World tell stories of people and things: strange flora, wondrous animals, and sun-drenched populations for Europeans to mythologize or exploit. Yet between 1500 and 1700 one region upended all of these conventions in travel writing, science, and, most unexpectedly, art: the Arctic. Icy, unpopulated, visually and temporally "abstract," the far North – a different kind of terra incognita for the Renaissance imagination – offered more than new stuff to be mapped, plundered, or even seen. Neither a continent, an ocean, nor a meteorological circumstance, the Arctic forced visitors from England, the Netherlands, Germany, and Italy, to grapple with what we would now call a "nonsite," spurring dozens of previously unknown works, objects, and texts – and this all in an intellectual and political milieu crackling with Reformation debates over art's very legitimacy. *Into the White* uses five case studies to probe how the early modern Arctic (as site, myth, and ecology) affected contemporary debates of perception and matter, of representation, discovery, and the time of the earth – long before the nineteenth century romanticized the polar landscape. In the far North, this book contends, the Renaissance exotic became something far stranger than the marvelous or the curious, something darkly material and unmasterable, something beyond the idea of image itself.

Pygmalion's Power Thomas E. A. Dale 2020-01-29 Pushed to the height of its illusionistic powers during the first centuries of the Roman Empire, sculpture was largely abandoned with the ascendancy of Christianity, as the apparent animation of the material image and practices associated with sculpture were considered both superstitious and idolatrous. In *Pygmalion's Power*, Thomas E. A. Dale argues that the reintroduction of architectural sculpture after a hiatus of some seven hundred years arose with the particular goal of engaging the senses in a Christian religious experience. Since the term "Romanesque" was coined in the nineteenth century, the reintroduction of stone sculpture around the mid-eleventh century has been explained as a revivalist phenomenon, one predicated on the desire to claim the authority of ancient Rome. In this study, Dale proposes an alternative theory. Covering a broad range of sculpture types—including autonomous cult statuary in wood and metal, funerary sculpture, architectural sculpture, and portraiture—Dale shows how the revitalized art form was part of a broader shift in emphasis toward spiritual embodiment and

affective piety during the late eleventh and twelfth centuries. Adding fresh insight to scholarship on the Romanesque, *Pygmalion's Power* borrows from trends in cultural anthropology to demonstrate the power and potential of these sculptures to produce emotional effects that made them an important sensory part of the religious culture of the era.

On Interpretive Conflict John Frow 2019-08-09 "Interpretation" is a term that encompasses both the most esoteric and the most fundamental activities of our lives, from analyzing medical images to the million ways we perceive other people's actions. Today, we also leave interpretation to the likes of web cookies, social media algorithms, and automated markets. But as John Frow shows in this thoughtfully argued book, there is much yet to do in clarifying how we understand the social organization of interpretation. *On Interpretive Conflict* delves into four case studies where sharply different sets of values come into play—gun control, anti-Semitism, the religious force of images, and climate change. In each case, Frow lays out the way these controversies unfold within interpretive regimes that establish what counts as an interpretable object and the protocols of evidence and proof that should govern it. Whether applied to a Shakespeare play or a Supreme Court case, interpretation, he argues, is at once rule-governed and inherently conflictual. Ambitious and provocative, *On Interpretive Conflict* will attract readers from across the humanities and beyond.

The Image of God in an Image Driven Age Beth Felker Jones 2016-03-08 Humans are created in the image of God, yet by choosing to rebel against God we become unfaithful bearers of his image. But Jesus, who is the image of God, restores the divine image in us. At the intersection of theology and culture, these essays offer a unified vision of what it means to be truly human and created in the divine image in the world today.

Performing the Sacred: Christian Representation and the Arts Carla M. Bino 2022-10-10 What does 'performance' mean in Christian culture? How is it connected to rituals, dramatic and visual arts, and the written word? This book addresses the issue from the Middle Ages to the Modern era and showcases examples of how Christians have represented their biblical narrative.

Byzantium/Modernism 2015-06-29 *Byzantium/Modernism* examines the cross-temporal interchange between Byzantium and modernism and articulates how and why Byzantine art and image theory can contribute to our understanding of modern and contemporary visual culture.

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Gothic Architecture and Sexuality in the Circle of Horace Walpole Matthew M. Reeve 2020-05-08 *Gothic Architecture and Sexuality in the Circle of Horace Walpole* shows that the Gothic style in architecture and the decorative arts and the tradition of medievalist research associated with Horace Walpole (1717–1797) and his circle cannot be understood independently of their own

homoerotic culture. Centered around Walpole's Gothic villa at Strawberry Hill in Twickenham, Walpole and his "Strawberry Committee" of male friends, designers, and dilettantes invigorated an extraordinary new mode of Gothic design and disseminated it in their own commissions at Old Windsor and Donnington Grove in Berkshire, Lee Priory in Kent, the Vyne in Hampshire, and other sites. Matthew M. Reeve argues that the new "third sex" of homoerotically inclined men and the new "modern styles" that they promoted—including the Gothic style and chinoiserie—were interrelated movements that shaped English modernity. The Gothic style offered the possibility of an alternate aesthetic and gendered order, a queer reversal of the dominant Palladian style of the period. Many of the houses built by Walpole and his circle were understood by commentators to be manifestations of a new queer aesthetic, and in describing them they offered the earliest critiques of what would be called a "queer architecture." Exposing the role of sexual coteries in the shaping of eighteenth-century English architecture, this book offers a profound and eloquent revision to our understanding of the origins of the Gothic Revival and to medievalism itself. It will be welcomed by architectural historians as well as scholars of medievalism and specialists in queer studies.

Iconoclasm and the Museum Stacy Boldrick 2020-09-24 Iconoclasm and the Museum addresses the museum's historic tendency to be silent about destruction through an exploration of institutional attitudes to iconoclasm, or image breaking, and the concept's place in public display. Presenting a selection of focused case studies, Boldrick examines long-standing desires to deface, dismantle, obscure or destroy works of art and historic artefacts, as well as motivations to protect and display broken objects. Considering the effects of iconoclastic practices on artworks and cultural artefacts and how those practices are addressed in institutions, the book examines changing attitudes to the intentional destruction of powerful artworks in the past and present. It ends with an analysis of creative destruction in contemporary art making and proposes that we are entering a new phase for museums, in which they acknowledge the critical roles destruction and loss play in the lives of objects and in contemporary political life. Iconoclasm and the Museum will be important reading for academics and students in fields such as museum and gallery studies, archaeology, art history, arts management, curatorial studies, cultural studies, history, heritage and religious studies. The book should also be of great interest to museum professionals, curators and collections management specialists, and artists.

The Absent Image Elina Gertsman 2021-06-24 Winner of the 2022 Charles Rufus Morey Award from the College Art Association Guided by Aristotelian theories, medieval philosophers believed that nature abhors a vacuum. Medieval art, according to modern scholars, abhors the same. The notion of horror vacui—the fear of empty space—is thus often construed as a definitive feature of Gothic material culture. In *The Absent Image*, Elina Gertsman argues that Gothic art, in its attempts to grapple with the unrepresentability of the invisible, actively engages emptiness, voids, gaps, holes, and erasures. Exploring complex conversations among medieval philosophy, physics, mathematics, piety, and

image-making, Gertsman considers the concept of nothingness in concert with the imaginary, revealing profoundly inventive approaches to emptiness in late medieval visual culture, from ingenious images of the world's creation ex nihilo to figurations of absence as a replacement for the invisible forces of conception and death. Innovative and challenging, this book will find its primary audience with students and scholars of art, religion, physics, philosophy, and mathematics. It will be particularly welcomed by those interested in phenomenological and cross-disciplinary approaches to the visual culture of the later Middle Ages.

Time and Presence in Art Armin Bergmeier 2022-03-07 This volume explores the relationship between temporality and presence in medieval artworks from the third to the sixteenth centuries. It is the first extensive treatment of the interconnections between medieval artworks' varied presences and their ever-shifting places in time. The volume begins with reflections on the study of temporality and presence in medieval and early modern art history. A second section presents case studies delving into the different ways medieval artworks once created and transformed their original viewers' experience of the present. These range from late antique Constantinople, early Islamic Jerusalem and medieval Italy, to early modern Venice and the Low Countries. A final section explores how medieval artworks remain powerful and relevant today. This section includes case studies on reconstructing presence in medieval art through embodied experience of pilgrimage, art historical research and museum education. In doing so, the volume provides a first dialog between museum educators and art historians on the presence of medieval artifacts. It includes contributions by Hans Belting, Keith Moxey, Rika Burnham and others.

The Self-Emptying Subject Alex Dubilet 2018-04-03 Against the two dominant ethical paradigms of continental philosophy—Emmanuel Levinas's ethics of the Other and Michel Foucault's ethics of self-cultivation—The Self-Emptying Subject theorizes an ethics of self-emptying, or kenosis, that reveals the immanence of an impersonal and dispossessed life "without a why." Rather than aligning immanence with the enclosures of the subject, The Self-Emptying Subject engages the history of Christian mystical theology, modern philosophy, and contemporary theories of the subject to rethink immanence as what precedes and exceeds the very difference between the (human) self and the (divine) other, between the subject and transcendence. By arguing that transcendence operates and subjects life in secular no less than in religious domains, this book challenges the dominant distribution of concepts in contemporary theoretical discourse, which insists on associating transcendence exclusively with religion and theology and immanence exclusively with modern secularity and philosophy. The Self-Emptying Subject argues that it is important to resist framing the relationship between medieval theology and modern philosophy as a transition from the affirmation of divine transcendence to the establishment of autonomous subjects. Through an engagement with Meister Eckhart, G.W.F. Hegel, and Georges Bataille, it uncovers a medieval theological discourse that rejects the primacy of pious subjects and the transcendence of God (Eckhart); retrieves a modern philosophical discourse that critiques the creation of self-standing

subjects through a speculative re-writing of the concepts of Christian theology (Hegel); and explores a discursive site that demonstrates the subjecting effects of transcendence across theological and philosophical operations and archives (Bataille). Taken together, these interpretations suggest that if we suspend the antagonistic relationship between theological and philosophical discourses, and decenter our periodizing assumptions and practices, we might encounter a yet unmapped theoretical fecundity of self-emptying that frees life from transcendent powers that incessantly subject it for their own ends.

Margery Kempe Anthony Bale 2021-09-16 A fresh account of the medieval mystic, traveling pilgrim, and pioneering memoirist Margery Kempe. This is a new account of the medieval mystic and pilgrim Margery Kempe. Kempe, who had fourteen children, traveled all over Europe and recorded a series of unusual events and religious visions in her work *The Book of Margery Kempe*, which is often called the first autobiography in the English language. Anthony Bale charts Kempe's life and tells her story through the places, relationships, objects, and experiences that influenced her. Extensive quotations from Kempe's *Book* accompany generous illustrations, giving a fascinating insight into the life of a medieval woman. Margery Kempe is situated within the religious controversies of her time, and her religious visions and later years put in context. And lastly, Bale tells the extraordinary story of the rediscovery, in the 1930s, of the unique manuscript of her autobiography.

Comparativism in Art History Jas Elsner 2017-07-05 Featuring some of the major voices in the world of art history, this volume explores the methodological aspects of comparison in the historiography of the discipline. The chapters assess the strengths and weaknesses of comparative practice in the history of art, and consider the larger issue of the place of comparative in how art history may develop in the future. The contributors represent a comprehensive range of period and geographic command from antiquity to modernity, from China and Islam to Europe, from various forms of art history to archaeology, anthropology and material culture studies. Art history is less a single discipline than a series of divergent scholarly fields ? in very different historical, geographic and cultural contexts ? but all with a visual emphasis on the close examination of objects. These fields focus on different, often incompatible temporal and cultural contexts, yet nonetheless they regard themselves as one coherent discipline ? namely the history of art. There are substantive problems in how the sub-fields within the broad-brush generalization called 'art history' can speak coherently to each other. These are more urgent since the shift from an art history centered on the western tradition to one that is consciously global.

American/Medieval Gillian R. Overing 2016-10-10 This volume offers a dialogue with and through the medieval informed by cultural categories of performativity and simultaneity in on-line media, architecture, film, poetry, and social formations. The articles depart from Medievalism Studies and attempt to answer questions such as: How do medievalists, artists, writers, and entertainment industries communicate, replicate, and evoke medieval formations? How do

national and transnational discursive fields relate to understandings of the medieval in its many unstable states? Where are the communal memory sites and what functions do they serve for those who are associated with them? Where are the medieval disjunctions and conjunctions of race, ethnicity and time in a settler society? And what do place, nature, and landscape have to do with it?

Transporting Visions Jennifer L. Roberts 2014-01-17 "Published with the assistance of the Getty Foundation."

Picturing Punishment Anuradha Gobin 2021 Bringing together themes in the history of art, punishment, religion, and the history of medicine, *Picturing Punishment* provides new insights into the wider importance of the criminal to civic life.

Art and Religious Reform in Early Modern Europe Bridget Heal 2017-11-29 The religious turmoil of the sixteenth century constituted a turning point in the history of Western Christian art. The essays presented in this volume investigate the ways in which both Protestant and Catholic reform stimulated the production of religious images, drawing on examples from across Europe and beyond. Eight essays by leading scholars in the field Brings art historians and historians into productive dialogue Broad chronology, from the sixteenth to the eighteenth century Broad geographical coverage Richly illustrated

Virgin Whore Emma Maggie Solberg 2018-12-15 In *Virgin Whore*, Emma Maggie Solberg uncovers a surprisingly prevalent theme in late English medieval literature and culture: the celebration of the Virgin Mary's sexuality. Although history is narrated as a progressive loss of innocence, the Madonna has grown purer with each passing century. Looking to a period before the idea of her purity and virginity had ossified, Solberg uncovers depictions and interpretations of Mary, discernible in jokes and insults, icons and rituals, prayers and revelations, allegories and typologies—and in late medieval vernacular biblical drama. More unmistakable than any cultural artifact from late medieval England, these biblical plays do not exclusively interpret Mary and her virginity as fragile. In a collection of plays known as the N-Town manuscript, Mary is represented not only as virgin and mother but as virgin and promiscuous adulteress, dallying with the Trinity, the archangel Gabriel, and mortals in kaleidoscopic erotic combinations. Mary's "virginity" signifies invulnerability rather than fragility, redemption rather than renunciation, and merciful license rather than ascetic discipline. Taking the ancient slander that Mary conceived Jesus in sin as cause for joyful laughter, the N-Town plays make a virtue of those accusations: through bawdy yet divine comedy, she redeems and exalts the crime. By revealing the presence of this promiscuous Virgin in early English drama and late medieval literature and culture—in dirty jokes told by Boccaccio and Chaucer, Malory's Arthurian romances, and the double entendres of the allegorical *Mystic Hunt of the Unicorn*—Solberg provides a new understanding of Marian traditions.

Interpreting Art Sam Rose 2022-02-10 How do people make sense of works of art?

And how do they write to make others see the same way? There are many guides to looking at art, histories of art history and art criticism, and accounts of various 'theories' and 'methods', but this book offers something very unlike the normal search for difference and division: it examines the general and largely unspoken norms shared by interpreters of many kinds. Ranging widely, though taking writing within the Western tradition of art history as its primary focus, *Interpreting Art* highlights the norms, premises, and patterns that tend to guide interpretation along the way. Why, for example, is the concept of artistic 'intention' at once so reviled and yet so hard to let go of? What does it really involve when an interpretation appeals to an artwork's 'reception'? How can 'context' be used by some to keep things under control and by others to make the interpretation of art seem limitless? And how is it that artworks only seem to grow in complexity over time? *Interpreting Art* reveals subtle features of art writing central to the often unnoticed interpretative practices through which we understand works of art. In doing so, the book also sheds light on possible alternatives, pointing to how writers on art might choose to operate differently in the future.

Depositions Amy Knight Powell 2012 A provocative study of the iconoclastic impulse in medieval and modern art. From late medieval reenactments of the Deposition from the Cross to Sol Lewitt's Buried Cube, *Depositions* is about taking down images and about images that anticipate being taken down. Foretelling their own depositions, as well as their re-elevations in contexts far from those in which they were made, the images studied in this book reveal themselves to be untimely--no truer to their first appearance than to their later reappearances. In *Depositions*, Amy Powell makes the case that late medieval paintings and ritual reenactments of the Deposition from the Cross not only picture the deposition of Christ (the Imago Dei) but also allegorize the deposition of the image as such and, in so doing, prefigure the lowering of "dead images" during the Protestant Reformation. Late medieval pre-figurations of Reformation iconoclasm anticipate, in turn, the repeated "deaths" of art since the advent of photography: that is the premise of the vignettes devoted to twentieth-century works of art that conclude each chapter of this book. In these vignettes, images that once stood in late medieval churches now find themselves among works of art from the more recent past with which they share certain formal characteristics. These surreal encounters compel us to reckon with affinities between images from different times and places. Turning pseudomorphosis--formal resemblance where there is no similarity of artistic intent--on its head, Powell explores what happens to our understanding of historically and conceptually distant works of art when they look alike.

The Icon and the Square Maria Taroutina 2018-12-17 In *The Icon and the Square*, Maria Taroutina examines how the traditional interests of institutions such as the crown, the church, and the Imperial Academy of Arts temporarily aligned with the radical, leftist, and revolutionary avant-garde at the turn of the twentieth century through a shared interest in the Byzantine past, offering a counternarrative to prevailing notions of Russian modernism. Focusing on the works of four different artists--Mikhail Vrubel, Vasily Kandinsky, Kazimir

Malevich, and Vladimir Tatlin–Taroutina shows how engagement with medieval pictorial traditions drove each artist to transform his own practice, pushing beyond the established boundaries of his respective artistic and intellectual milieu. She also contextualizes and complements her study of the work of these artists with an examination of the activities of a number of important cultural associations and institutions over the course of several decades. As a result, *The Icon and the Square* gives a more complete picture of Russian modernism: one that attends to the dialogue between generations of artists, curators, collectors, critics, and theorists. *The Icon and the Square* retrieves a neglected but vital history that was deliberately suppressed by the atheist Soviet regime and subsequently ignored in favor of the secular formalism of mainstream modernist criticism. Taroutina’s timely study, which coincides with the centennial reassessments of Russian and Soviet modernism, is sure to invigorate conversation among scholars of art history, modernism, and Russian culture.

Iconoclasm As Child's Play Joe Moshenska 2019-04-16 When sacred objects were rejected during the Reformation, they were not always burned and broken but were sometimes given to children as toys. Play is typically seen as free and open, while iconoclasm, even to those who deem it necessary, is violent and disenchanting. What does it say about wider attitudes toward religious violence and children at play that these two seemingly different activities were sometimes one and the same? Drawing on a range of sixteenth-century artifacts, artworks, and texts, as well as on ancient and modern theories of iconoclasm and of play, *Iconoclasm As Child's Play* argues that the desire to shape and interpret the playing of children is an important cultural force. Formerly holy objects may have been handed over with an intent to debase them, but play has a tendency to create new meanings and stories that take on a life of their own. Joe Moshenska shows that this form of iconoclasm is not only a fascinating phenomenon in its own right; it has the potential to alter our understandings of the threshold between the religious and the secular, the forms and functions of play, and the nature of historical transformation and continuity.

Sacred and Secular Transactions in the Age of Shakespeare Katherine Steele Brokaw 2019-08-15 The term “secular” inspires thinking about disenchantment, periodization, modernity, and subjectivity. The essays in *Sacred and Secular Transactions in the Age of Shakespeare* argue that Shakespeare’s plays present “secularization” not only as a historical narrative of progress but also as a hermeneutic process that unleashes complex and often problematic transactions between sacred and secular. These transactions shape ideas about everything from pastoral government and performative language to wonder and the spatial imagination. Thinking about Shakespeare and secularization also involves thinking about how to interpret history and temporality in the contexts of Shakespeare’s medieval past, the religious reformations of the sixteenth century, and the critical dispositions that define Shakespeare studies today. These essays reject a necessary opposition between “sacred” and “secular” and instead analyze how such categories intersect. In fresh analyses of plays ranging from *Hamlet* and *The Tempest* to *All’s Well that Ends Well* and *All Is*

True, secularization emerges as an interpretive act that explores the cultural protocols of representation within both Shakespeare's plays and the critical domains in which they are studied and taught. The volume's diverse disciplinary perspectives and theoretical approaches shift our focus from literal religion and doctrinal issues to such aspects of early modern culture as theatrical performance, geography, race, architecture, music, and the visual arts.

Stone, Flesh, Spirit: The Entombment of Christ in Late Medieval Burgundy and Champagne Donna L. Sadler 2015-03-20 The sculpted Entombment of Christ in Burgundy and Champagne is examined from various viewpoints in Stone, Flesh, Spirit. Whether invoking the Holy Sepulcher or pathos by proxy, the Entombments are a testament to the power of late medieval devotion.

Medieval Modern Alexander Nagel 2012 Rich collisions and fresh perspectives illuminate the profound continuities of thought and practice that have marked Western art through the ages

Visions and Voice-Hearing in Medieval and Early Modern Contexts Hilary Powell 2020-12-11 This book examines how the experiences of hearing voices and seeing visions were understood within the cultural, literary, and intellectual contexts of the medieval and early modern periods. In the Middle Ages, these experiences were interpreted according to frameworks that could credit visionaries or voice-hearers with spiritual knowledge, and allow them to inhabit social roles that were as much desired as feared. Voice-hearing and visionary experience offered powerful creative possibilities in imaginative literature and were often central to the writing of inner, spiritual lives. Ideas about such experience were taken up and reshaped in response to the cultural shifts of the early modern period. These essays, which consider the period 1100 to 1700, offer diverse new insights into a complex, controversial, and contested category of human experience, exploring literary and spiritual works as illuminated by scientific and medical writings, natural philosophy and theology, and the visual arts. In extending and challenging contemporary bio-medical perspectives through the insights and methodologies of the arts and humanities, the volume offers a timely intervention within the wider project of the medical humanities. Chapters 2 and 5 are available open access under a Creative Commons Attribution 4.0 International License via link.springer.com.

Perfection's Therapy Mitchell B. Merback 2018-01-02 Albrecht Dürer's master engraving, Melencolia I, has stood for centuries as a pictorial summa of knowledge about melancholia and an allegory of the limits of earthbound arts and sciences. Zealously interpreted since the nineteenth century, the work also presides over the origins of modern iconology. Yet more than a century of research has left us with a tangle of mutually contradictory theories. In Perfection's Therapy, Mitchell Merback discovers in Melencolia's opacity a fascinating possibility: that Dürer's masterpiece is not only an arresting diagnosis of melancholic distress, but an innovative instrument for its undoing. Merback deftly analyses the visual and narrative structure of Dürer's image, revisits its philosophical and medical contexts, and resituates it

within the long history of the therapeutic artifact. Placing Dürer's project in dialogue with that of humanism's founder, Francesco Petrarca, Merback also unearths the German artist's ambition to act as a physician of the soul. Celebrated by contemporaries as the "Apelles of our age," and ever since as Germany's first Renaissance painter-theorist, the Dürer we encounter here is also the first modern Christian artist, addressing himself to the distress of souls, including his own. Melencolia thus emerges as a key reference point in a project of spiritual-ethical therapy, a work designed to exercise the mind, rebalance the passions, remedy the soul, and help in getting on with the project of perfection.

Archery and Crossbow Guilds in Medieval Flanders, 1300-1500 Laura Crombie 2016
First full study devoted to the archery and crossbow guilds which grew up in Flanders in the middle ages.

The Palgrave Handbook of Image Studies Krešimir Purgar 2021-10-01 This handbook brings together the most current and hotly debated topics in studies about images today. In the first part, the book gives readers an historical overview and basic diachronical explanation of the term image, including the ways it has been used in different periods throughout history. In the second part, the fundamental concepts that have to be mastered should one wish to enter into the emerging field of Image Studies are explained. In the third part, readers will find analysis of the most common subjects and topics pertaining to images. In the fourth part, the book explains how existing disciplines relate to Image Studies and how this new scholarly field may be constructed using both old and new approaches and insights. The fifth chapter is dedicated to contemporary thinkers and is the first time that theses of the most prominent scholars of Image Studies are critically analyzed and presented in one place.