

Art And Devotion In Late Medieval Ireland

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.

An overlooked aspect of the iconography of the Annunciation investigated - Mary's book.

In this interdisciplinary study of drama, arts, and spirituality, Gail Gibson provides a provocative reappraisal of fifteenth-century English theater through a detailed portrait of the flourishing cultures of Suffolk and Norfolk. By emphasizing the importance of the Incarnation of Christ as a model and justification for late medieval drama and art, Gibson challenges currently held views of the secularization of late medieval culture.

Medieval pilgrims not only worshipped relics, they also venerated statues and paintings. These images or idols' were of particular importance in the day-to-day religion of ordinary people judged superstitious by the Church.

Climate Change and the Art of Devotion

Sensational Devotion

Devotional Objects in Late Medieval Europe

Three Women and Their Books of Hours

Icons

Images of Cult and Devotion

The Art of Devotion in the Late Middle Ages in Europe, 1300-1500

Generously illustrated exhibition catalogue explores the demand for and production of devotional works in early fifteenth-century Italy

Using epigrammatic poetry as a framework, investigates the interplay between art and religious devotion in the later Byzantine period.

The religious art of early Christian Ireland has attracted much scholarly and popular attention. In contrast the devotional world of later medieval Ireland has, until recently, been relatively neglected. This multi-disciplinary volume redresses this by examining the material culture of late medieval Irish devotion against its artistic, historical, theological and liturgical background. The contributors draw on recent advances in international scholarship to provide a broader context for the Irish material. Subjects examined include: wall paintings, metalwork, shrines and reliquaries, manuscripts and books of hours, stained glass and vestments. Other contributions deal with the religious imagery of Irish bardic poetry and the cults of the Virgin Mary and St. Francis of Assisi.

Sixteenth-century wall paintings in a Buddhist temple in the Tibetan cultural zone of northwest India are the focus of this innovative and richly illustrated study. Initially shaped by one set of religious beliefs, the paintings have since been reinterpreted and retraced by a later Buddhist community, subsumed within its religious framework and communal memory. Melissa Kerin traces the devotional, political, and artistic histories that have influenced the paintings' production and reception over the centuries of their use. Her interdisciplinary approach combines art historical methods with inscriptional translation, ethnographic documentation, and theoretical inquiry to understand religious images in context.

Art, Identity and Devotion in Fourteenth-century England

The Fruit of Devotion

Art and Devotion

Federico Barocci

Reading, Interpretation, and Devotion in Medieval England

Art and Devotion in Renaissance Ferrara

Art, Gender and Religious Devotion in Grand Ducal Tuscany

In the enchanted world of Braj, the primary pilgrimage center in north India for worshippers of Krishna, each stone, river, and tree is considered sacred. In *Climate Change and the Art of Devotion*, Sugata Ray shows how this place-centered theology emerged in the wake of the Little Ice Age (ca. 1550–1850), an epoch marked by climatic catastrophes across the globe. Using the frame of geoaesthetics, he compares early modern conceptions of the environment and current assumptions about nature and culture. A groundbreaking contribution to the emerging field of eco-art history, the book examines architecture, paintings, photography, and prints created in Braj alongside theological treatises and devotional poetry to foreground seepages between the natural ecosystem and cultural production. The paintings of deified rivers, temples that emulate fragrant groves, and talismanic bleeding rocks that Ray discusses will captivate readers interested in environmental humanities and South Asian art history.

This book explores the nexus of art, personal piety, and self-representation in the last centuries of Byzantium. Spanning the period from around 1100 to around 1450, it focuses upon the evidence of verse inscriptions, or epigrams, on works of art. Epigrammatic poetry, Professor Drpi? argues, constitutes a critical - if largely neglected - source for reconstructing aesthetic and socio-cultural discourses that informed the making, use, and perception of art in the Byzantine world. Bringing together art-historical and literary modes of analysis, the book examines epigrams and other related texts alongside an array of objects, including icons, reliquaries, ecclesiastical textiles, mosaics, and entire

church buildings. By attending to such diverse topics as devotional self-fashioning, the aesthetics of adornment, sacred giving, and the erotics of the icon, this study offers a penetrating and highly original account of Byzantine art and its place in Byzantine society and religious life.

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.

Spine title: The art of devotion, 1300-1500."This book accompanies the exhibition ... at the Rijksmuseum, Amsterdam 26 November 1994-26 February 1995"--T.p. verso. Includes bibliographical references (p. 188-189) and index.

Visions of Holiness

Images, Objects and Practices

The Theater of Devotion

Pontormo and the Art of Devotion in Renaissance Italy

Private Devotion and Public Performance in Late Medieval England

Becoming Guanyin

Marian Devotion in the Late Middle Ages

Law and gospel and the strategies of pictorial rhetoric -- The Schneeberg altarpiece and the structure of worship -- The Wittenberg altarpiece : communal devotion and identity -- Holy visions and pious testimony: Weimar altarpiece -- Public worship to private devotion : Cranach's Reformation Madonna panels.

Moving with the Magdalen is the first art-historical book dedicated to the cult of Mary Magdalen in the late medieval Alps. Its seven case study chapters focus on the artworks commissioned for key churches that belonged to both parish and pilgrimage networks in order to explore the role of artistic workshops, commissioning patrons and diverse devotees in the development and transfer of the saint's iconography across the mountain range. Together they underscore how the Magdalen's cult and contingent imagery interacted with the environmental conditions and landscape of the Alps along late medieval routes.

"Art for private devotion, or 'props in an intimate theatre of spirituality' as Henk van Os characterizes it, includes some of the most extraordinary as well as the most beautiful objects created in the Late Middle Ages. Selecting the best preserved and most interesting examples of devotional art made in Europe in the two centuries before the Reformation, the author dramatically draws aside the veil on the prayer and meditation 'exercises' which the clergy and high-placed laity once practiced, using these objects as an aid towards their passionately desired goal of communion with Jesus. This book makes available a modern, well informed perspective on medieval religious art and iconography. It covers fundamental attitudes to images, the connection between art, relics, and visions, the relationship of public and private art, the role of local saints and religious movements." -- Publisher description.

A study on Mary Magdalen and her impact on Christianity in the Middle Ages discusses such topics as her popularity; her significance as a symbol of lust, penance, and salvation; and the perceptions surrounding her that shaped the era's social, spiritual, and political agendas. Reprint.

Art and Devotion in Late Medieval Ireland

Function and Reception of Christian Images of Medieval and Post-medieval Europe

Moving with the Magdalen

Preaching and Popular Devotion in the Later Middle Ages

Mysticism and the Imagery of Love in Flemish Paintings of the Virgin and Child, 1450-1550

The Technology of Salvation and the Art of Geertgen tot Sint Jans

The Gualenghi-d'Este Hours

This striking publication features important works of medieval art ranging from the early Christian era to the later Middle Ages, from both Western Europe and Byzantium. An introductory essay by Christina Nielsen focuses on the Art Institute's history of

In Sensational Devotion, Jill Stevenson examines a range of evangelical performances, including contemporary Passion plays, biblical theme parks, Holy Land re-creations, creationist museums, and megachurches, to understand how they serve their evangelical audiences while shaping larger cultural and national dialogues. Such performative media support specific theologies and core beliefs by creating sensual, live experiences for believers, but the accessible, familiar forms they take and the pop culture motifs they employ also attract nonbelievers willing to "try out" these genres, even if only for curiosity's sake. This familiarity not only helps these performances achieve their goals, but it also enables them to contribute to public dialogue about the role of religious faith in America. Stevenson shows how these

genres are significant and influential cultural products that utilize sophisticated tactics in order to reach large audiences comprised of firm believers, extreme skeptics, and those in between. Using historical research coupled with personal visits to these various venues, the author not only critically examines these spaces and events within their specific religious, cultural, and national contexts, but also places them within a longer devotional tradition in order to suggest how they cultivate religious belief by generating vivid, sensual, affectively oriented, and individualized experiences.

Shows how a little-known artist of a 15th century altar-piece can create emotional drama and empathy in the viewer

Against the background of the wide-spread 'love' spirituality of the late Middle Ages, the book takes as its central theme the 'taste' metaphor which appears in paintings featuring the Virgin and Child, belonging to the genre of the *Andachtsbild*. The first chapter describes the use of fruit and flowers as sensory presentations to the Christ Child. The author traces the origin of this motif and explains how the consumption of fruit and the smelling of flowers point to symbolic connotations of love, virtuousness and the suffering of Christ. While the second chapter focuses on 'taste' metaphors in late medieval devotional tracts about spiritual Gardens of Love, the third chapter deals with the role of gustative imagery in late medieval religious experience in general. Special attention is paid to meditational prayers in Books of Hours and song texts. In the final chapter the author gives an iconological interpretation of the 'taste' metaphor in a whole range of contemporary Virgin and Child *Andachtsbilder*, explaining that the fragrance and flavour imagery is intended to induce the viewer, through meditation on the image, to identify emphatically with Christ.

An Essay on Religion in Late Medieval Europe

Devotion & Splendor

Epigram, Art, and Devotion in Later Byzantium

Evangelical Performance in Twenty-First-Century America

Confrontation with Reformation and Humanism

Allure and Devotion in Late Renaissance Painting

Art and Devotion of the German Reformation

By the late Middle Ages, manifestations of Marian devotion had become multifaceted and covered all aspects of religious, private and personal life. Mary becomes a universal presence that accompanies the faithful on pilgrimage, in dreams, as holy visions, and as pictorial representations in church space and domestic interiors. The first part of the volume traces the development of Marian iconography in sculpture, panel paintings, and objects, such as seals, with particular emphasis on Italy, Slovenia and the Hungarian Kingdom. The second section traces the use of Marian devotion in relation to space, be that a country or territory, a monastery or church or personal space, and explores the use of space in shaping new liturgical practices, new Marian feasts and performances, and the bodily performance of ritual objects.

An illustrated treatise on a book of hours created between 1469 and 1473 in Ferrara, Italy.

Late Medieval and Renaissance art was surprisingly pushy; its architecture demanded that people move through it in prescribed patterns, its sculptures played elaborate games alternating between concealment and revelation, while its paintings charged viewers with imaginatively moving through them. Viewers wanted to interact with artwork in emotional and/or performative ways. This inventive and personal interface between viewers and artists sometimes conflicted with the Church's prescribed devotional models, and in some cases it complemented them. Artists and patrons responded to the desire for both spontaneous and sanctioned interactions by creating original ways to amplify devotional experiences. The authors included here study the provocation and the reactions associated with medieval and Renaissance art and architecture. These essays trace the impetus towards interactivity from the points of view of their creators and those who used them. Contributors include: Mickey Abel, Alfred Acres, Kathleen Ashley, Viola Belghaus, Sarah Blick, Erika Boeckeler, Robert L.A. Clark, Lloyd DeWitt, Michelle Erhardt, Megan H. Foster-Campbell, Juan Luis González García, Laura D. Gelfand, Elina Gertsman, Walter S. Gibson, Margaret Goehring, Lex Hermans, Fredrika Jacobs, Annette LeZotte, Jane C. Long, Henry Luttikhuis, Elizabeth Monroe, Scott B. Montgomery, Amy M. Morris, Vibeke Olson, Katherine Poole, Alexa Sand, Donna L. Sadler, Pamela Sheingorn, Suzanne Karr Schmidt, Anne Rudloff Stanton, Janet Snyder, Rita Tekippe, Mark Trowbridge, Mark S. Tucker, Kristen Van Ausdall, Susan Ward.

This neglected but hugely important aspect of the visual culture of medieval England will appeal to anyone interested in the Middle Ages.

Art and Devotion in Renaissance Italy

The Art of Empathy

Christian Materiality

The Making of the Magdalen

Reading in the Wilderness

The Virgin Mary's Book at the Annunciation

The Art of Devotion

Both lauded and criticized for his pictorial eclecticism, the Florentine artist Jacopo Carrucci, known as Pontorno, created some of the most visually striking religious images of the Renaissance. These paintings, which challenged prevailing illusionistic conventions, mark a unique contribution into the complex relationship between artistic innovation and Christian traditions in the first half of the sixteenth century. Pontorno's sacred works are generally interpreted as objects that reflect either pure aesthetic experimentation, or personal and cultural anxiety. Jessica Maratsos, however, argues that Pontorno employed stylistic change deliberately for novel devotional purposes. As a painter, he was interested in the various modes of expression and communication - direct address, tactile evocation, affective incitement - as deployed in a wide spectrum of devotional culture, from *sacri monti*, to Michelangelo's marble sculptures, to evangelical lectures delivered at the Accademia Fiorentina. Maratsos shows how Pontorno translated these modes in ways that prompt a critical rethinking of Renaissance devotional art.

Federico Barocci was among the most admired painters in sixteenth-century Italy, but the distinctive nature of his compelling altarpieces and their historical importance have never been fully

understood. This important study relates Barocci's achievements to transformations in the theory and practice of painting during an era in which pictorial developments generated deep tensions for ecclesiastical art. Barocci was celebrated as one of the only painters whose religious works combined the sensuous allure increasingly desired in modern art with profound devotion. Through a close study of Barocci's work and of documents ranging from letters to art theory, Stuart Lingo reconstructs how the painter accomplished his artistic and cultural miracle. In so doing, he offers new insights into critical artistic issues in the late Renaissance, from the cultural significance of stylistic choices to the early development of analogies between painting and music as affective arts. In the tradition of bestselling authors Ian McEwan and Anne Enright, Samantha Bruce-Benjamin's brilliant and timeless debut unveils the dark side of human nature as four women share the poignant tale of love, obsession, and ultimate betrayal that binds them forever. Have we all not wished to keep forever the one person we love the most? The secluded beaches of a sun-drenched Mediterranean island are the perfect playground for young Sebastian and Adora. Emotionally adrift from their mother, Adora shelters her sensitive older brother from the cruelties of the world. Sophie does not question her children's intense need for one another until it's too late. Her beloved son's affections belong to Adora, and when he drowns in the sea, she has no one else to blame. Still heartbroken years later, Adora fills her emptiness with Genevieve, the precocious young daughter of her husband's business associate and his jealous wife, Miranda. Thrilled to be invited into the beautiful and enigmatic Adora's world, the child idolizes her during their summers together. Yet, as the years progress, Genevieve begins to suspect their charmed existence is nothing more than a carefully crafted illusion. Soon, she too is ensnared in a web of lies. Stunningly told in the tragic voices of four women whose lives are fatefully entangled, *The Art of Devotion* is evocative and haunting, a story of deceit, jealousy, and the heartbreaking reality of love's true power.

Examines the De Lisle hours of Margaret de Beauchamp, the De Bois hours (Dubois hours) of Hawisia de Bois, and the Neville of Hornby hours of Isabel de Byron.

East Anglian Drama and Society in the Late Middle Ages

Late Medieval Art and Devotion in the Alps

Medieval Art at the Art Institute of Chicago

The Materiality of Devotion in Late Medieval Northern Europe

Image and Devotion in Late Medieval England

Artistic Devotion of Buddhist Women in Late Imperial China

The Mother of Sorrows in Northern Renaissance Art and Devotion

This volume explores aspects of the devotional world of late medieval northern Europe, with a special emphasis on how people interacted with texts, images, artifacts, and other instruments of piety at the level of the senses. The book focuses on the materiality of medieval religion and the manner in which Christians were encouraged to engage their senses in their devotional practices: gazing, hearing, touching, tasting, and committing to memory. In so doing, it brings together the ideals of medieval mystical writing and the increasingly tangible and material practice of piety, which would become characteristic of the period.

[Subject: History, Medieval Studies, European Studies, Religious Studies]

Art, Gender and Religious Devotion in Grand Ducal Tuscany focuses on the intersection of the visual and the sacred at the Medici court of the later sixteenth to early seventeenth centuries in relation to issues of gender. Through a series of case studies carefully chosen to highlight key roles and key interventions of Medici women, this book embraces the diversity of their activities, from their public appearances at the centre of processions such as the bridal entrata, to the commissioning and collecting of art objects and the overseeing of architectural projects, to an array of other activities to which these women applied themselves with particular force and vigour: regular and special devotions, visits to churches and convents, pilgrimages and relic collecting. Positing Medici women's patronage as a network of devotional, entrepreneurial and cultural activities that depended on seeing and being seen, Alice E. Sanger examines the specific religious context in which the Medici grand duchesses operated, arguing that these patrons' cultural interests responded not only to aesthetic concerns and the demands of personal faith, but also to dynastic interests, issues of leadership and authority, and the needs of Catholic reform. By examining the religious dimensions of the grand duchesses' art patronage and collecting activities alongside their visually resonant devotional and public acts, Sanger adds a new dimension to the current scholarship on Medici women's patronage.

From an acclaimed historian, a mesmerizing account of how medieval European Christians envisioned the paradoxical nature of holy objects. Between the twelfth and the sixteenth centuries, European Christians used in worship a plethora of objects, not only prayer books, statues, and paintings but also pieces of natural materials, such as stones and earth, considered to carry holiness, dolls representing Jesus and Mary, and even bits of consecrated bread and wine thought to be miraculously preserved flesh and blood. Theologians and ordinary worshippers alike explained, utilized, justified, and warned against some of these objects, which could carry with them both anti-Semitic charges and the glorious promise of heaven. Their proliferation and the reaction against them form a crucial background to the European-wide movements we know today as "reformation" (both Protestant and Catholic). In a set of independent but interrelated essays, Caroline Bynum considers some examples of such holy things, among them beds for the baby Jesus, the headdresses of medieval nuns, and the footprints of Christ carried home from the Holy Land by pilgrims in patterns cut to their shape or their measurement in lengths of string. Building on and going beyond her well-received work on the history of materiality, Bynum makes two arguments, one substantive, the other methodological. First, she demonstrates that the objects themselves communicate a paradox of dissimilar similitude—that is, that in their very details they both image the glory of heaven and make clear that that heaven is beyond any representation in earthly things. Second, she uses the theme of likeness and unlikeness to interrogate current practices of comparative history. Suggesting that contemporary students of religion, art, and culture should avoid comparing things that merely "look alike," she proposes that humanists turn instead to comparing across cultures the disparate and perhaps visually dissimilar objects in which worshippers as well as theorists locate the "other" that gives their religion enduring power. "Icons were among the first religious objects brought into Russia from Byzantium at a time when Christian art was already highly developed. Although the art of the icon (the sacred picture of the Greek Orthodox church) could be said to have reached perfection in the Byzantine world, the Russians, nevertheless, were able to give it a new, national complexion and produce some of the finest examples of the art. Icons were first produced for use in churches and processions. As their size became smaller, so demand for them as religious household objects grew. They have remained an important feature in Russia's

orthodox religious cultures to this day. The 65 plates in this book show work as beautiful as that of the greatest Italian primitives. The icons date from the 14th to 17th centuries, many belonging to the School of Novgorod, once the cultural centre of Russia. Other sources include the renowned school of Rublev and Dionysus"--

Geo-aesthetics in the Land of Krishna, 1550-1850

Imaginative, Emotional, Physical, and Spatial Interaction in Late Medieval and Renaissance Art

Vision, Devotion, and Self-Representation in Late Medieval Art

Lucas Cranach the Elder

The Book of Hours of Catherine of Cleves

Panel Painting in Early Renaissance Italy

Devotion

The goddess Guanyin began in India as the bodhisattva Avalokiteśvara, originally a male deity. He gradually became indigenized as a female deity in China over the span of nearly a millennium. By the Ming (1358–1644) and Qing (1644–1911) periods, Guanyin had become the most popular female deity in China. In *Becoming Guanyin*, Yuhang Li examines how lay Buddhist women in late imperial China forged a connection with the subject of their devotion, arguing that women used their own bodies to echo that of Guanyin. Li focuses on the power of material things to enable women to access religious experience and transcendence. In particular, she examines how secular Buddhist women expressed mimetic devotion and pursued religious salvation through creative depictions of Guanyin in different media such as painting and embroidery and through bodily portrayals of the deity using jewelry and dance. These material displays expressed a worldview that differed from yet fit within the Confucian patriarchal system. Attending to the fabrication and use of “women’s things” by secular women, Li offers new insight into the relationships between worshipped and worshipper in Buddhist practice. Combining empirical research with theoretical insights from both art history and Buddhist studies, *Becoming Guanyin* is a field-changing analysis that reveals the interplay between material culture, religion, and their gendered transformations.

This book focuses on one of the most attractive yet poorly understood features of late-medieval manuscript illumination: the portrait of the book owner at prayer within the pages of her own prayer-book.

Beguiling because they appear to offer a direct view into the lives of medieval individuals - especially women - these are in fact religiously loaded images. They concern themselves with the relationship between visible images, visionary experience, and God's omnipresent vision, and thus strike at the very core of medieval Christian concerns about salvation and the efficacy of prayer.

"In lyric essays, a story, poems, and photographs, Smith illuminates the whirl of chance and choice that stokes a writer's imagination, recounting her fascination on the eve of a trip to Paris with Simone Weil and an evocative, accidentally discovered film about Stalin's mass deportation of Estonians. In France, a gravestone, a televised figure-skating competition, a meal, and a garden all converge in what becomes *Devotion*, [a] ... fairy tale about a young, displaced Estonian skater and a solitary dealer in rare objects and arms. This ... fable about creativity and obsession, possession and freedom is followed by a meditation on how a work of art is, for other artists, a call to action"--Booklist, 08/01/2017.

Late Medieval Christianity's encounter with miraculous materials viewed in the context of changing conceptions of matter itself.

Art and Devotion at a Buddhist Temple in the Indian Himalaya

Image and Performance

Dissimilar Similitudes

Push Me, Pull You

The Modern Devotion