



Seeing and Being Seen in the Later Medieval World

Optics, Theology and
Religious Life

Dallas G. Denery II

Seeing And Being Seen In The Later Medieval World

Optics Theology And Religious Life

Ian Forrest



Seeing And Being Seen In The Later Medieval World Optics Theology And Religious Life:

Seeing and Being Seen in the Later Medieval World Dallas G. Denery II, 2005-04-28 During the later Middle Ages people became increasingly obsessed with vision visual analogies and the possibility of visual error In this book Dallas Denery addresses the question of what medieval men and women thought it meant to see themselves and others in relation to the world and to God Exploring the writings of Roger Bacon Duns Scotus Peter Aureol and Nicholas of Autrecourt in light of an assortment of popular religious guides for preachers confessors and penitents including Peter of Limoges Treatise on the Moral Eye he illustrates how the question preoccupied medieval men and women on both an intellectual and practical level This book offers a unique interdisciplinary examination of the interplay between religious life perspectivist optics and theology Denery presents significant new insights into the medieval psyche and conception of the self ensuring that this book will appeal to historians of medieval science and those of medieval religious life and theology

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Seeing and Being Seen in the Later Medieval World Dallas G. Denery, 2005 *Touching the Passion — Seeing Late Medieval Altarpieces through the Eyes of Faith* Donna L. Sadler, 2018-03-06 In *Touching the Passion Seeing Late Medieval Altarpieces through the Eyes of Faith* Donna Sadler explores the manner in which worshipers responded to the carved and polychromed retables adorning the altars of their parish churches Framed by the symbolic death of Christ re enacted during the Mass the historical account of the Passion on the retable situated Christ's suffering and triumph over death in the present The dramatic gestures contemporary garb and wealth of anecdotal detail on the altarpiece invited the viewer's absorption in the narrative As in the *Imitatio Christi* the worshiper imaginatively projected himself into the story like a child before a dollhouse The five senses the sculptural medium the small scale and the rhetoric of memory foster this immersion

The Senses in Late Medieval England C. M. Woolgar, Christopher Michael Woolgar, 2006-01-01 Oxbow says This fascinating study of how people understood and used their senses in the late medieval period draws on evidence from a range of literary texts documents and records as well as

material culture and architectural sources **Sin in Medieval and Early Modern Culture** Richard Newhauser, Susan Janet Ridyard, 2012 This volume offers a fresh consideration of role played by the enduring tradition of the seven deadly sins in Western culture showing its continuing post mediaeval influence even after the supposed turning point of the Protestant Reformation It enhances our understanding of the multiple uses and meanings of the sins tradition **A Wider Trecento** Louise Bourdua, Robert Gibbs, 2011-12-09 These studies explore aspects of Julian Gardner s wide range of interests and approaches ranging from Parisian metalwork to the Wilton diptych Franciscan iconography the tomb of a leading theologian and several studies of the art of Rome and Northern Italy Experiencing Medieval Art Herbert L. Kessler, 2019-09-10 Across the nine thematic chapters of Experiencing Medieval Art renowned art historian Herbert L Kessler considers functional objects as well as paintings and sculptures the circumstances processes and materials of production the conflictual relationship between art objects and notions of an ineffable deity the context surrounding medieval art and questions of apprehension aesthetics and modern presentation He also introduces the exciting discoveries and revelations that have revolutionized contemporary understanding of medieval art and identifies the vexing challenges that still remain With 16 color plates and 81 images in all including the stained glass of Chartres Cathedral the mosaics of San Marco and the Utrecht Psalter as well as newly discovered works such as the frescoes in Rome s aula gotica and a twelfth century aquamanile in Hildesheim Experiencing Medieval Art makes the complex history of medieval art accessible for students of art history and scholars of medieval history theology and literature **Rationalization in Religions** Yohanan Friedmann, Christoph Marksches, 2018-12-17 Current tendencies in religious studies and theology show a growing interest for the interchange between religions and the cultures of rationalization surrounding them The studies published in this volume based on the international conferences of both the Berlin Brandenburgische Akademie der Wissenschaften and the Israel Academy of Sciences and Humanities aim to contribute to this field of interest by dealing with concepts and influences of rationalization in Judaism Christianity Islam and religion in general In addition to taking a closer look at the immediate links in the history of tradition between those rationalizing movements and evolutions in religion emphasis is put on intellectual historical convergences Therefore the articles are led by central comparative questions such as what factors foster hinder rationalization where are criteria for rationalization drawn from in which institutions is rationalization taking place who propagates supports and utilizes rationalization **Image, Text, and Religious Reform in Fifteenth-Century England** Shannon Gayk, 2010-09-30 Focusing on the period between the Wycliffite critique of images and Reformation iconoclasm Shannon Gayk investigates the sometimes complementary and sometimes fraught relationship between vernacular devotional writing and the religious image She examines how a set of fifteenth century writers including Lollard authors John Lydgate Thomas Hoccleve John Capgrave and Reginald Pecock translated complex clerical debates about the pedagogical and spiritual efficacy of images and texts into vernacular settings and literary forms These authors found vernacular discourse to

be a powerful medium for explaining and reforming contemporary understandings of visual experience In its survey of the function of literary images and imagination the epistemology of vision the semiotics of idols and the authority of written texts this study reveals a fifteenth century that was as much an age of religious and literary exploration experimentation and reform as it was an age of regulation *The Light of Grace: John Owen on the Authority of Scripture and Christian Faith*

Andrew M. Leslie,2015-08-19 Over the past several centuries John Owen s writings on scripture have captured the attention of numerous interpreters across a relatively diverse range of disciplines His own distinctive contribution to this doctrine was forged with a genuine fear for the on going pre eminence of scriptural authority in the English church firmly in view In the face of various rival perspectives Owen insists every Christian believer ought to be clear on the reason they believe scripture to be the word of God Focussing on the treatise Reason of Faith 1677 in conversation with his wider theological corpus Andrew M Leslie studies Owen s approach to scriptural authority and Christian faith He argues that Owen creatively drew upon an ecumenical dogmatic and metaphysical heritage to restate and refine the traditional Reformed position on scripture s divine authority sensitive to developments in his own late seventeenth century context In particular Leslie explores how Owen shares a growing concern to ground Christian faith in objective evidence all the while ensuring that its ultimate foundation lies in the irresistible authority and truthfulness of God mediated in and by the inspired text of scripture Leslie also draws out the broader significance Owen ascribes to scripture in shaping a believer s relationship with the Triune God especially its vital role in their gradual transformation into the likeness or image of Christ *Trustworthy Men* Ian

Forrest,2020-03-31 The medieval church was founded on and governed by concepts of faith and trust but not in the way that is popularly assumed Offering a radical new interpretation of the institutional church and its social consequences in England Ian Forrest argues that between 1200 and 1500 the ability of bishops to govern depended on the cooperation of local people known as trustworthy men and shows how the combination of inequality and faith helped make the medieval church Trustworthy men in Latin viri fidedigni were jurors informants and witnesses who represented their parishes when bishops needed local knowledge or reliable collaborators Their importance in church courts at inquests and during visitations grew enormously between the thirteenth and fifteenth centuries The church had to trust these men and this trust rested on the complex and deep rooted cultures of faith that underpinned promises and obligations personal reputation and identity and belief in God But trust also had a dark side For the church to discriminate between the trustworthy and untrustworthy was not to identify the most honest Christians but to find people whose status ensured their word would not be contradicted This meant men rather than women and usually the wealthier tenants and property holders in each parish Trustworthy Men illustrates the ways in which the English church relied on and deepened inequalities within late medieval society and how trust and faith were manipulated for political ends *The Many Faces of Credulitas* Stefania Tutino,2022 The Many Faces of Credulitas is about the relationship between belief credibility and credulity It argues that due to a series of different

historical factors credibility assumed a central role in post Reformation Catholicism This led to an important reconsideration of the relationship between natural reason and supernatural grace and consequently to novel and significant tensions This book seeks to elucidate some of the difficulties anxieties and tensions caused by the new insistence on credibility that came to dominate the theological and intellectual landscape of the early modern Catholic Church History and Geography in Late Antiquity A. H. Merrills, 2005-08-11 Examines the role of geography in the historical writings of the early medieval period 2005 Massimo Mastrogregori, 2009-12-22 Annually published since 1930 the International Bibliography of Historical Sciences IBOHS is an international bibliography of the most important historical monographs and periodical articles published throughout the world which deal with history from the earliest to the most recent times The IBOHS is thus currently the only continuous bibliography of its kind covering such a broad period of time spectrum of subjects and geographical range The works are arranged systematically according to period region or historical discipline and alphabetically according to authors names or in the case of anonymous works by the characteristic main title word The bibliography contains a geographical index and indexes of persons and authors **Chaucer and Italian Culture** Helen Fulton, 2021-01-15 This study offers a clear discussions of canonical Chaucerian works It includes new accounts of Italian cultural influences on Chaucer s writing It has a contextualising introduction and comprehensive bibliography It offers a comparative approaches to key texts Reliquary Tabernacles in Fourteenth-century Italy Beth Williamson, 2020 Ground breaking study of the enigmatic and unique tabernacles from fourteenth century Italy which for the first time combined relics and images Images and relics were central tools in the process of devotional practice in medieval Europe The reliquary tabernacles that emerged in the 1340s in the area of Central Italy surrounding the city of Siena combined images and relics presented visibly together within painted and decorated wooden frames In these tabernacles the various media and materials worked together to create a powerful and captivating ensemble usable in several contexts both in procession and static as the centre of focussed prayerful attention This book looks at Siena and Central Italy as environments of artistic invention and at Sienese painters in particular as experts in experimentation whose ingenuity encouraged the development of this new form of devotional technology It is the first full length study to focus in depth on the materiality of these tabernacles investigating the connotations and effects of the materials from which they were made It examines especially the effect of bringing relics and images together and considers how the impressions of variety and abundance created by the multiplication of materials give birth to meaning and encourage certain kinds of action or thought Dark Mirror Sara Lipton, 2014-11-04 In Dark Mirror Sara Lipton offers a fascinating examination of the emergence of anti Semitic iconography in the Middle Ages The straggly beard the hooked nose the bag of coins and gaudy apparel the religious artists of medieval Christendom had no shortage of virulent symbols for identifying Jews Yet hateful as these depictions were the story they tell is not as simple as it first appears Drawing on a wide range of primary sources Lipton argues that these visual stereotypes

were neither an inevitable outgrowth of Christian theology nor a simple reflection of medieval prejudices. Instead, she maps out the complex relationship between medieval Christians' religious ideas, social experience, and developing artistic practices that drove their depiction of Jews from benign if exoticized figures connoting ancient wisdom to increasingly vicious portrayals inspired by and designed to provoke fear and hostility. At the heart of this lushly illustrated and meticulously researched work are questions that have occupied scholars for ages: why did Jews become such powerful and poisonous symbols in medieval art? Why were Jews associated with certain objects, symbols, actions, and deficiencies? And what were the effects of such portrayals, not only in medieval society but throughout Western history? What we find is that the image of the Jew in medieval art was not a portrait of actual neighbors or even imagined others but a cloudy glass into which Christendom gazed to find a distorted phantasmagoric rendering of itself.

A Cultural History of Ideas in the Medieval Age Dallas G. Denery, 2025-05-15 PRAISE FOR A CULTURAL HISTORY OF IDEAS VOLUMES 1-6 A 2024 CHOICE OUTSTANDING ACADEMIC TITLE 2023 AAP PROSE AWARDS WINNER BEST HUMANITIES REFERENCE WORK This volume of *A Cultural History of Ideas* examines the roughly thousand years from the end of the Roman Empire to the cusp of the Reformation which make up the Middle Ages. Each chapter investigates the ideas and practices associated with a specific theme: knowledge, the human self, ethics, politics, nature, religion, rhetoric, art, and history in order to reveal the tangle of social, cultural, and religious factors that shaped and were shaped by medieval intellectual life. Central to this project is the need to read against the grain, revealing the limits and suppressions in both the medieval sources themselves and more recent scholarship on the period. Taken together, these nine essays, written from a variety of disciplinary perspectives, depict the complexities of medieval life and thought, their unique characteristics, and their influence on subsequent centuries. The 6-volume set *A Cultural History of Ideas* is part of *The Cultural Histories Series*. Titles are available in print for individuals or for libraries needing just one subject or preferring a tangible reference for their shelves or as part of a fully searchable digital library. The digital product is available to institutions by annual subscription or on perpetual access via www.bloomsburyculturalhistory.com. Individual volumes for academics and researchers interested in specific historical periods are also available in print or digitally via www.bloomsburycollections.com.

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