

Wolfgang Kemp

SERMO CORPOREUS



*Die Erzählung
der mittelalterlichen
Glasfenster*

Schirmer/Mosel

Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster

Peipei Pang



Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster:

Sermo corporeus Wolfgang Kemp, 1987 *Studies in the Art and Imagery of the Middle Ages* Richard Marks, 2013-12-31 **Gewalt im Mittelalter** Manuel Braun, Cornelia Herberichs, 2005 **The Four Modes of Seeing** Elizabeth Carson Pastan, 2017-07-05 Borrowing its title from Madeline Harrison Caviness's influential work on the modes of seeing articulated by the twelfth century cleric Richard of Saint Victor this interdisciplinary collection brings together the work of thirty scholars from England France Germany Italy Switzerland and the United States Each author has contributed an original article that engages with ideas formulated in Caviness's wide ranging scholarship The historiographic introduction discusses themes in Caviness's publications and their importance for art historical and medieval studies today The book's thematic matrix groups together essays concerned with The Material Object Documentary Reconstruction Post Disciplinary Approaches Multiple Readings Gender and Reception Performativity Text and Image Collecting and Consumption and Politics and Ideology The contributors include curators art historians historians and literary scholars Their subjects range from medieval stained glass to the nineteenth century Gothic Revival the Sachsenspiegel and Mel Gibson's The Passion of the Christ Many foreground issues of gender reception and textuality which have permeated Caviness's scholarship Some also present approaches to sites that have been the subject of important studies by Caviness including Canterbury Chartres Reims Saint Denis Sens and Troyes The volume offers a broad range of methodological approaches to key topics in the study of medieval imagery and thus highlights the vitality of the field today The Cultural Life of the Early Polyphonic Mass Andrew Kirkman, 2010-04-22 Kirkman sheds new light on the polyphonic Mass exploring the hidden meanings within its music and its legacy today **Medieval Listening and Reading** Dennis Howard Green, 1994-08-25 This study brings recent scholarly debates on oral cultures and literate societies to bear on the earliest recorded literature in German 800-1300 It considers the criteria for assessing what works were destined for listeners what examples anticipated readers and how for both modes of reception could apply to one work exploring the possible interplay between them The opening chapters review previous scholarship and the introduction of writing into preliterate Germany The core of the book presents lexical and non-lexical evidence for the different modes of reception taken from the whole spectrum of genres from dance songs to liturgy from drama and heroic literature to the court narrative and lyric poetry The social contexts of reception and the physical process of reading books are also considered Two concluding chapters explore the literary and historical implications of the slow interpenetration of orality and literacy There is a comprehensive bibliographical index of primary sources The Grove Encyclopedia of Medieval Art and Architecture Colum Hourihane, 2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field

of major importance in the development of Western history and international art and architecture Critical Terms for Art History, Second Edition Robert S. Nelson, Richard Shiff, 2010-03-15 Art has always been contested terrain whether the object in question is a medieval tapestry or Duchamp's Fountain But questions about the categories of art and art history acquired increased urgency during the 1970s when new developments in critical theory and other intellectual projects dramatically transformed the discipline The first edition of Critical Terms for Art History both mapped and contributed to those transformations offering a spirited reassessment of the field's methods and terminology Art history as a field has kept pace with debates over globalization and other social and political issues in recent years making a second edition of this book not just timely but crucial Like its predecessor this new edition consists of essays that cover a wide variety of loaded terms in the history of art from sign to meaning ritual to commodity Each essay explains and comments on a single term discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art For example Richard Shiff discusses Originality in Vija Celmins's To Fix the Image in Memory a work made of eleven pairs of stones each consisting of one original stone and one painted bronze replica In addition to the twenty-two original essays this edition includes nine new ones performance style memory monument body beauty ugliness identity visual culture visual studies and social history of art as well as new introductory material All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion accessible to both beginning students and senior scholars Contributors Mark Antliff Nina Athanassoglou Kallmyer Stephen Bann Homi K Bhabha Suzanne Preston Blier Michael Camille David Carrier Craig Clunas Whitney Davis Jas Elsner Ivan Gaskell Ann Gibson Charles Harrison James D Herbert Amelia Jones Wolfgang Kemp Joseph Leo Koerner Patricia Leighton Paul Mattick Jr Richard Meyer W J T Mitchell Robert S Nelson Margaret Olin William Pietz Alex Potts Donald Preziosi Lisbet Rausing Richard Shiff Terry Smith Kristine Stiles David Summers Paul Wood James E Young *The Moment of Self-Portraiture in German Renaissance Art* Joseph Leo Koerner, 1993 So foundational is this invention to modern aesthetics Koerner argues that interpreting it takes us to the limits of traditional art historical method Self-portraiture becomes legible less through a history leading up to it or through a sum of contexts that occasion it than through its historical sight line to the present After a thorough examination of Durer's startlingly new self-portraits the author turns to the work of Baldung Durer's most gifted pupil and demonstrates how the apprentice willfully disfigured Durer's vision Baldung replaced the master's self-portraits with some of the most obscene and bizarre pictures in the history of art In images of nude witches animated cadavers and copulating horses Baldung portrays the debased self of the viewer as the true subject of art The Moment of Self-Portraiture thus unfolds as passages from teacher to student artist to viewer reception all within a culture that at once deified and abhorred originality **Iconophilia** Francesca Dell'Acqua, 2020-05-07 Between the late seventh and the mid-ninth centuries a debate about sacred images conventionally addressed as Byzantine iconoclasm engaged monks emperors and popes in the Mediterranean area and on the

European continent The importance of this debate cannot be overstated it challenged the relation between image text and belief A series of popes staunchly in favour of sacred images acted consistently during this period in displaying a remarkable iconophilia or love for images Their multifaceted reaction involved not only council resolutions and diplomatic exchanges but also public religious festivals liturgy preaching and visual arts the mass media of the time Embracing these tools the popes especially promoted themes related to the Incarnation of God which justified the production and veneration of sacred images and extolled the role and the figure of the Virgin Mary Despite their profound influence over Byzantine and western cultures of later centuries the political theological and artistic interactions between the East and the West during this period have not yet been investigated in studies combining textual and material evidence By drawing evidence from texts and material culture some of which have yet to be discussed against the background of the iconoclastic controversy and by considering the role of oral exchange Iconophilia assesses the impact of the debate on sacred images and of coeval theological controversies in Rome and central Italy By looking at intersecting textual liturgical and pictorial images which had at their core the Incarnate God and his human mother Mary the book demonstrates that between c 680 880 by unremittingly maintaining the importance of the visual for nurturing beliefs and mediating personal and communal salvation the popes ensured that the status of sacred images would remain unchallenged at least until the Protestant Reformation in the sixteenth century

A Companion to Medieval Art Conrad Rudolph, 2019-05-07 A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history The volume comprises original theoretical historical and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub disciplinary perspectives Part of the Blackwell Companions to Art History A Companion to Medieval Art Second Edition features an international and ambitious range of contributions covering reception formalism Gregory the Great pilgrimage art gender patronage marginalized images the concept of spolia manuscript illumination stained glass Cistercian architecture art of the crusader states and more Newly revised edition of a highly successful companion including 11 new articles Comprehensive coverage ranging from vision materiality and the artist through to architecture sculpture and painting Contains full color illustrations throughout plus notes on the book s many distinguished contributors A Companion to Medieval Art Romanesque and Gothic in Northern Europe Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art

Current Trends in Narratology Greta Olson, 2011-03-29 Current Trends in Narratology offers an overview of cutting edge approaches to theories of storytelling The introduction details how new emphases on cognitive processing non prose and multimedia narratives and interdisciplinary approaches to narratology have altered how narration narrative and narrativity are understood The volume also introduces a third post classical direction of research comparative narratology

and describes how developments in Germany Israel and France may be compared with Anglophone research Leading international scholars including Monika Fludernik Richard Gerrig Ansgar N nning John Pier Brian Richardson Alan Palmer and Werner Wolf describe not only their newest research but also how this work dovetails with larger narratological developments

Mittelalterliche Weltdeutung in Text und Bild Julia Ricker, Susanne Ehrich, 2008-03-11 Die Beitr ge des vorliegenden Sammelbandes reichen inhaltlich von illuminierten Handschriften ber Wandmalereien bis hin zu autonomen Bildwerken Insgesamt verweisen die Aufs tze auf die besonderen Strategien der Bilder innerhalb ihres spezifischen geistesgeschichtlichen und historischen Kontexts Sie zeigen dass das Bild mit seinen signifikanten Darstellungsm glichkeiten das urspr ngliche Gewicht des Textes ausweiten und als Medium der Kommentierung Aktualisierung ja sogar subtiler Manipulation der schriftlichen Botschaft in Erscheinung treten kann Die Publikation geht aus einem 2004 veranstalteten interdisziplin ren K lner Forschungssymposium hervor Die Beitr ge des Tagungsbandes erarbeiten bisher nicht ber cksichtigte Zusammenh nge an den Schnittstellen schriftlicher und visueller Manifestationen im Mittelalter Bei ihrer Thesenbildung beziehen sie die Vielgestaltigkeit des modernen Text und Bilderdiskurses ein Dabei stellen sich die im methodischen Ansatz variierenden Studien die Frage nach den Strategien von Bildlichkeit und deren konkretem Verh ltnis zum Text jeweils neu und entwickeln ihren Zugang an den Untersuchungsgegenst nden selbst Mit Beitr gen von Katharina Corsepius Susanne Ehrich Nicola Hauck Ulrich Rehm Julia Ricker Barbara Schellewald Daniela Wolf und Andrea Worm

Giotto the Painter. Volume 1-3 Michael Viktor Schwarz, 2023-04-17 Vol 1 Life Giotto 1334 is the first European artist about whom it is possible to write following the schema of life and work The situation of the sources however is complicated On Giotto s life there are on the one hand biographical accounts from the mid fourteenth century onwards that responded to various ideological requirements patriotism humanism Renaissance ideology cult of the artist on the other there is extensive documentary material from Giotto s lifetime which seems to reflect less the biography of an artist than that of a bourgeois businessman resolutely climbing the social ladder The present volume focuses on this second aspect of the Giotto figure s double life relating it to the form of existence of the pre modern artist Vol 2 Works The paintings examined and contextualised in this volume are those secured for Giotto through early written sources These sources also help to reconstruct the sequence of his works and artistic inventions as is plausible in the context of media culture in the decades around and after 1300 while Giotto was spiritually and intellectually formed in the sphere of the Florentine Dominicans his artistic path began in Rome in the shadow of the Curia The breakthrough to his own artistic concept came immediately before and during his work in Padua In addition to prominent churchmen ecclesiastical institutions and the King of Naples his clients were predominantly members of Italy s urban and financial elites The adoption and further development of his inventions by other especially Sienese painters pressured him in his later years to try new approaches again Vol 3 Survival Giotto is considered by many to be the founder of modern painting This thesis is discussed and modified in the present volume on an empirical basis What emerges

is that Giotto's impact cannot be reduced simply to the introduction of the study of nature. Rather, his art was involved in the development of pictorial idioms that were attuned to the skills and interests of their audiences. The new approaches in his painting contributed in particular to the possibility of examining and communicating psychological narrative and allegorical content of great complexity outside the media of language and text, which not only changed the face of European art but certainly contributed to the intellectual opening of Western societies.

Verschriftung und Verschriftlichung Christine Ehler, Ursula Schaefer, 1998

Thinking with Diagrams Sybille Krämer, Christina Ljungberg, 2016-07-11 Diagrammatic reasoning is crucial for human cognition. It is hard to think of any forms of science or knowledge without the intermediary world of diagrams and diagrammatic representation in thought experiments and/or processes manifested in forms as diverse as notes, tables, schemata, graphs, drawings, and maps. Despite their phenomenological and structural functional differences, these forms of representation share a number of important attributes and epistemic functions. Combining aspects of linguistic and pictorial symbolism, diagrams go beyond the traditional distinction between language and image. They do not only represent yet intervene in what is represented. Their spatiality, materiality, and operativity establish a dynamic tool to exteriorize thinking, thus contributing to the idea of the extended mind. They foster imagination and problem solving, facilitate orientation in knowledge spaces, and the discovery of unsuspected relationships. How can the diagrammatic nature of cognitive and knowledge practices be theorized historically as well as systematically? This is what this volume explores by investigating the semiotic dimension of diagrams as to knowledge, information, and reasoning, e.g., the thingness of diagrams in the history of art, the range of diagrammatic reasoning in logic, mathematics, philosophy, and the sciences in general, including the knowledge function of maps.

The Arthur of the Germans, 2020-10-15 From the twelfth century onwards, the legends of King Arthur and his knights, including the Tristan legend, spread across Europe, producing a vast range of adaptations and new stories. German and Dutch literature were of central importance in this expansion of Arthurian material from the 12th to 16th century. This title deals with this topic.

Selected Essays on Intermediality by Werner Wolf (1992-2014) Werner Wolf, 2017-11-13 This volume collects twenty-two major essays by Werner Wolf published between 1992 and 2014, all of them revised but retaining the original argument. They form the core of those seminal writings which have contributed to establishing intermediality as an internationally recognized research field, besides providing a by now widely accepted typology of the field and opening intermedial perspectives on areas as varied as narratology, metareferentiality, and iconicity. The essays are presented chronologically under the headings of Theory and Typology, Literature, Music, Relations, Transmedial Narratology, and Miscellaneous Transmedial Phenomena, and cover a wide spectrum of topics of both historical and contemporary relevance, ranging from J.S. Bach, Mozart, Schubert, and Gulda through Sterne, Hardy, Woolf, and Beckett to Jan Steen, Hogarth, Magritte, and comics. The volume should be essential reading for scholars of literature, music, and art history with an interdisciplinary orientation, as well as general readers interested in the fascinating

interaction of the arts **Imagining the Self, Imagining the Other** Eva Frojmovic, 2021-10-05 This collection revisits the complex subject of medieval visual representations of Jews and Judaism by themselves and by Christians The topics range from questions of Jewish identity in Iberian illuminated Hebrew manuscripts 13th 14th centuries to representations of Synagoga and Judas in the Bible Moralis e and cathedral sculpture to early modern Jewish self images The essays are prefaced by a critical study of the discovery of medieval Jewish art among art historians and cultural activists ca 1900 35 The volume will be of value to art historians as well as medieval and early modern historians with an interest in Jewish culture and Jewish Christian relations Contributors include Michael Batterman Marc Michael Epstein Eva Frojmovic Thomas Hubka Sara Lipton Annette Weber and Diane Wolfthal *THE CLOISTERS*. Elizabeth C. Parker, 1992

This book delves into Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster. Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
 - Chapter 1: Introduction to Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster
 - Chapter 2: Essential Elements of Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster
 - Chapter 3: Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster in Everyday Life
 - Chapter 4: Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster in Specific Contexts
 - Chapter 5: Conclusion
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- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster.

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Sermo Corporeus Die Erzählung Der Mittelalterlichen Glasfenster Introduction

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