

The Art Of Ecstasy Teresa Bernini And Crashaw

Unveiling the Magic of Words: A Overview of "**The Art Of Ecstasy Teresa Bernini And Crashaw**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**The Art Of Ecstasy Teresa Bernini And Crashaw,**" a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

The Subjective Eye Richard Valantasis 2006-05-15 "One of the great joys of the academic life is to pay homage in a Festschrift to a scholar who has influenced both colleagues and students over years of interaction and friendship both professional and personal. This volume honors a scholar and theologian of historical theology, a theorist and a

practitioner of religion and the arts, and a keen analyst of cultural trends both ancient and modern. . . . "[Margaret R.] Miles's prodigious production as a scholar has legendary qualities. Her dozen-plus books alone explore history, patristics, ancient philosophy, art and art history, spiritual formation and religious practice, critical theory, film, ethics and values, personal

growth, gender and women's studies, as well as her true academic loves, Augustine and Plotinus. . . . The breadth and depth of her own work and her influence upon others demands an expansive volume, which the editors of this Festschrift unfortunately had to restrict to four categories--Historical Theology, Religion and Culture, Religion and Gender, and Religion and the Visual Arts--in order to capture the heart of our appreciation for her." --

from the Introduction

The Age of Milton C. A.

Patrides 1980

Inspiration: Bacchus and the Cultural History of a

Creation Myth John F. Moffitt

2005-05-01 The Max Planck

Yearbook of United Nations

Law Online offers in-depth

articles on issues such as

Human Rights, UN organs and

Commissions as well as

questions of international law

in connection with the United

Nations. The core of authors

proves to be a well balanced

mix between young scholars

and professors from all over

Europe.

Early Modern Catholicism

Robert S. Miola 2007-06-28

This anthology makes available in modern spelling substantial

Catholic contributions to

literature, history, political

thought, devotion, and

theology in the sixteenth and

seventeenth centuries. It

presents silenced voices and

redefines the culture of Early

Modern England including

such figures as Shakespeare,

Donne, Spenser, Milton, and

Jonson.

The Art of Ecstasy Robert

Torsten Petersson 1974

The Art of Ecstasy Robert

Torsten Petersson 1970

Material Bernini Evonne Levy

2016-04-14 Bringing together

established and emerging

specialists in seventeenth-

century Italian sculpture,

Material Bernini is the first

sustained examination of the

conspicuous materiality of

Bernini's work in sculpture,

architecture, and paint. The

various essays demonstrate

that material Bernini has

always been tied (whether

theologically, geologically,

politically, or in terms of art

theory) to his immaterial twin. Here immaterial Bernini and the historiography that sustains him is finally confronted by material Bernini. Central to the volume are Bernini's works in clay, a fragmentary record of a large body of preparatory works by a sculptor who denied any direct relation between sketches of any kind and final works. Read together, the essays call into question why those works in which Bernini's bodily relation to the material of his art is most evident, his clay studies, have been configured as a point of unmediated access to the artist's mind, to his immaterial ideas. This insight reveals a set of values and assumptions that have profoundly shaped Bernini studies from their inception, and opens up new and compelling avenues of inquiry within a field that has long remained remarkably self-enclosed.

Unstable Bodies Jill L. Matus 1995 While ideas about mutable or ambiguous sexuality provoked fear and

fascination, they also served Victorian middle-class ideology by offering 'scientific' ways of constructing racial, class and national identity in terms of the body.

Who's Who in Christianity

Lavinia Cohn-Sherbok 2001 An A-Z guide to persons from Eastern and Western Christian churches, from Jesus of Galilee and Paul of Tarsus to Pope John Paul II and Mother Teresa.

The New Cambridge bibliography of English literature, vol. 1

George Watson 1974

The Life of Saint Teresa of Avila Carlos Eire 2019-06-11

The life and many afterlives of one of the most enduring mystical testaments ever written The Life of Saint Teresa of Avila is among the most remarkable accounts ever written of the human encounter with the divine. The Life is not really an autobiography at all, but rather a confession written for inquisitors by a nun whose raptures and mystical claims had aroused suspicion. Despite

its troubled origins, the book has had a profound impact on Christian spirituality for five centuries, attracting admiration from readers as diverse as mystics, philosophers, artists, psychoanalysts, and neurologists. How did a manuscript once kept under lock and key by the Spanish Inquisition become one of the most inspiring religious books of all time? National Book Award winner Carlos Eire tells the story of this incomparable spiritual masterpiece, examining its composition and reception in the sixteenth century, the various ways its mystical teachings have been interpreted and reinterpreted across time, and its enduring influence in our own secular age. The *Life* became an iconic text of the Counter-Reformation, was revered in Franco's Spain, and has gone on to be read as a feminist manifesto, a literary work, and even as a secular text. But as Eire demonstrates in this vibrant and evocative book, Teresa's confession is a cry

from the heart to God and an audacious portrayal of mystical theology as a search for love. Here is the essential companion to the *Life*, one woman's testimony to the reality of mystical experience and a timeless affirmation of the ultimate triumph of good over evil.

Enduring Creation Nigel Jonathan Spivey 2001-06
Sebastians pierced with arrows, self-portraits of the aging Rembrandt, and the tortured art of Vincent van Gogh. Exploring the tender, complex rapport between art and pain, Spivey guides us through the twentieth-century photographs of casualties of war, Edvard Munch's *The Scream*, and back to the recorded horrors of the Holocaust."

Renaissance Perspectives in Literature and the Visual Arts Murray Roston 2014-07-14
Roston demonstrates that what emerges is not a fixed or monolithic pattern for each generation but a dynamic series of responses to shared

challenges. The book relates leading English writers and literary modes to contemporary developments in architecture, painting, and sculpture, exploring by a close reading of the texts and the artistic works the insights such comparison offers. Originally published in 1987. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Italian Fever Valerie Martin
2013-02-13 "Acutely observed...charmingly old-fashioned."--Los Angeles Times
In *Italian Fever*, Valerie Martin

redefines the Gothic novel in a compelling tale of one woman's headlong tumble into a mystery, art, and eros. Part romance, part gothic suspense story and wholly entertaining, *Italian Fever* is the story of the awakening of Lucy Stark, an American pragmatist. Lucy leads a quiet, solitary life working for a best-selling (but remarkably untalented) writer. When he dies at his villa in Tuscany, Lucy flies to Tuscany to settle his affairs. What begins as a grim chore soon threatens Stark's Emersonian self-reliance--and her very sense of what is real. The villa harbors secrets: a missing manuscript, neighbors whose Byzantine arrogance veils their dark past, a phantom whose nocturnal visits tear a gaping hole in Lucy's well-honed skepticism. And to complicate matters: Massimo, a married man whose tender attentions render Lucy breathless. Smart, sophisticated, achingly beautiful, *Italian Fever* is one of the most original and compelling novels of the year.
The Catholic Heritage

Lawrence S. Cunningham
2002-03-01

The Metamorphosis of

Apuleius Pasquale J. Accardo
2002 Lewis's Till We Have
Faces being only one of the
more notable recent
retellings."--BOOK JACKET.

Baroque John Rupert Martin
2018-05-04 This is a
nonchronological introduction
to Baroque, one of the great
periods of European art. John
Martin's descriptions of the
essential characteristics of the
Baroque help one to gain an
understanding of the style. His
illustrations are informative
and he has clearly looked with
a fresh eye at the works of art
themselves. In addition to the
more than 200 illustrations, the
volume contains an appendix of
translated documents.

Feminine Engendered Faith M.
Sabine 1992-06-10 This book
proposes the poetic link
between Donne and Crashaw
during the English
Reformation. In the first half of
this work, Donne's Songs and
Sonets, Verse Letters, religious
works and Anniversaries are
discussed as they reflect

increasingly covert reverence
for a holy mother figure. In the
second half, Crashaw's juvenile
poems and epigrams, verse in
honour of the Virgin and Child,
and mature contemplative
verse are seen to express
mystical homage to Mary and
growing admiration for
feminine powers of faith.

Baroque New Worlds Lois
Parkinson Zamora 2009-01-01
Baroque New Worlds traces
the changing nature of
Baroque representation in
Europe and the Americas
across four centuries, from its
seventeenth-century origins as
a Catholic and monarchical
aesthetic and ideology to its
contemporary function as a
postcolonial ideology aimed at
disrupting entrenched power
structures and perceptual
categories. Baroque forms are
exuberant, ample, dynamic,
and porous, and in the regions
colonized by Catholic Europe,
the Baroque was itself
eventually colonized. In the
New World, its transplants
immediately began to reflect
the cultural perspectives and
iconographies of the

indigenous and African artisans who built and decorated Catholic structures, and Europe's own cultural products were radically altered in turn. Today, under the rubric of the Neobaroque, this transculturated Baroque continues to impel artistic expression in literature, the visual arts, architecture, and popular entertainment worldwide. Since Neobaroque reconstitutions necessarily reference the European Baroque, this volume begins with the reevaluation of the Baroque that evolved in Europe during the late nineteenth century and the early twentieth. Foundational essays by Friedrich Nietzsche, Heinrich Wölfflin, Walter Benjamin, Eugenio d'Ors, René Wellek, and Mario Praz recuperate and redefine the historical Baroque. Their essays lay the groundwork for the revisionist Latin American essays, many of which have not been translated into English until now. Authors including Alejo Carpentier, José Lezama Lima, Severo Sarduy, Édouard

Glissant, Haroldo de Campos, and Carlos Fuentes understand the New World Baroque and Neobaroque as decolonizing strategies in Latin America and other postcolonial contexts. This collection moves between art history and literary criticism to provide a rich interdisciplinary discussion of the transcultural forms and functions of the Baroque. Contributors. Dorothy Z. Baker, Walter Benjamin, Christine Buci-Glucksmann, José Pascual Buxó, Leo Cabranes-Grant, Haroldo de Campos, Alejo Carpentier, Irlemar Chiampi, William Childers, Gonzalo Celorio, Eugenio d'Ors, Jorge Ruedas de la Serna, Carlos Fuentes, Édouard Glissant, Roberto González Echevarría, Ángel Guido, Monika Kaup, José Lezama Lima, Friedrich Nietzsche, Mario Praz, Timothy J. Reiss, Alfonso Reyes, Severo Sarduy, Pedro Henríquez Ureña, Maarten van Delden, René Wellek, Christopher Winks, Heinrich Wölfflin, Lois Parkinson Zamora

The Sense of Suffering:

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Constructions of Physical Pain in Early Modern

Culture 2009-01-31 The early modern period is a particularly fascinating chapter in the history of pain. This volume investigates early modern constructions of physical pain from a variety of disciplines, including religious, legal and medical history, literary criticism, philosophy, and art history.

New Perspectives on the Life and Art of Richard Crashaw

John Richard Roberts 1990 A collection of ten original critical and historical essays on the life and art of Crashaw (1612/13-1649), one of the most neglected, misunderstood and unappreciated of the major metaphysical poets. The introduction surveys the history of Crashawian criticism and signals new directions for future scholarship. Annotation copyrighted by Book News, Inc., Portland, OR

Reformations Carlos M. N. Eire 2016-06-28 This fast-paced survey of Western civilization's transition from the Middle Ages to modernity brings that

tumultuous period vividly to life. Carlos Eire, popular professor and gifted writer, chronicles the two-hundred-year era of the Renaissance and Reformation with particular attention to issues that persist as concerns in the present day. Eire connects the Protestant and Catholic Reformations in new and profound ways, and he demonstrates convincingly that this crucial turning point in history not only affected people long gone, but continues to shape our world and define who we are today. The book focuses on the vast changes that took place in Western civilization between 1450 and 1650, from Gutenberg's printing press and the subsequent revolution in the spread of ideas to the close of the Thirty Years' War. Eire devotes equal attention to the various Protestant traditions and churches as well as to Catholicism, skepticism, and secularism, and he takes into account the expansion of European culture and religion into other lands, particularly

the Americas and Asia. He also underscores how changes in religion transformed the Western secular world. A book created with students and nonspecialists in mind, *Reformations* is an inspiring, provocative volume for any reader who is curious about the role of ideas and beliefs in history.

Subversion and Liberation in the Writings of St. Teresa of Avila Antonio Pérez-Romero 1996

Articulate Images Richard Wendorf 1983-10-01 *Articulate Images* was first published in 1983. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. Twenty-five years ago, Jean Hagstrum published a pioneering study, *The Sister Arts*, showing how the visual arts influenced the imagination of seventeenth- and eighteenth-century English poets. Hagstrum's book suggested the intimate (and sometimes

troubled) relationship between poetry and painting, and, more than any other on the subject, provided a basis for subsequent development and refinement within this field of comparative studies. The nine original essays in *Articulate Images* address the central issues Hagstrum raised; they serve as an introduction to current approaches to the sister arts. Fully illustrated, *Articulate Images* will be enjoyed by readers entering the field as well as by seasoned votaries of the sister arts. Wounds of Love Frank Graziano 2004-01-15 The Peruvian mystic St. Rose of Lima (Isabel Flores y Oliva, 1586-1617) was canonized in 1671 as the first saint of the New World and remains the object of widespread devotion today. In this engrossing new study, Frank Graziano uses the example of St. Rose to explore the meaning of female mysticism and the way in which saints are products of their cultures. Virginity, austerity, eucharistic devotion, incessant mortification, and

mystical marriage to Christ characterized the devotional regimen that structured St. Rose's entire life. Many of her mystical practices echo the symptoms of such modern psychological disorders as masochism, depression, hysteria, and anorexia nervosa. Graziano offers a sophisticated argument not only for the origins and meaning of these behaviors in Rose's case, but also for the reason her culture venerated them as signs of sanctity. In the process he explores a wide range of themes, from the idea of suffering as an expression of love to the assimilation of childhood trauma through religious repetition. Graziano also offers a penetrating analysis of the politics of Rose's canonization. He finds that her mystical union with God--bypassing the institutional channels of sacrament and priestly mediation--was inherently subversive to the bureaucratized Church. Canonization was a cooptation by which Rose's competing claim to Christ was integrated

into the Catholic canon. The book concludes with a fascinating exploration of mystical eroticism, with its intense experiences of vision and ecstasy. The eroticized suffering of many mystics is shown to be very human in origin: the mystic's wounded love is projected onto a God conceived to accommodate it. *Wounds of Love* is based on a decade of research in archives, rare books, and an extraordinary range of secondary sources. Introducing an innovative method that integrates history, cultural studies, psychoanalysis, and clinical psychology, this compelling work offers a bold new interpretation of female mysticism.

Erotic Faith Robert M. Polhemus 1995-03 In this profoundly original and far-reaching study, Robert M. Polhemus shows how novels have helped to make erotic love a matter of faith in modern life. *Erotic faith*, Polhemus argues, is an emotional conviction—ultimately religious in nature—that meaning, value,

hope, and even the possibility of transcendence can be found in love. Drawing on a wide range of disciplines, Polhemus shows the reciprocity of love as subject, the novel as form, and faith as motive in important works by Jane Austen, Walter Scott, the Brontës, Dickens, George Eliot, Trollope, Thomas Hardy, Joyce, D. H. Lawrence, Virginia Woolf, and Samuel Beckett. Throughout, Polhemus relates the novelists' representation of love to that of such artists as Botticelli, Vermeer, Claude Lorrain, Redon, and Klimt. Juxtaposing their paintings with nineteenth- and twentieth-century texts both reveals the ways in which novels develop and individualize common erotic and religious themes and illustrates how the novel has influenced our perception of all art.

Life Creative Mimesis of

Emotion Anna-Teresa Tymieniecka 2012-12-06 Are emotions, feelings, sentiments not the stuff of literature? That is where they project their 'inner logic' of aesthetic

transmutation; there, beyond the instrument of language that they command. This collection explores how the lyrical virtualities of life-experience and the elegiac style in literature share a common core, lifting the human significance of life from abysmal vitality to esoteric heights, from abysmal grief to a serene reconciliation with destiny. The 'elegiac sequence' in the play of emotions, feelings, sentiments brings together life and literary creativity in its transformatory power. With papers by A. Giuculescu, John McGraw, R. Ellis, A. Carillo Canán, B. Watson, S. Bindeman, R.J. Wilson, L. Kimmel, B. Prochaska, T. Raczka, Chr. Eykman, J.S. Smith, G. Scheper, S. Feshbach, I. Vayl, H. Rudnick and others.

A Theology of Artistic Sensibilities John

Dillenberger 2004-10-19 For most of history, argues John Dillenberger, the visual arts were, for better or worse, part of the very fabric of the life and thought of the church. But with

the Reformation and the Counter-Reformation a major change took place. Protestant rejection of the visual was matched in Roman Catholicism by the reduction of its formative power. While the visual arts dropped out of the lives of Protestant churches, they became a memory rather than a source of ennoblement or power in the Roman Catholic Church. Thus, in different but allied ways, Protestants and Catholics lost the power of the visual. Part art history, part historical theology, and part theological reflection, this book is both an argument and a program for the recovery of the visual arts in the life of the church, for reclaiming seeing as part of religious perception. It offers a theological understanding of the visual and provides a basis upon which the visual arts may again be incorporated into Protestantism and reinvigorated in Roman Catholicism. The first part is devoted to historical reconstruction, exploring those moments in Western history in

which the relation between religion and the arts was in ferment. Part 2 is given to contemporary delineation and analysis: of spiritual perceptions in modern American painting and sculpture, of modern church art and architecture, and of the changing views of contemporary theologians toward the visual arts. Citing David Tracy, Karl Rahner, Langdon Gilkey, and others as examples, Dillenberger argues that contemporary theology is moving away from the modern rationalistic understanding of theological analogy to one far closer to the arts. Part 3 is constructive, developing a theological perspective that demands and includes the visual arts, and suggesting ways in which this can be accomplished in pastoral and theological education. The world of art, says Professor Dillenberger, is more aware of the role of religion in the arts than the world of religion is of art. Thus it is time for the church to resume its historic association with the visual arts,

albeit in analogous rather than reprimanding ways.

The Encyclopedia of English Renaissance Literature, 3

Volume Set Garrett A. Sullivan, Jr. 2012-01-30

Featuring entries composed by leading international scholars, The Encyclopedia of English Renaissance Literature presents comprehensive coverage of all aspects of English literature produced from the early 16th to the mid 17th centuries. Comprises over 400 entries ranging from 1000 to 5000 words written by leading international scholars Arranged in A-Z format across three fully indexed and cross-referenced volumes Provides coverage of canonical authors and their works, as well as a variety of previously under-considered areas, including women writers, broadside ballads, commonplace books, and other popular literary forms Biographical material on authors is presented in the context of cutting-edge critical discussion of literary works. Represents the most comprehensive resource

available for those working in English Renaissance literary studies Also available online as part of the Wiley-Blackwell Encyclopedia of Literature, providing 24/7 access and powerful searching, browsing and cross-referencing capabilities

Summoned Toni Ortner

2012-12-04 The stories of six famous women from history, each on a spiritual path. Joan of Arc, Saint Teresa of Avila, Marie Curie, Rachel Carson, Mother Teresa, and Elisabeth Kubler-Ross encourage and empower the women of today to trust their instincts and intuition, the vehicle through which a higher power speaks. The power of these women is the power of every woman if she has the courage to follow.

The Fiction of Valerie

Martin Veronica Makowsky

2016-03-21 In the first book-length study of Valerie Martin's fiction, Veronica Makowsky explores the work of this lauded, but often overlooked, contemporary novelist. Winner of the Orange Prize for her novel Property (2003), Martin

also won the Kafka Prize for Mary Reilly (1990), which was then translated into sixteen languages and made into a popular film. Despite these successes, her critically acclaimed novels and stories have yet to attain a broad readership. Makowsky addresses this disconnect through a detailed critical study of Martin's distinguished oeuvre, grounding each work in its historical, cultural, and theoretical contexts. Makowsky begins with a sketch of Martin's life and then considers each of her ten novels and four collections of short stories. Throughout, Makowsky's deft critique reveals Martin to be an astute observer of people and places. Pointing to both early works, like *A Recent Martyr* (1987), and recent books, such as *The Ghost of the Mary Celeste* (2014), Makowsky identifies a potent mixture of pleasure and fear in Martin's writing that emphasizes the author's nuanced exploration of human imagination. Notable, too, are Martin's literary techniques -- especially point of

view -- and her allusions to masterpieces in Western literature. The works of Henry and William James in particular influenced Martin's thematic blend of intellectualism and empathy evident in her rounded depictions of women in works like *Italian Fever* (1999) and *The Great Divorce* (1994). A rich and substantive study, *The Fiction of Valerie Martin* demonstrates and deconstructs the mastery of this thought-provoking author, in turn firmly establishing Martin's place in the canon of contemporary writers.

Literature of Mysticism in Western Tradition P. Grant
1983-09-01

Lacan Malcolm Bowie 1993
Bowie (French language and literature, U. of London) traces the development of famed French psychoanalyst Lacan's (1901-1981) ideas over the 50-year span of his writing and teaching career, focusing on the mutations in Lacan's interpretation of Freud.

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Changing Perspectives in

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Literature and the Visual Arts, 1650-1820 Murray

Roston 2014-07-14 Continuing with the theme of his work Renaissance Perspectives in Literature and the Visual Arts, Murray Roston applies to a later period the same critical principle: that for each generation there exists a central complex of inherited ideas and urgent contemporary concerns to which each creative artist and writer responds in his or her own way. Roston demonstrates that what emerges is not a fixed or monolithic pattern for each generation but a dynamic series of responses to shared challenges. The book relates leading English writers and literary modes to contemporary developments in architecture, painting, and sculpture. "A sumptuous book. . . . Clearly and gracefully written and cogently argued, Roston's admirable achievement is of paramount significance to literary studies, to cultural and art history, and to aesthetics. . . . Outstanding."--Choice Originally published in 1990.

The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Rhetoric and Renaissance Culture Heinrich F. Plett

2004-01-01 Since Jacob Burckhardt's Kultur der Renaissance in Italien (1869) rhetoric as a significant cultural factor of the renaissance has largely been neglected. The present study seeks to remedy this deficit regarding the arts by concentrating on literary theory and its aspects of imagination (inventio), genre

(dispositio of the genera), style (elocutio), mnemonic architecture (memoria) and representation (actio), with illustrative examples taken from Shakespeare's works, but also on the intermedial rhetoric of painting and music.

Particular attention is given to the rhetorical ideology of the Renaissance.

Art, Desire, and God Kevin G. Grove 2023-08-24 Bringing together thinkers from philosophy of religion, religious studies, music, art, and film, while drawing on a wealth of phenomenological resources and methods, a team of renowned scholars provide new vantages on the question of how art is an expression of the human desire for God. In three interrelated parts, chapters employ phenomenological tools to propose new ways for speaking of the desire for God. Scholars first draw upon music, sculpture, film, and painting to develop ways of expressing diverse philosophical and religious aspects characteristic of aesthetic experience. The discussion then opens up to

examine the mystical and wounded aspects of embodied interface with God. The final part investigates embodied aesthetic praxis in philosophy of religion and religious studies. With several contributions engaging with the embodied, aesthetic experience of underrepresented voices, *Art, Desire, and God* offers constructive phenomenological bridges across divides of disciplines, aesthetic experiences, and embodied actions.

The Look of the Past

Ludmilla Jordanova 2012-09-27 How can we use visual and material culture to shed light on the past? Ludmilla Jordanova offers a fascinating and thoughtful introduction to the role of images, objects and buildings in the study of past times. Through a combination of thematic chapters and essays on specific artefacts - a building, a piece of sculpture, a photographic exhibition and a painted portrait - she shows how to analyse the agency and visual intelligence of artists,

makers and craftsmen and make sense of changes in visual experience over time. Generously illustrated and drawing on numerous examples of images and objects from 1600 to the present, this is an essential guide to the skills that students need in order to describe, analyse and contextualise visual evidence. The Look of the Past will encourage readers to think afresh about how they, like people in the past, see and interpret the world around them.

Religious Aesthetics Frank Burch Brown 1993-05-09 In this groundbreaking work, Brown shows how aesthetics, no less than ethics, can play a central role in the study of religion and in the practice of theology. "An important book, wide ranging, often very witty . . . showing an impressive grasp of the current state of aesthetics and possible new directions".--Nick McAdoo, British Journal of Aesthetics. *The New Cambridge Bibliography of English Literature* George Watson 1974

Classical and Christian Ideas in English

Renaissance Poetry Isabel Rivers 2003-09-02 Since publication in 1979 Isabel Rivers' sourcebook has established itself as the essential guide to English Renaissance poetry. It: provides an account of the main classical and Christian ideas, outlining their meaning, their origins and their transmission to the Renaissance; illustrates the ways in which Renaissance poetry drew on classical and Christian ideas; contains extracts from key classical and Christian texts and relates these to the extracts of the English poems which draw on them; includes suggestions for further reading, and an invaluable bibliographical appendix.

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