



Seeable Signs

The Iconography of the
Seven Sacraments, 1350-1544

Ann Eljenholm Nichols

Seeable Signs The Iconography Of The Seven Sacraments 1350 1544

**Fiona Somerset, Jill C. Havens, Derrick
G. Pitard**



Seeable Signs The Iconography Of The Seven Sacraments 1350 1544:

Seeable Signs Ann Eljenholm Nichols, 1994 Representations of the seven sacraments in medieval art examined in the context of theological didactic and liturgical sources *Sacramental Theology and the Decoration of Baptismal Fonts* Frances Altvater, 2017-06-23 Baptismal fonts were necessary to the liturgical life of the medieval Christian Baptism marked the entrance of the faithful into the right relation with the Catholic Church representing the main cultural institution of medieval society In the period between ca 1050 and ca 1220 the decoration of the font often had an important function to underscore the theology of baptism in the context of the sacraments of the Catholic Church This period witnessed a surge of concern about sacraments Just as religious thinkers attempted to delineate the sacraments and define their function in sermons and Sentence collections sculptural programs visualized the teaching of orthodox ideas for the lay audience This book looks at three areas of primary concern around baptism as a sacrament incarnation initiation and the practice of baptism within the institution of the Church and the images that embody that religious discussion Baptismal fonts have been recognized as part of the stylistic production of the Romanesque period and their iconography has been generally explored as moral and didactic Here the message of these fonts is set within a very specific history of medieval Catholic sacramental theology connecting erudite thinkers and lay users through their decoration and use **The Reformation World** Andrew Pettegree, 2000 The most ambitious one volume survey of the Reformation yet this book is beautifully illustrated throughout The strength of this work is its breadth and originality covering the Church art Calvinism and Luther *Pathos in Late-Medieval Religious Drama and Art* Gabriella Mazzon, 2018-05-23 Pathos as Communicative Strategy in Late Medieval Religious Drama and Art explores the strategies employed to trigger emotional responses in late medieval dramatic texts from several Western European traditions and juxtaposes these texts with artistic productions from the same areas with an emphasis on Britain The aim is to unravel the mechanisms through which pathos was produced and employed mainly through the representation of pain and suffering with mainly religious but also political aims The novelty of the book resides in its specific linguistic perspective which highlights the recurrent use of words structures and dialogic patterns in drama to reinforce messages on the salvific value of suffering in synergy with visual messages produced in the same cultural milieu *The Baptismal Font Canopy of St. Peter Mancroft, Norwich*, 2023-10-16 The early 16th century baptismal font canopy of the church of St Peter Mancroft Norwich is one of only three such structures to survive anywhere in the British Isles This study inspired by the recent rediscovery of four attributable panels at the Philadelphia Museum of Art offers a trans temporal account of the canopy s initial creation and subsequent use mutilation and modification Written by a team of scholars in art architectural history art conservation heritage documentation literary studies and museum curation it explores the installation s multiple artistic ritual and cultural contexts from late medieval and early modern Europe to modern day North America Contributors are Benjamin Baaske Sarah Blick Kate Duffy Brent R Fortenberry Amy Gillette Jack Hinton Lesley

Milner Peggy Olley Ellen K Rentz Behrooz Salimnejad Zachary Stewart Achim Timmermann Charles Tracy Kim Woods and Lucy Wrapson **Vanities of the Eye** Stuart Clark, 2009-01-15 Vanities of the Eye investigates the cultural history of the senses in early modern Europe a time in which the nature and reliability of human vision was the focus of much debate In medicine art theory science religion and philosophy sight came to be characterised as uncertain or paradoxical mental images no longer resembled the external world Was seeing really believing Stuart Clark explores the controversial debates of the time from the fantasies and hallucinations of melancholia to the illusions of magic art demonic deceptions and witchcraft The truth and function of religious images and the authenticity of miracles and visions were also questioned with new vigour affecting such contemporary works as Macbeth a play deeply concerned with the dangers of visual illusion Clark also contends that there was a close connection between these debates and the ways in which philosophers such as Descartes and Hobbes developed new theories on the relationship between the real and virtual Original highly accessible and a major contribution to our understanding of European culture Vanities of the Eye will be of great interest to a wide range of historians and anyone interested in the true nature of seeing Medieval Art Veronica Sekules, 2001-04-26 This refreshing new look at Medieval art conveys a very real sense of the impact of art on everyday life in Europe from 1000 to 1500 It examines the importance of art in the expression and spread of knowledge and ideas including notions of the heroism and justice of war and the dominant view of Christianity Taking its starting point from issues of contemporary relevance such as the environment the identity of the artist and the position of women the book also highlights the attitudes and events specific to the sophisticated visual culture of the Middle Ages and goes on to link this period to the Renaissance The fascinating question of whether commercial and social activities between countries encouraged similar artistic taste and patronage or contributed to the defining of cultural difference in Europe is fully explored Lollards and Their Influence in Late Medieval England Fiona Somerset, Jill C. Havens, Derrick G. Pitard, 2003 Who were the Lollards What did Lollards believe What can the manuscript record of Lollard works teach us about the textual dissemination of Lollard beliefs and the audience for Lollard writings What did Lollards have in common with other reformist or dissident thinkers in late medieval England and how were their views distinctive These questions have been fundamental to the modern study of Lollardy also known as Wycliffism The essays in this book reveal their broader implications for the study of English literature and history through a series of closely focused studies that demonstrate the wide ranging influence of Lollard writings and ideas on later medieval English culture Introductions to previous scholarship and an extensive Bibliography of printed resources for the study of Wyclif and Wycliffites provide an entry to scholarship for those new to the field Contributors DAVID AERS MARGARET ASTON HELEN BARR MISHTOONI BOSE LAWRENCE M CLOPPER ANDREW COLE RALPH HANNA III MAUREEN JURKOWSKI ANDREW LARSEN GEOFFREY H MARTIN WENDY SCASE FIONA SOMERSET EMILY STEINER FIONA SOMERSET is at Duke University Durham NC JILL C HAVENS is at Texas Christian University DERRICK G PITARD is at Slippery Rock University

PA **Criticism and Dissent in the Middle Ages** Rita Copeland,1996-06-06 What were the boundaries between official and subversive orthodox and dissenting critical practices in the Middle Ages Placing medieval critical and intellectual discourses within their cultural and ideological frameworks Criticism and Dissent in the Middle Ages examines conflicts of gender violence academic freedom hermeneutical authority sacramentalism and heresy among so called official as well as dissenting critical orders Pedagogies theories of grammar and rhetoric poetics and hermeneutics academic sciences clerical professionalism literacy visual images theology and textual cultures of heresy are all considered This 1996 collection of essays by major scholars examines medieval critical discourse theories of textuality and interpretation and representations of learning and knowledge as contesting and contested institutional practices within and between Latin and vernacular cultures

Vision and Audience in Medieval Drama Andrea Louise Young,2016-04-29 The earliest complete morality play in English The Castle of Perseverance depicts the culture of medieval East Anglia a region once known for its production of artistic objects Discussing the spectator experience of this famed play Young argues that vision is the organizing principle that informs this play s staging structure and narrative **Reading in the Wilderness** Jessica Brantley,2008-09-15 Just as twenty first century technologies like blogs and wikis have transformed the once private act of reading into a public enterprise devotional reading experiences in the Middle Ages were dependent upon an oscillation between the solitary and the communal In Reading in the Wilderness Jessica Brantley uses tools from both literary criticism and art history to illuminate Additional MS 37049 an illustrated Carthusian miscellany housed in the British Library This revealing artifact Brantley argues closes the gap between group spectatorship and private study in late medieval England Drawing on the work of W J T Mitchell Michael Camille and others working at the image text crossroads Reading in the Wilderness addresses the manuscript s texts and illustrations to examine connections between reading and performance within the solitary monk s cell and also outside Brantley reimagines the medieval codex as a site where the meanings of images and words are performed both publicly and privately in the act of reading

The Mirroure of the Worlde Bodleian Library Staff,Bodleian Library,Elaine E. Whitaker,Ruth E. Sternglantz,Medieval Academy of America,Medieval Academy of America Staff,2003-01-01 Makes available for the first time the unique text in the fifteenth century British manuscript MS Bodley 283 which is among the last and largest works in the tradition of lay religious instruction mandated by the Fourth Lateran Council

Painting the Sacred in the Age of Romanticism Cordula Grewe,2017-07-05 After a century of Rationalist scepticism and political upheaval the nineteenth century awakened to a fierce battle between the forces of secularization and the crusaders of a Christian revival From this battlefield arose an art movement that would become the torchbearer of a new religious art Nazarenism From its inception in the Lukasbund of 1809 this art was controversial It nonetheless succeeded in becoming a lingua franca in religious circles throughout Europe America and the world at large This is the first major study of the evolution structure and conceptual complexity of this archetypically nineteenth century language of belief The

Nazarene quest for a modern religious idiom evolved around a return to pre modern forms of biblical exegesis and the adaptation of traditional systems of iconography Reflecting the era s historicist sensibility as much as the general revival of orthodoxy in the various Christian denominations the Nazarenes responded with great acumen to pressing contemporary concerns Consequently the artists did not simply revive Christian iconography but rather reconceptualized what it could do and say This creativity and flexibility enabled them to intervene forcefully in key debates of post revolutionary European society the function of eroticism in a Christian life the role of women and the social question devotional practice and the nature of the Church childhood education and bible study and the burning issue of anti Judaism and modern anti Semitism What makes Nazarene art essentially Romantic is the meditation on the conditions of art making inscribed into their appropriation and reinvention of artistic tradition Far from being a reactionary move this self reflexivity expresses the modernity of Nazarene art This study explores Nazarenism in a series of detailed excavations of central works in the Nazarene corpus produced between 1808 and the 1860s The result is a book about the possibility of religious meanin

Broken Idols of the English Reformation , Julian of Norwich Kevin Magill,2006-07-13 Julian of Norwich was a fourteenth century woman who at the age of thirty had a series of vivid visions centred around the crucified Christ Twenty years later while living as an anchoress in a church she is believed to have set out these visions in a text called the Showing of Love Going against the current trend to place Julian in the category of mystic a classification which defines her visions as deeply private psychological events this book sets Julian s thinking in the context of a visionary project used to instruct the Christian community Drawing on recent developments in philosophy that debate the objectivity and rationality of vision and perception Kevin J Magill gives full attention to the depth and richness of the visual language and modes of perception in the Showing of Love In particular the book focuses on the ways in which Julian presented her vision to the Christian society around her demonstrating the educative potential of interaction between the isolated anchoress and the wider community Challenging Julian s identification as a mystic and solitary female writer this book argues that Julian engaged in a variety of educative methods oral visual conversational mnemonic alliterative that extend the usefulness of her text **Medievalia et**

Humanistica, No. 34 Paul Maurice Clogan,2009-01-16 Since its founding in 1943 Medievalia et Humanistica has won worldwide recognition as the first scholarly publication in America to devote itself entirely to medieval and Renaissance studies Since 1970 a new series sponsored by the Modern Language Association of America and edited by an international board of distinguished scholars and critics has published interdisciplinary articles In yearly hardcover volumes the new series publishes significant scholarship criticism and reviews treating all facets of medieval and Renaissance culture history art literature music science law economics and philosophy Medievalia et Humanistica Editorial Board and Submissions Guidelines **The Technology of Salvation and the Art of Geertgen tot Sint Jans** JohnR. Decker,2017-07-05

Investigating the complex interactions between devotional imagery and Church doctrine in the Low Countries during the

fifteenth century this book demonstrates how the pictorial arts intersected with popular religious practice The author reconstructs the conceptual frameworks underlying the use and production of religious art in this period and provides a more nuanced understanding of the use of images in the process of soul formation This study delves into the complexity of the early modern system of personal justification and argues that religious images and objects were part of a larger Technology of Salvation In order to make these connections clearer the author analyzes selected works by Geertgen tot Sint Jans Little Gerard at St John s and shows how they functioned within their larger social and historical milieu **Medieval and Early Modern Art, Architecture and Archaeology in Norwich** Sandy Heslop,2024-11-15 This volume explores the importance of Norwich as the second city of England for 500 years It addresses two of the most ambitious Romanesque buildings in Europe cathedral and castle and illuminates the role of Norwich based designers and makers in the region *Images of Medieval Sanctity* Debra Higgs Strickland,2007-08-31 Assembled on the occasion of Gary Dickson s retirement from the University of Edinburgh following a distinguished career as an internationally acclaimed scholar of medieval social and religious history this volume contains contributions by both established and newer scholars inspired by Dickson s particular interests in medieval popular religion including religious enthusiasm Together the essays comprise a comprehensive and rich investigation of the idea of sanctity and its many medieval manifestations across time fifth through fifteenth centuries and in different geographical locations England Scotland France Italy the Low Countries By approaching the theme of sanctity from multiple disciplinary perspectives this highly original collection pushes forward current academic thinking about medieval hagiography iconography social history women s studies and architectural history **Imagining the Self, Constructing the Past** Meriem Pagès,Robert G. Sullivan,2016-09-23 Imagining the Self Constructing the Past celebrates the various ways in which the Middle Ages and the Renaissance are adapted recollected and represented in our own day and age Most of the chapters fit broadly into one of three categories namely the representation of the self in medieval and early modern history and literature the recollection and utilization of the past in the Middle Ages and the Renaissance and the role of the medieval and the early modern in our own society Overall the contributions to this volume bear witness to the importance of representation to our understanding of ourselves each other and our shared past

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