

**Senses of Touch: Human Dignity
and Deformity from Michelangelo
to Calvin**

Marjorie O'Rourke Boyle

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Joris van Gastel



Senses Of Touch Human Dignity And Deformity From Michelangelo To Calvin:

Senses of Touch Marjorie O'Rourke Boyle, 1998 Its alternative interpretations explore in theory and in practice the sensuality the creativity and the plain utility of hands thus integrating biology and culture

Senses of Touch: Human Dignity and Deformity from Michelangelo to Calvin Marjorie O'Rourke Boyle, 2021-10-11 Senses of Touch anatomizes the uniquely human hand as a rhetorical figure for dignity and deformity in early modern culture It concerns a valuational shift from the contemplative ideal as signified by the sense of sight to an active reality as signified by the sense of touch From posture to piety from manicure to magic the book discovers touch in a critical period of its historical development in anatomy and society It features new interpretations of two landmarks of western civilization Michelangelo's fresco of the Creation of Adam and Calvin's doctrine of election It also accords special attention to the typing of women as sensual creatures by using their hands as a heuristic Its alternative interpretations explore in theory and in practice the sensuality the creativity and the plain utility of hands thus integrating biology and culture

"Faith, Gender and the Senses in Italian Renaissance and Baroque Art " Erin E. Benay, 2017-07-05 Taking the Noli me tangere and Doubting Thomas episodes as a focal point this study examines how visual representations of two of the most compelling and related Christian stories engaged with changing devotional and cultural ideals in Renaissance and Baroque Italy This book reconsiders depictions of the ambiguous encounter of Mary Magdalene and Christ in the garden John 20 11 19 known as the Noli me tangere and that of Christ's post Resurrection appearance to Thomas John 20 24 29 the Doubting Thomas as manifestations of complex theological and art theoretical milieus By focusing on key artistic monuments of the Italian Renaissance and Baroque periods the authors demonstrate a relationship between the rise of skeptical philosophy and empirical science and the efficacy of the senses in the construction of belief Further the authors elucidate the differing representational strategies employed by artists to depict touch and the ways in which these strategies were shaped by gender social class and educational level Indeed over time St Thomas became an increasingly public and therefore masculine symbol of devotional verification juridical inquiry and empirical investigation while St Mary Magdalene provided a more private model for pious women celebrating mostly behind closed doors the privileged and active participation of women in the faith The authors rely on primary source material paintings sculptures religious tracts hagiography popular sermons and new documentary evidence By reuniting their visual examples with important often little known textual sources the authors reveal a complex relationship between visual imagery the senses contemporary attitudes toward gender and the shaping of belief Further they add greater nuance to our understanding of the relationship between popular piety and the visual culture of the period

A History of the Senses Robert Jütte, 2005 This path breaking book examines our attitudes to the senses from antiquity through to the present day Robert Jutte explores a wealth of different traditions images metaphors and ideas that have survived through time and describes how sensual impressions change the way in which we experience the world Throughout history societies have been

both intrigued or unsettled by the five senses The author looks at the way in which the social world conditions our perception and traces the rediscovery of sensual pleasure in the twentieth century paying attention to experiences as varied as fast food deodorization and extra sensory perception He concludes by exploring technological change and cyberspace reflecting on how developments in these fields will affect our relationship with the senses in the future **The Recovery of Beauty:**

Arts, Culture, Medicine Corinne Saunders, David Fuller, 2015-08-22 An interdisciplinary collection of essays exploring the complex and conflicted topic of beauty in cultural arts and medicine looking back through the long cultural history of beauty and asking whether it is possible to recover beauty Sensing the Past Mark Michael Smith, 2007 Smith's history of the sensate is destined to precipitate a revolution in our understanding of the sensibilities that underpinned the mentalities of past epochs David Howes author of *Sensual Relations Engaging the Senses in Culture and Social Theory* Mark M Smith presents a far ranging essay on the history of the senses that serves simultaneously as a good introduction to the historiography If one feels in danger of sensory overload from this growing body of scholarship Smith's piece is a useful preventive Leigh E Schmidt author of *Restless Souls The Making of American Spirituality* This is a masterful overview The history of the senses has been a frontier field for a while now Mark Smith draws together what we know with an impressive sensory range and encourages further work A really exciting survey Peter N Stearns author of *American Fear The Causes and Consequences of High Anxiety* Who would ever have guessed that a book on the history of the senses seeing hearing touching tasting and smelling could be informative thought provoking and at the same time most entertaining Ranging in both time and locale Mark Smith's *Sensing the Past* makes even the philosophy about the senses from ancient times to now both learned and exciting This work will draw scholars into under recognized subjects and lay readers into a world we simply but unwisely take for granted Bertram Wyatt Brown author of *Southern Honor Ethics and Behavior in the Old South* Mark M Smith has a good record of communicating his research to a broad constituency within and beyond the academy This will be required reading for anyone addressing sensory history Penelope Gouk author of *Music Science and Natural Magic in Seventeenth Century England* This is a fine cultural history of the body which takes Western and Eastern traditions and their texts quite seriously Smith views a history of the senses not only from below but places it squarely in the historical imagination It will be of interest to a wide range of readers Sander L Gilman author of *Difference and Pathology*

Leonardo and the Last Supper Ross King, 2012-08-30 For more than five centuries The Last Supper has been an artistic religious and cultural icon The art historian Kenneth Clark called it the keystone of European art and for a century after its creation it was regarded as nothing less than a miraculous image And yet there is a very human story behind this artistic miracle Ross King's *Leonardo and the Last Supper* is both a biography of one of the most famous works of art ever painted and a record of Leonardo da Vinci's last five years in Milan **Art Firsts** Nick Trend, 2023-06-15 The story of art is not always the story of art historical isms and complex academic debate The real history is often the story of some very

simple firsts the first time an artist painted themselves the first time someone painted a smile the first actual place to be depicted the first feminist artwork the first anti war work Art evolves and revolutionises itself through these simple but ground breaking creative leaps Art Firsts brings together 30 of these pioneering firsts to piece together an original approach to looking at and appreciating art as well as understanding where it has come from and how it relates to you Each first is approachable and engaging while each work is simply and satisfyingly explained Every work is also fully illustrated and its significance is shown through images of the subsequent artists directly inspired by them Art Firsts offers a refreshing and fascinating narrative for those curious about why so called masterpieces are so important and how the story of art can be boiled down to flashes of fascinating brilliance Disabilities in Roman Antiquity Christian Laes,Chris Goodey,M. Lynn Rose,2013-05-30 This is the first volume ever to systematically study the subject of disabilities in the Roman world The contributors examine the topic a capite ad calcem from head to toe Chapters deal with mental and intellectual disability alcoholism visual impairment speech disorders hermaphroditism monstrous births mobility problems osteology and visual representations of disparate bodies The authors fully engage with literary papyrological and epigraphical sources while iconography and osteo archaeology are taken into account Also the late ancient evidence is taken into account Refraining from a radical constructionist standpoint the contributors acknowledge the possibility of discovering significant differences in the way impairment was culturally viewed or assessed **Movement in Renaissance Literature** Kathryn Banks,Timothy Chesters,2017-12-27 This book investigates how writers and readers of Renaissance literature deployed kinesic intelligence a combination of pre reflective bodily response and reflective interpretation Through analyses of authors including Petrarch Rabelais and Shakespeare the book explores how embodied cognition historical context and literary style interact to generate and shape responses to texts It suggests that what was reborn in the Renaissance was partly a critical sense of the capacities and complexities of bodily movement The linguistic ingenuity of humanism set bodies in motion in complex and paradoxical ways Writers engaged anew with the embodied grounding of language prompting readers to deploy sensorimotor attunement Actors shaped their bodies according to kinesic intelligence molded by theatrical experience and skill provoking audiences to respond to their most subtle movements An approach grounded in kinesic intelligence enables us to re examine metaphor rhetoric ethics gender and violence The book will appeal to scholars and students of English French and Italian Renaissance literature and to researchers in the cognitive humanities cognitive sciences and theatre studies Il Marmo spirante Joris van Gastel,2013-06-28 The sculptors of the Roman Baroque including masters such as Gian Lorenzo Bernini Alessandro Algardi and Giuliano Finelli managed to achieve an unprecedented vivaciousness in their works And yet the apparent life of these sculptures is persistently obscured by their materiality Soft undulating flesh dramatic movements and fluttering draperies are captured in hard and lifeless marble Thus sculpture challenges the beholder is cause for confusion or frustration Taking the manner in which the beholder s engagement with sculpture is played out in contemporary poetry and

other sources as a point of departure and also introducing ideas from modern day psychology this study explores the various ways contemporary viewers dealt with sculpture's double character. As a result, a new light is shed on some of the unquestionable masterpieces of European art. Die Bildhauer des römischen Barock darunter Meister wie Gian Lorenzo Bernini, Alessandro Algardi und Giuliano Finelli erreichten eine beispiellose Lebendigkeit ihrer Werke. Dem augenscheinlichen Leben widerspricht jedoch beharrlich die harte Materialität dieser Skulpturen. Weiches, bewegtes Fleisch, dramatische Bewegungen und flatternde Stoffe sind in hartem, leblosem Marmor gefangen. So fordert die Skulptur den Betrachter heraus und sorgt für Verwirrung oder auch Enttäuschung. Anhand zeitgenössischer Poesie und anderer Quellen, welche die Interaktion zwischen Betrachter und Skulptur reflektieren, untersucht diese Studie, wie Zeitgenossen mit diesem Doppelcharakter der Skulptur umgingen. Dabei werden auch Ansätze der modernen Psychologie miteinbezogen. Das Ergebnis ist ein neuer Zugang zu einigen der wichtigsten Meisterwerke europäischer Kunst.

The Hand on the Shakespearean Stage Farah Karim Cooper, 2016-04-21. This ground-breaking new book uncovers the way Shakespeare draws upon the available literature and visual representations of the hand to inform his drama. Providing an analysis of gesture, touch, skill, and dismemberment in a range of Shakespeare's works, it shows how the hand was perceived in Shakespeare's time as an indicator of human agency, emotion, social and personal identity. It demonstrates how the hand and its activities are described and embedded in Shakespeare's texts and about its role on the Shakespearean stage as part of the actor's body in the language as metaphor and as a morbid stage prop. Understanding the cultural signifiers that lie behind the early modern understanding of the hand and gesture opens up new and sometimes disturbing ways of reading and seeing Shakespeare's plays.

Illness and Image Sander L. Gilman, 2018-01-16. The humanities in higher education are too often labeled as impractical and are not usually valued in today's marketplace. Yet in professional fields such as the health sciences, interest in what the humanities can offer has increased. Advocates claim the humanities offer health care professionals greater insight into how to work with those who need their help. *Illness and Image* introduces undergraduates and professionals to the medical humanities using a series of case studies beginning with debates about male circumcision from the ancient world to the present to the meanings of authenticity in the face transplantation arena. The case studies address the interpretation of mental illness as a disability and the new category of mental illness, self-harm. Sander L. Gilman shows how medicine projects such categories' existence into the historical past to show that they are not bound in time and space and therefore are real. *Illness and Image* provides students and researchers with models and possible questions regarding categories often assumed to be either trans-historical or objective, making it useful as a textbook.

Stand Up Straight! Sander L. Gilman, 2018-02-15. Our bodies are not fixed. They expand and contract with variations in diet, exercise, and illness. They also alter as we age, changing over time to be markedly different at the end of our lives from what they were at birth. In a similar way, our attitudes to bodies and especially posture, how people hold themselves, how they move, are fluid. We interpret stance and gait as healthy or ill, able or disabled.

elegant or slovenly beautiful or ugly In *Stand Up Straight* Sander L Gilman probes these shifting concepts of posture to explore how society's response to our bodies appearance can illuminate how society views who we are and what we are able to do The first comprehensive history of the upright body at rest and in movement *Stand Up Straight* stretches from Neanderthals to modern humans to show how we have used our understanding of posture to define who we are and who we are not Gilman traverses theology and anthropology medicine and politics discarded ideas of race and the most modern ideas of disability theories of dance and concepts of national identity in his quest to set straight the meaning of bearing Fully illustrated with an array of striking images from medical historical and cultural sources *Stand Up Straight* interweaves our developing knowledge of anatomy and a cultural history of posture to provide a highly original account of our changing attitudes toward stiff spines square shoulders and flat tummies through time *From Gluttony to Enlightenment* Viktoria von Hoffmann, 2016-12-08 Scorned since antiquity as low and animal the sense of taste is celebrated today as an ally of joy a source of adventure and an arena for pursuing sophistication The French exalted taste as an entrance to ecstasy and revolutionized their cuisine and language to express this new way of engaging with the world Viktoria von Hoffmann explores four kinds of early modern texts culinary medical religious and philosophical to follow taste's ascent from the sinful to the beautiful Combining food studies and sensory history she takes readers on an odyssey that redefined a fundamental human experience Scholars and cooks rediscovered a vast array of ways to prepare and present foods Far sailing fleets returned to Europe bursting with new vegetables exotic fruits and pungent spices Hosts refined notions of hospitality in the home while philosophers pondered the body and its perceptions As von Hoffmann shows these labors produced a sea change in perception and thought one that moved taste from the base realm of the tongue to the ethereal heights of aesthetics

Violence and the Genesis of the Anatomical Image Rose Marie San Juan, 2022-11-28 Nothing excited early modern anatomists more than touching a beating heart In his 1543 treatise Andreas Vesalius boasts that he was able to feel life itself through the membranes of a heart belonging to a man who had just been executed a comment that appears near the woodcut of a person being dissected while still hanging from the gallows In this highly original book Rose Marie San Juan confronts the question of violence in the making of the early modern anatomical image Engaging the ways in which power operated in early modern anatomical images in Europe and to a lesser extent its colonies San Juan examines literal violence upon bodies in a range of civic religious pedagogical and exploratory contexts She then works through the question of how bodies were thought to be constituted systemic or piecemeal singular or collective and how gender determines this question of constitution In confronting the issue of violence in the making of the anatomical image San Juan explores not only how violence transformed the body into a powerful and troubling double but also how this kind of body permeated attempts to produce knowledge about the world at large Provocative and challenging this book will be of significant interest to scholars across fields in early modern studies including art history and visual culture science and medicine Mary Magdalene,

Iconographic Studies from the Middle Ages to the Baroque Michelle Erhardt, Amy Morris, 2012-11-21 Examines the iconographic inventions in Magdalene imagery and the contextual factors that shaped her representation in visual art from the fourteenth to the seventeenth centuries

Sensible Flesh Elizabeth D. Harvey, 2003 As histories of corporeal experience in the period become at one more specific and more focused this signal collection will stand as a tribute to the general power of such a particular focus

Studies in English Literature

Erasing Frankenstein Elizabeth Effinger, 2024-07-23 Who gets to write poetry Whose voices are made public Whose voices are heeded Erasing Frankenstein showcases a creative exchange between federally incarcerated women and members of the prison education think tank Walls to Bridges Collective at the Grand Valley Institution for Women in Kitchener Ontario and graduate and undergraduate students from the University of New Brunswick in Fredericton Working collaboratively by long distance mail the artists and contributors made the first ever poetic adaptation of Frankenstein turning it into a book length erasure poem I or Us An example of found art an erasure poem is created by erasing or blacking out words in an existing text what is left is the poem The title reflects the nature of the project participants have worked as I s each creating their own erased pages but together worked as an us to create a collaged monster of a book Erasing Frankenstein presents the original erasure poem I or Us alongside reflections from participants on the experience

Imago Exegetica Walter Melion, James Clifton, Michel Weemans, 2014-03-10 This volume consists of essays that pose fundamental questions about the relation between verbal and visual hermeneutics especially as relates to biblical culture Exegesis as theologians and historians of art religion and literature have come increasingly to acknowledge was neither solely textual nor aniconic on the contrary following from Scripture itself which is replete with verbal images and rhetorical figures exegesis has traditionally utilized visual devices of all kinds In turn visual exegesis since it concerns the most authoritative of texts supplied a template for the interpretation of other kinds of significant text by means of images Seen in this light exegetical images prove crucial to understanding how meaning was constituted visually not only in the sacred sphere but also in the secular Contributors include Giovanni Careri Joseph Chorpennig James Clifton Nathalie de Br z Maria Deiters Ralph Dekoninck Arthur diFuria Caroline van Eck Dagmar Eichberger Ingrid Falque Wim Fran ois Merel Groentjes Agn s Guiderdoni Barbara Haeger Alexander Linke Walter Melion J rgen M ller Birgit Ulrike M nch Colette Nativel Wolfgang Neuber Shelley Perlove Leopoldine Prosperetti Todd Richardson Bret Rothstein Tatiana Senkevitch Larry Silver Jamie Smith Trudelien van t Hof Michel Weemans and Elliott Wise

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