

EMILE MÂLE

Religious Art

*from the Twelfth to the
Eighteenth Century*



Religious Art From The Twelfth To The Ei

**Adrian Hastings, Alistair Mason, Hugh
S. Pyper**

Religious Art From The Twelfth To The Ei:

Texts and the Self in the Twelfth Century Sarah Spence, 1996-12-12 Texts and the Self in the Twelfth Century analyses key twelfth century Latin and vernacular texts which articulate a subjective often autobiographical stance The contention is that the self forged in medieval literature could not have come into existence without both the gap between Latinity and the vernacular and a shift in perspective towards a visual and spatial orientation This results in a self which is not an agent that will act on the outside world like the Renaissance self but rather one which inhabits a potential middle ground or space of agency explained here partly in terms of object relations theory The Oxford Companion to Christian Thought Adrian Hastings, Alistair Mason, Hugh S. Pyper, 2000-12-21 Embracing the viewpoints of Catholic Protestant or Orthodox thinkers of conservatives liberals radicals and agnostics Christianity today is anything but monolithic or univocal In The Oxford Companion to Christian Thought general editor Adrian Hastings has tried to capture a sense of the great diversity of opinion that swirls about under the heading of Christian thought Indeed the 260 contributors who hail from twenty countries represent as wide a range of perspectives as possible Here is a comprehensive and authoritative though not dogmatic overview of the full spectrum of Christian thinking Within its 600 alphabetically arranged entries readers will find lengthy survey articles on the history of Christian thought on national and regional traditions and on various denominations from Anglican to Unitarian There is ample coverage of Eastern thought as well examining the Christian tradition in China Japan India and Africa The contributors examine major theological topics such as resurrection the Eucharist and grace as well as controversial issues such as homosexuality and abortion In addition short entries illuminate symbols such as water and wine and there are many profiles of leading theologians of non Christians who have deeply influenced Christian thinking including Aristotle and Plato and of literary figures such as Dante Milton and Tolstoy Most articles end with a list of suggested readings and the book features a large number of cross references The Oxford Companion to Christian Thought is an indispensable guide to one of the central strands of Western culture An essential volume for all Christians it is a thoughtful gift for the holidays **The National quarterly review, ed. by E.I. Sears** Edward Isidore Sears, 1871 The Catholic Art Quarterly, 1949 **Patterns of Religious Narrative in the Canterbury Tales** Roger Ellis, 2019-09-23 Originally published in 1986 This study asks What problems confront the narrator of a religious story and What different solutions to those problems are offered by the religious narratives of The Canterbury Tales The introduction explains the grounds for inclusion of the tales here studied then examined in three sections The first includes the tales of the Clerk Prioress and Second Nun and Chaucer's Melibee and explores the parallels between the production of a religious narrative and that of a faithful translation The second considers how the tales of the Man of Law Monk and Physician though formally similar to those in the first section subvert the offered parallel by their creation of narrators who actively mediate them to their audience and who seem as concerned with the projection of their own personalities as with the transmission of the given story The final section

shows how the tales of the Pardoner and Nun's Priest highlight the dilemma and provide distinctive resolutions. The whole study aims to explore the dynamic relationships that exist between two contrasting positions: an artist's commitment to the authority of a given story and his need to assert himself over it. Religious Art from the Twelfth to the Eighteenth Century Emile Mâle, 1949 *The Catholic Periodical Index* Laurence Andrew Michael Leavey, 1953 **The Catholic Periodical and Literature Index**, 1950-07 **Religious Art** Émile Mâle, 1968 **The Mind's Eye** Jeffrey F. Hamburger, Anne-Marie Bouché, 2006. *The Mind's Eye* focuses on the relationships among art, theology, exegesis, and literature, issues long central to the study of medieval art yet ripe for reconsideration. Essays by leading scholars from many fields examine the illustration of theological commentaries, the use of images to expound or disseminate doctrine, the role of images within theological discourse, the development of doctrine in response to images, and the place of vision and the visual in theological thought. At issue are the ways in which theologians responded to the images that we call art and in which images entered into dialogue with theological discourse. In what ways could medieval art be construed as argumentative in structure as well as in function? Are any of the modes of representation in medieval art analogous to those found in texts? In what ways did images function as vehicles, not merely vessels, of meaning and signification? To what extent can exegesis and other genres of theological discourse shed light on the form as well as the content and function of medieval images? These are only some of the challenging questions posed by this unprecedented and interdisciplinary collection, which provides a historical framework within which to reconsider the relationship between seeing and thinking, perception and the imagination in the Middle Ages.

Caravaggio John T. Spike, Michèle K. Spike, 2010-04-06. Every extant work by Caravaggio is reproduced in color in this lavish, newly updated volume, the long-awaited result of more than twenty years of research by a leading authority on the artist. In an engaging and informed text, John T. Spike explores in detail Caravaggio's scandalous life and provocative work. Placing Caravaggio within the broad panorama of society and ideas at the turn of the 17th century, the author sets a richly detailed stage for an artist who has been called the first modern painter. Caravaggio 1571-1610 reflected in his canvases his own desires and spiritual crises to an extent no one ever had imagined possible, and he shocked his contemporaries by portraying the saints and virgins of Christianity with the faces and bodies of his companions and lovers in Rome's demimonde. Accompanying the book is a critical catalog on CD-ROM in which all of Caravaggio's extant paintings as well as lost and rejected works are thoroughly described. Each entry specifies the work's medium, dimensions, location, and provenance and provides an annotated bibliography of sources. Most of the entries conclude with a brief technical analysis. Much of this scientific data of prime importance for attribution and dating has not previously been published. With its fresh insights as well as judicious readings of the documents and the physical evidence of the paintings themselves, *Caravaggio* is the most thorough study on the artist to date and it will no doubt remain a definitive monograph for many years to come. This revised edition includes a new preface and updated bibliography. **The American Peoples Encyclopedia**, 1953 **The Church**

of San Marco in Venice Otto Demus, Ferdinando Forlati, 1960 **Mary of Mercy in Medieval and Renaissance Italian Art** Katherine T. Brown, 2017-07-05

Mater Misericordiae Mother of Mercy emerged as one of the most prolific subjects in central Italian art from the late thirteenth through the sixteenth centuries With iconographic origins in Marian cult relics brought from Palestine to Constantinople in the fifth century the amalgam of attributes coalesced in Armenian Cilicia then morphed as it spread to Cyprus An early concept of Mary of Mercy the Virgin standing with outstretched arms and a wide mantle under which kneel or stand devotees entered the Italian peninsula at the ports of Bari and Venice during the Crusades eventually converging in central Italy The mendicant orders adopted the image as an easily recognizable symbol for mercy and aided in its diffusion In this study the author's primary goals are to explore the iconographic origins of the Madonna della Misericordia as a devotional image by identifying and analyzing key attributes to consider circumstances for its eventual overlapping function as a secular symbol used by lay confraternities and to discuss its diaspora throughout the Italian peninsula Western Europe and eastward into Russia and Ukraine With over 100 illustrations the book presents an array of works of art as examples including altarpieces frescoes oil paintings manuscript illuminations metallurgy glazed terracotta stained glass architectural relief sculpture and processional banners **Library of Congress Catalogs** Library of Congress, 1979 *New Catholic Encyclopedia*, 1967 **Studies in Literature** University of Hartford, 1983 **Subject Catalog, 1978** Library of Congress, 1978 Late Antique and Medieval Art of the Mediterranean World Eva R. Hoffman, 2009-02-09

Late Antique and Medieval Art of the Mediterranean World is a much needed teaching anthology that rethinks and broadens the scope of the stale and limiting classifications used for Early Christian Byzantine visual arts A comprehensive anthology offering a new approach to the visual arts classified as Early Christian Byzantine Comprised of essays from experts in the field that integrate the newer historiographical research into the canon of established scholarship Exposes the historical geographical and cultural continuities and interactions in the visual arts of the late antique and medieval Mediterranean world Covers an extensive range of topics including the effect that converging cultures in late antiquity had on art the cultural identities that can be observed by looking at difference of tradition in visual art and the variance of illuminations in holy books **An Artful Relic** Andrew R. Casper, 2021-09-29

Winner of the 2022 Roland H Bainton Book Prize from the Sixteenth Century Society Conference In 1578 a fourteen foot linen sheet bearing the faint bloodstained imprint of a human corpse was presented to tens of thousands of worshippers in Turin Italy as one of the original shrouds used to prepare Jesus Christ's body for entombment From that year into the next century the Shroud of Turin emerged as Christianity's preeminent religious artifact In an unprecedented new look Andrew R Casper sheds new light on one of the world's most famous and controversial religious objects Since the early twentieth century scores of scientists and forensic investigators have attributed the Shroud's mysterious images to painterly natural or even supernatural forces Casper however shows that this modern opposition of artifice and authenticity does not align with the

cloth's historical conception as an object of religious devotion. Examining the period of the Shroud's most enthusiastic following from the late 1500s through the 1600s, he reveals how it came to be considered an artful relic, a divine painting attributed to God's artistry that contains traces of Christ's body. Through probing analyses of materials created to perpetuate the Shroud's cult following, including devotional, historical, and theological treatises as well as printed and painted reproductions, Casper uncovers historicized connections to late Renaissance and Baroque artistic cultures that frame an understanding of the Shroud's bloodied corporeal impressions as an alloy of material authenticity and divine artifice. This groundbreaking book introduces rich new material about the Shroud's emergence as a sacred artifact. It will appeal to art historians specializing in religious and material studies, historians of religion, and to general readers interested in the Shroud of Turin.

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