

Rudolf Berliner
(1886–1967)

**-The Freedom of Medieval Art-
und andere Studien zum christlichen Bild**

Herausgegeben von Robert Suckale



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Rudolf Berliner 1886 1967 The Freedom Of Medieval Art Und Andere Studien Zum Christichen Bild

Jeffrey M. Perl



Rudolf Berliner 1886 1967 The Freedom Of Medieval Art Und Andere Studien Zum Christichen Bild:

Rudolf Berliner (1886-1967) Rudolf Berliner, 2003 *The Viewer and the Printed Image in Late Medieval Europe* David S. Areford, 2017-07-05 Structured around in depth and interconnected case studies and driven by a methodology of material contextual and iconographic analysis this book argues that early European single sheet prints in both the north and south are best understood as highly accessible objects shaped and framed by individual viewers Author David Areford offers a synthetic historical narrative of early prints that stresses their unusual material nature as well as their accessibility to a variety of viewers both lay and monastic This volume represents a shift in the study of the early printed image one that mirrors the widespread movement in art history away from issues of production style and the artist toward issues of reception function and the viewer Areford s approach is intensely grounded in the object especially the unacknowledged material complexity of the print as a portable malleable and accessible image that depended on a response that was not only visual but often physical emotional and psychological Recognizing that early prints were not primarily designed for aesthetic appreciation the author analyzes how their meanings stemmed from specific functions involving private devotion protection indulgences the cult of saints pilgrimage exorcism the art of memory and anti Semitic propaganda Although the medium s first century was clearly transitional and experimental Areford explores how its potential to impact viewers in new ways both positive and negative was quickly realized

Diagramming Devotion Jeffrey F. Hamburger, 2020-09-21 During the European Middle Ages diagrams provided a critical tool of analysis in cosmological and theological debates In addition to drawing relationships among diverse areas of human knowledge and experience diagrams themselves generated such knowledge in the first place In *Diagramming Devotion* Jeffrey F. Hamburger examines two monumental works that are diagrammatic to their core a famous set of picture poems of unrivaled complexity by the Carolingian monk Hrabanus Maurus devoted to the praise of the cross and a virtually unknown commentary on Hrabanus s work composed almost five hundred years later by the Dominican friar Berthold of Nuremberg Berthold s profusely illustrated elaboration of Hrabanus translated his predecessor s poems into a series of almost one hundred diagrams By examining Berthold of Nuremberg s transformation of a Carolingian classic Hamburger brings modern and medieval visual culture into dialogue traces important changes in medieval visual culture and introduces new ways of thinking about diagrams as an enduring visual and conceptual model

A Dictatorship of Relativism? Jeffrey M. Perl, 2007 In the last homily he gave before becoming Pope Benedict XVI Cardinal Joseph Ratzinger described modern life as ruled by a dictatorship of relativism which does not recognize anything as definitive and whose ultimate goal consists solely of satisfying the desires of one s own ego An eminent scholar familiar with the centuries old debates over relativism Ratzinger chose to oversimplify or even caricature a philosophical approach of great sophistication and antiquity His homily depicts the relativist as someone blown about by every wind of doctrine whereas the relativist sticks firmly to one argument that human knowledge is not absolute Gathering prominent intellectuals

from disciplines most relevant to the controversy ethics theology political theory anthropology psychology cultural studies epistemology philosophy of science and classics this special double issue of Common Knowledge contests Ratzinger's denunciation of relativism One essay relates the arguments of Ratzinger to those of two other German scholars the conservative political theorist Ernst Wolfgang Bockenford and the liberal philosopher and sociologist Jürgen Habermas since all three men assume that social order depends on the existence of doctrinal authority divine or otherwise The contributors here argue for an intellectual and social life free of the desire for an infantilizing authority One proposes that the Christian god is a relativist who prefers limitation and ambiguity another initially in agreement with Ratzinger about the danger relativism poses to faith and morals then argues that this danger is what makes relativism valuable The issue closes with the first English translation of an extract from a book on Catholic Jewish relations by Cardinal Carlo Maria Martini one of the Catholic Church's most progressive figures Contributors David Bloor Daniel Boyarin Mary Baine Campbell Lorraine Daston Arnold I Davidson John Forrester Kenneth J. Gergen Simon Goldhill Jeffrey F. Hamburger Julia Kristeva Carlo Maria Cardinal Martini Christopher Norris Joseph Cardinal Ratzinger Richard Shusterman Barbara Herrnstein Smith Jeffrey Stout Gianni Vattimo

The Meanings of Nudity in Medieval Art Sherry C. M. Lindquist, 2012 Addressing a strangely neglected key issue in the history of art this volume engages the variety and complexity of medieval representations of the unclothed human body The Meanings of Nudity in Medieval Art breaks ground by offering a variety of approaches to explore the meanings of both male and female nudity in European painting manuscripts and sculpture ranging from the late antique era to the fifteenth century

Bildakt at the Warburg Institute Sabine Marienberg, Jürgen Trabant, 2014-10-29 This volume presents the work of the Collegium for the Advanced Study of the Picture Act and Embodiment at the London Warburg Institute It gathers studies on various topics on the history and anthropology of the picture act Bildakt on theoretical and methodological aspects of picture act theory on the role of image perception in the philosophy of the extended mind on phenomena related to haptic experience of the image in the Middle Ages and early modern period on somatic communication processes on semiotic aspects of iconological thinking and on the living dynamics of internal and external movement in imagery and language

Sin and Filth in Medieval Culture Martha Bayless, 2013-07-03 This important new contribution to the history of the body analyzes the role of filth as the material counterpart of sin in medieval thought Using a wide range of texts including theology historical documents and literature from Augustine to Chaucer the book shows how filth was regarded as fundamental to an understanding of human history This theological significance explains the prominence of filth and dung in all genres of medieval writing there is more dung in theology than there is in Chaucer The author also demonstrates the ways in which the religious understanding of filth and sin influenced the secular world from town planning to the execution of traitors As part of this investigation the book looks at the symbolic order of the body and the ways in which the different aspects of the body were assigned moral meanings The book also lays out the realities of medieval

sanitation providing the first comprehensive view of real life attempts to cope with filth This book will be essential reading for those interested in medieval religious thought literature and social history Filled with a wealth of entertaining examples it will also appeal to those who simply want to glimpse the medieval world as it really was *Katerina's Windows* Katerina Lemmel, Corine Schleif, Volker Schier, 2010-11 Examines 58 letters written by Katerina Lemmel a wealthy Nuremberg widow who in 1516 entered the abbey of Maria Mai in south Germany and rebuilt the monastery using her own resources and the donations she solicited from relatives Provided by publisher *Staging Christ's Passion in Eighteenth-Century Nahua Mexico* Louise M. Burkhart, 2023-06-15 *Staging Christ's Passion in Eighteenth Century Nahua Mexico* explores the Passion plays performed in Nahuatl Aztec by Indigenous Mexicans living under Spanish colonial occupation Though sourced from European writings and devotional practices that emphasized the suffering of Christ and his mother this Nahuatl theatrical tradition grounded the Passion story in the Indigenous corporate community Passion plays had courted controversy in Europe since their twelfth century origin but in New Spain they faced Catholic authorities who questioned the spiritual and intellectual capacity of Indigenous people and in the eighteenth century sought to suppress these performances Six surviving eighteenth century scripts variants of an original play possibly composed early in the seventeenth century reveal how Nahuas passed along this model text while modifying it with new dialogue characters and stage techniques Louise M Burkhart explores the way Nahuas merged the Passion story with their language cultural constructs social norms and religious practices while also responding to surveillance by Catholic churchmen Analytical chapters trace significant themes through the six plays and key these to a composite play in English included in the volume A cast with over fifty distinct roles acted out events extending from Palm Sunday to Christ's death on the cross One actor became a localized embodiment of Jesus through a process of investiture and mimesis that carried aspects of pre Columbian materialized divinity into the later colonial period The play told a far richer version of the Passion story than what later colonial Nahuas typically learned from their priests or catechists And by assimilating Jesus to an Indigenous or macehualli identity the players enacted a protest against colonial rule The situation in eighteenth century New Spain presents both a unique confrontation between Indigenous communities and Enlightenment era religious reformers and a new chapter in an age old power game between popular practice and religious orthodoxy By focusing on how Nahuas localized the universalizing narrative of Christ's Passion *Staging Christ's Passion in Eighteenth Century Nahua Mexico* offers an unusually in depth view of religious life under colonial rule Burkhart's accompanying website also makes available transcriptions and translations of the six Nahuatl language plays four Spanish language plays composed in response to the suppression of the Nahuatl practice and related documentation providing a valuable resource for anyone interested in consulting the original material Comments restricted to single page plays composed in response to the suppression of the Nahuatl practice and related documentation providing a valuable resource for anyone interested in consulting the original material *Rudolf Berliner (1886-1967)* Robert Suckale,

International Review of Biblical Studies, Volume 50 (2003-2004) Bernhard Lang, 2005-04-01 Formerly known by its subtitle *Internationale Zeitschriftenschau für Bibelwissenschaft und Grenzgebiete* the *International Review of Biblical Studies* has served the scholarly community ever since its inception in the early 1950 s Each annual volume includes approximately 2 000 abstracts and summaries of articles and books that deal with the Bible and related literature including the Dead Sea Scrolls Pseudepigrapha Non canonical gospels and ancient Near Eastern writings The abstracts which may be in English German or French are arranged thematically under headings such as e g Genesis Matthew Greek language text and textual criticism exegetical methods and approaches biblical theology social and religious institutions biblical personalities history of Israel and early Judaism and so on The articles and books that are abstracted and reviewed are collected annually by an international team of collaborators from over 300 of the most important periodicals and book series in the fields covered

The Mind's Eye Jeffrey F. Hamburger, Anne-Marie Bouché, 2006 *The Mind's Eye* focuses on the relationships among art theology exegesis and literature issues long central to the study of medieval art yet ripe for reconsideration Essays by leading scholars from many fields examine the illustration of theological commentaries the use of images to expound or disseminate doctrine the role of images within theological discourse the development of doctrine in response to images and the place of vision and the visual in theological thought At issue are the ways in which theologians responded to the images that we call art and in which images entered into dialogue with theological discourse In what ways could medieval art be construed as argumentative in structure as well as in function Are any of the modes of representation in medieval art analogous to those found in texts In what ways did images function as vehicles not merely vessels of meaning and signification To what extent can exegesis and other genres of theological discourse shed light on the form as well as the content and function of medieval images These are only some of the challenging questions posed by this unprecedented and interdisciplinary collection which provides a historical framework within which to reconsider the relationship between seeing and thinking perception and the imagination in the Middle Ages

Origins of European Printmaking Peter W. Parshall, Rainer Schoch, David S. Areford, National Gallery of Art (U.S.), Richard S. Field, Peter Schmidt, Germanisches Nationalmuseum, 2005-01-01 The first comprehensive history of late medieval printmaking which transformed image production and led to profound changes in Western culture

Kunstgeschichte im "Dritten Reich" Olaf Peters, Ruth Heftrig, Barbara Schellewald, 2012-10-31 Der erste Band der Schriften zur modernen Kunsthistoriographie geht auf eine Tagung zurück die im Herbst 2006 als Res mee und Erweiterung des genannten GKNS Projekts in Bonn stattgefunden hat Die in den Beiträgen dokumentierten Ergebnisse des Projekts sind differenziert und halten neues Material für die Beschäftigung mit dem schwierigen Kapitel Wissenschaft im Dritten Reich bereit Der Band beinhaltet Impulse für die methodische Entwicklung der Fachgeschichte Analysen der Sprache Methoden und Handlungen von Universitätsdozenten Museumsdirektoren Kunstkritikern Denkmalpflegern Restauratoren und Kunsthandlern Beiträge von Institutionen wie die Deutsche Akademie den Bruckmann Verlag oder über das offizielle

Geschichtsbild des Deutschen Reiches Aus dem Inhalt 1 Aspekte der Fachgeschichte heute 2 Biografische und institutionelle Zugriffe 3 Methodik Terminologie und Vermittlung einer deutschen Kunstgeschichte 4 Kunstgeschichte zwischen Propaganda und Verbrechen *Das mittelalterliche Bild als Zeitzeuge* Robert Suckale, 2002 *Die Kunst des Mittelalters in der Mark Brandenburg* Ernst Badstübner, 2008 **Das Herz in den Bildmedien religiöser Frauengemeinschaften** Maria Schaller, 2024-04-01 In den Bildmedien religiöser Frauengemeinschaften der Frühen Neuzeit war das Herz von besonderer Bedeutung Maria Schaller analysiert Porträts und bildtragende Schmuckstücke die im 17 und 18 Jahrhundert in katholischen Nonnenklöstern und protestantischen Damenstiften entstanden sind und Vorstellungen wie die Einwohnung des Eingeborenen oder die Einschreibung des Göttlichen in das menschliche Herz thematisieren Untersucht werden Rückgriffe auf die Herzvisionen spätmittelalterlicher Mystikerinnen aber auch bemerkenswerte Neusemantisierungen wie die Konstruktion der Genealogie einer ewigen Herzenswunde Im Zentrum steht die Frage inwiefern die porträtierten Körperbilder und Imaginationen des Herzens Aushandlungsprozesse im Spannungsfeld von Konfession Stand und Geschlecht widerspiegeln Grundlegender Beitrag zur Genderforschung und Körpergeschichte der Frühen Neuzeit Bilder des Herzens in verschiedenen christlichen Konfessionen Übertragungen Britta Bußmann, Albrecht Hausmann, Annelie Kreft, Cornelia Logemann, 2012-03-12 Mittelalterliche und frühneuzeitliche Schreiber Maler Illustratoren Übersetzer und Autoren hatten offenbar spezifische Vorstellungen von Vorlagentreue ihre Übertragungsleistungen wirken auf den modernen Betrachter nicht selten ungenau und eigenwillig Aber es wäre zu einfach von einer typisch mittelalterlichen Art des Reproduzierens zu sprechen Die Beiträge dieses Bandes zeigen dass nur ein differenzierender Zugriff auf die verschiedenen Formen und Konzepte von Reproduktion in Mittelalter und Früher Neuzeit sinnvoll ist Aus der interdisziplinären Anlage dieses Bandes ergibt sich ein komplexes Bild das die Andersartigkeit mittelalterlicher Übertragungen erkennbar werden lässt gerade weil es die Eigenart des jeweiligen Falles ins Kalkül zieht Der Band versteht sich als ein Schritt hin zu einer Kulturgeschichte des Reproduzierens Alle Beiträge sind mit englischen Zusammenfassungen versehen *Boethius Christianus?* Reinhold F. Gleis, Nicola Kaminski, Franz Lebsanft, 2010-06-17 Die Trostschrift an sich selbst die der Politiker und Philosoph Boethius ca 480-524 n. Chr. kurz vor seiner Hinrichtung verfasste gilt neben den Bekenntnissen des Augustinus als das berühmteste Werk der christlichen Spätantike Weil Boethius als christlicher Märtyrer kanonisiert wurde erfuhr auch sein Werk die *Consolatio Philosophiae* im Mittelalter eine christliche Umdeutung und führte zu einer außerordentlich intensiven Rezeption die nicht nur durch die eindrucksvolle Zahl von über 400 Handschriften und ca 20 zum Teil sehr umfangreiche lateinische Kommentare belegt ist sondern auch durch Übersetzungen in verschiedene Volkssprachen Mit einer erstaunlichen religiösen Wandlungsfähigkeit meisterte der Text dann die am Beginn der Renaissance einsetzende Krise der als mittelalterlich geltenden Literatur wurde aber durch den entchristianisierenden und reantikisierenden Kommentar des Josse Bade 1498 für die Humanisten salonfähig gemacht Im 17. Jahrhundert wurde Boethius dann erneut christianisiert genauer konfessionalisiert d. h. für den

Diskurs des konfessionellen Zeitalters funktionalisiert Die vielfältigen Aspekte dieser mittelalterlich christlichen humanistischen und konfessionellen Vereinnahmung werden in den Beiträgen des Sammelbandes analysiert und eröffnen eine diachrone epochenübergreifende Perspektive Marie-Guilhelmine Benoist Astrid Reuter, 2002 Presents a study of the French painter Marie Guilhelmine Benoist 1768 1826 along with a catalogue raisonné of her work Her painting is examined within the context of French art at the end of the 18th and the beginning of the 19th centuries with special emphasis placed on the influence of her teacher Jacques Louis David and upon her famous painting Portrait of a Negress The catalogue lists 84 works followed by a compilation of critical reviews that appeared between 1784 and 1812 the period in which her works were exhibited The text includes numerous black and white illustrations along with 16 full page color plates

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