

# Piety In Pieces How Medieval Readers Customized T

**Liturgische Bibelrezeption/Liturgical Reception of the Bible** Harald Buchinger, Clemens Leonhard. 2022-07-11 Der Gottesdienst ist der wichtigste Raum der Bibelrezeption. Die Bedeutung der Heiligen Schrift geht dabei weit über deren Lesung hinaus: auch Gebete und Gesänge sind von der Bibel geprägt; biblische Texte haben Rituale inspiriert. Der vorliegende Sammelband steht im Kontext des interdisziplinären Großprojekts Novum Testamentum Patristicum. Er bündelt die methodischen Perspektiven von Bibel- und Liturgiewissenschaft, Patrologie und Musikwissenschaft ebenso wie innovative Zugänge zu Kodikologie und materialer Kultur. Er geht der Verwendung der Bibel in der Vielfalt liturgischer Gattungen nach und reflektiert ihre hermeneutischen Voraussetzungen; dabei berücksichtigt er die ökumenische und sprachliche Breite der verschiedenen Riten der Christenheit in Ost und West in der formativen Phase des ersten Jahrtausends: von Äthiopien bis Spanien, von Syrien über Byzanz und Rom bis nach Gallien.

**Strange Beauty** Cynthia Jean Hahn. 2012 A study of reliquaries as a form of representation in medieval art. Explores how reliquaries stage the importance and meaning of relics using a wide range of artistic means from material and ornament to metaphor and symbolism--Provided by publisher.

A Treasury of Hours Fanny Faÿ-Sallois. 2005 Selected from precious fourteenth- and fifteenth-

century manuscripts-many of which have never before been published, these pages from books of hours are arranged and annotated as a guide to understanding both the prayers and the illustrations the books contain. They are also an invitation to readers young and old to dream, to savor, and to immerse themselves in their ardor and mystery and to take delight in some of the most beautiful works of European art.--Back of book.

The Book of the Heart Eric Jager.2000-08 In today's increasingly electronic world, we say our personality traits are hard-wired and we replay our memories. But we use a different metaphor when we speak of someone reading another's mind or a desire to turn over a new leaf—these phrases refer to the book of the self, an idea that dates from the beginnings of Western culture. Eric Jager traces the history and psychology of the self-as-text concept from antiquity to the modern day. He focuses especially on the Middle Ages, when the metaphor of a book of the heart modeled on the manuscript codex attained its most vivid expressions in literature and art. For instance, medieval saints' legends tell of martyrs whose hearts recorded divine inscriptions; lyrics and romances feature lovers whose hearts are inscribed with their passion; paintings depict hearts as books; and medieval scribes even produced manuscript codices shaped like hearts. The Book of the Heart provides a fresh perspective on the influence of the book as artifact on our language and culture. Reading this book broadens our appreciation of the relationship between things and ideas.—Henry Petroski, author of *The Book on the Bookshelf*

*Practicing Piety in Medieval Ashkenaz* Elisheva Baumgarten.2014-11-07 In the urban communities of medieval Germany and northern France, the beliefs, observances, and practices of Jews allowed them to create and define their communities on their own terms as well as in relation to the surrounding Christian society. Although medieval Jewish texts were written by a learned elite, the

laity also observed many religious rituals as part of their everyday life. In *Practicing Piety in Medieval Ashkenaz*, Elisheva Baumgarten asks how Jews, especially those who were not learned, expressed their belonging to a minority community and how their convictions and deeds were made apparent to both their Jewish peers and the Christian majority. *Practicing Piety in Medieval Ashkenaz* provides a social history of religious practice in context, particularly with regard to the ways Jews and Christians, separately and jointly, treated their male and female members. Medieval Jews often shared practices and beliefs with their Christian neighbors, and numerous notions and norms were appropriated by one community from the other. By depicting a dynamic interfaith landscape and a diverse representation of believers, Baumgarten offers a fresh assessment of Jewish practice and the shared elements that composed the piety of Jews in relation to their Christian neighbors.

**Technology and Literature** Adam Hammond. 2023-12-14 Whereas previous books have explored how literature depicts or discusses scientific concepts, this book argues that literature is a technology. It shows how literature has been shaped by technological revolutions, and reveals the essential work that literature has done in helping to uncover the consequences of new technologies. Individual chapters focus on how specific literary technologies - the development of writing, the printing press, typewriters, the computer - changed the kinds of stories it was possible to tell, and how one could tell them. They also cover the way that literature has engaged with non-literary technologies - clocks, compasses, trains, telegraphs, cameras, bombs, computer networks - to help its readers to work through the new social configurations and new possibilities for human identity and imagination that they unveil. Human life is inescapably mediated through technology; literature demonstrates this, and thus helps its readers to engage consciously and actively with their

technological worlds.

**Piety in Pieces** Kathryn M. Rudy. 2016-09-26 Medieval manuscripts resisted obsolescence. Made by highly specialised craftspeople (scribes, illuminators, book binders) with labour-intensive processes using exclusive and sometimes exotic materials (parchment made from dozens or hundreds of skins, inks and paints made from prized minerals, animals and plants), books were expensive and built to last. They usually outlived their owners. Rather than discard them when they were superseded, book owners found ways to update, amend and upcycle books or book parts. These activities accelerated in the fifteenth century. Most manuscripts made before 1390 were bespoke and made for a particular client, but those made after 1390 (especially books of hours) were increasingly made for an open market, in which the producer was not in direct contact with the buyer. Increased efficiency led to more generic products, which owners were motivated to personalise. It also led to more blank parchment in the book, for example, the backs of inserted miniatures and the blank ends of textual components. Book buyers of the late fourteenth and throughout the fifteenth century still held onto the old connotations of manuscripts—that they were custom-made luxury items—even when the production had become impersonal. Owners consequently purchased books made for an open market and then personalised them, filling in the blank spaces, and even adding more components later. This would give them an affordable product, but one that still smacked of luxury and met their individual needs. They kept older books in circulation by amending them, attached items to generic books to make them more relevant and valuable, and added new prayers with escalating indulgences as the culture of salvation shifted. Rudy considers ways in which book owners adjusted the contents of their books from the simplest (add a marginal note, sew in a curtain) to the most complex (take the book apart, embellish the components with painted decoration, add more quires of parchment).

By making sometimes extreme adjustments, book owners kept their books fashionable and emotionally relevant. This study explores the intersection of codicology and human desire. Rudy shows how increased modularisation of book making led to more standardisation but also to more opportunities for personalisation. She asks: What properties did parchment manuscripts have that printed books lacked? What are the interrelationships among technology, efficiency, skill loss and standardisation?

Manuscripts and Performances in Religions, Arts, and Sciences Antonella Brita, Janina Karolewski, Matthieu Husson, Laure Miolo, Hanna Wimmer. 2023-12-04 Throughout history, manuscripts have been made and used for religious, artistic, and scientific performances, and this practice continues in most cultures today. By focusing on the role manuscripts have in different kinds of performances, this volume contributes to the evolving field of investigating written artefacts and their functions. The collected essays regard manuscripts as points of intersection where textual, material, and performative aspects converge. The contributors analyse manuscripts in their forms and functions as well as their positioning in the performances for which they were made. These aspects unfold across the volume's three sections, examining how manuscripts are (1) used backstage, for preparing and giving instructions for performances; (2) taken onstage, contributing to the enactment of performances; and (3) performers in their own right, producing an effect on the audience. The diversified, interdisciplinary, and innovative methodologies of the included papers carry great potential to expand the traditional approaches of manuscript studies and find application outside the contributors' respective fields.

**Piety and Charity in Late Medieval Florence** John Henderson. 1997-05-15 Examines the complex relationships between religion, society and charity in private and public life in Florence -

Development of confraternities.

*Piety and Patienthood in Medieval Islam* Ahmed Ragab.2020-08-14 How did pious medieval Muslims experience health and disease? Rooted in the prophet's experiences with medicine and healing, Muslim pietistic literature developed cosmologies in which physical suffering and medical interventions interacted with religious obligations and spiritual health. This book traces the development of prophetic medical literature and religious writings around health and disease to give a new perspective on how patienthood was conditioned by the intersection of medicine and Islam. The author investigates the early and foundational writings on prophetic medicine and related pietistic writings on health and disease produced during the Islamic Classical Age. Looking at attitudes from and towards clerics, physicians and patients, sickness and health are gradually revealed as a social, gendered, religious, and cultural experience. Patients are shown to experience certain sensoria that are conditioned not only by medical knowledge, but also by religious and pietistic attitudes. This is a fascinating insight into the development of Muslim pieties and the traditions of medical practice. It will be of great interest to scholars interested in Islamic Studies, history of religion, history of medicine, science and religion and the history of embodied religious practice, particularly in matters of health and medicine.

*Pious Fashion* Elizabeth M. Bucar.2017-09-04 For many Westerners, the veil is the ultimate sign of women's oppression. But Elizabeth Bucar's take on Muslim women's clothing is a far cry from this attitude. She invites readers to join her in three Muslim-majority nations as she surveys pious fashion from head to toe and shows how Muslim women approach the question "What to wear?" with style.

*The Manuscripts of the Canterbury Tales* Charles Abraham Owen.1991 Owen investigates what the

manuscripts of the Canterbury Tales reveal about the way they came into being. [see revs] This study of the manuscripts of the Canterbury Tales calls into question previous efforts to explain the complexities, the different orderings of the tales and the extraordinary shifts in textual affiliations within the manuscripts. Owen sees the manuscripts that survive, most of them collections of all or almost all the tales, as derived from the large number of single tales and small collections that circulated after Chaucer's death. This theory takes issue with all modern editions of the Canterbury Tales, which in Owen's view reflect the effort of medieval scribes and supervisors to make a satisfactory book of the collection of fragments Chaucer left behind. It is this collection of fragments, the authentic Tales of Canterbury by Geoffrey Chaucer, which reflects the different stages of the plan that was still evolving at his death. CHARLES A. OWEN Jr is former Professor of English and Chairman of Medieval Studies at the University of Connecticut.

**Piety and Patienthood in Medieval Islam** Ahmed Ragab. 2018-05-03 How did pious medieval Muslims experience health and disease? Rooted in the prophet's experiences with medicine and healing, Muslim pietistic literature developed cosmologies in which physical suffering and medical interventions interacted with religious obligations and spiritual health. This book traces the development of prophetic medical literature and religious writings around health and disease to give a new perspective on how patienthood was conditioned by the intersection of medicine and Islam. The author investigates the early and foundational writings on prophetic medicine and related pietistic writings on health and disease produced during the Islamic Classical Age. Looking at attitudes from and towards clerics, physicians and patients, sickness and health are gradually revealed as a social, gendered, religious, and cultural experience. Patients are shown to experience certain sensoria that are conditioned not only by medical knowledge, but also by religious and

pietistic attitudes. This is a fascinating insight into the development of Muslim pieties and the traditions of medical practice. It will be of great interest to scholars interested in Islamic Studies, history of religion, history of medicine, science and religion and the history of embodied religious practice, particularly in matters of health and medicine.

Chaucer's Early Modern Readers Devani Singh.2023-06-22 The first extended study of the reception of Chaucer's medieval manuscripts in the early modern period, this book focuses chiefly on fifteenth-century manuscripts and discusses how these volumes were read, used, valued, and transformed in an age of the poet's prominence in print. Each chapter argues that patterns in the material interventions made by readers in their manuscripts - correcting, completing, supplementing, and authorising - reflect conventions which circulated in print, and convey prevailing preoccupations about Chaucer in the period: the antiquity and accuracy of his words, the completeness of individual texts and of the canon, and the figure of the author himself. This unexpected and compelling evidence of the interactions between fifteenth-century manuscripts and their early modern analogues asserts print's role in sustaining manuscript culture and thus offers fresh scholarly perspectives to medievalists, early modernists, and historians of the book. This title is also available as open access on Cambridge Core.

**Reading Scripture with the Saints** C. Clifton Black.2014-08-18 The book you are holding is a small museum. On its pages hang portraits of Christianity's masters of the sacred page: Gregory of Nyssa, Augustine of Hippo, Benedict of Nursia, Maximus Confessor, Thomas Aquinas, Martin Luther, and Charles Wesley. Other, surprising figures also appear: Shakespeare, Washington, and Lincoln. How did these great thinkers interpret Scripture? What might their diverse approaches teach today's readers of the Old and New Testaments? What's missing in contemporary biblical



interpretation that an awareness of the history of exegesis might complete? Join Clifton Black as he traverses the Bible, church history, systematic theology, Elizabethan drama, and American politics: retrieving premodern insights for a postmodern world, *Reading Scripture with the Saints*.

**Piety in Pieces** Kathryn M. Rudy.2016

**Priest of Bones** Peter McLean.2018-10-02 The first in an unmissable series, *Priest of Bones* is a fresh and compelling take on grimdark fantasy. Mashing together soldiers, gangsters, magic and war into a heady mix that is a hulking big brother to *The Lies of Locke Lamora*.--Anna Stephens, author of *Godblind* The war is over, and army priest Tomas Piety heads home with Sergeant Bloody Anne at his side. But things have changed while he was away: his crime empire has been stolen and the people of Ellinburg--his people--have run out of food and hope and places to hide. Tomas sets out to reclaim what was his with help from Anne, his brother, Jochan, and his new gang: the Pious Men. But when he finds himself dragged into a web of political intrigue once again, everything gets more complicated. As the Pious Men fight shadowy foreign infiltrators in the back-street taverns, brothels, and gambling dens of Tomas's old life, it becomes clear: The war is only just beginning.

*A World Lit Only by Fire* William Manchester.2009-09-26 A lively and engaging history of the Middle Ages (Dallas Morning News) from the acclaimed historian William Manchester, author of *The Last Lion*. From tales of chivalrous knights to the barbarity of trial by ordeal, no era has been a greater source of awe, horror, and wonder than the Middle Ages. In handsomely crafted prose, and with the grace and authority of his extraordinary gift for narrative history, William Manchester leads us from a civilization tottering on the brink of collapse to the grandeur of its rebirth: the dense explosion of energy that spawned some of history's greatest poets, philosophers, painters, adventurers, and reformers, as well as some of its most spectacular villains. Manchester provides easy access to a

fascinating age when our modern mentality was just being born. --Chicago Tribune

The Pillars of the Earth Ken Follett.2010-06-29 #1 New York Times Bestseller Oprah's Book Club Selection The “extraordinary . . . monumental masterpiece” (Booklist) that changed the course of Ken Follett’s already phenomenal career—and begins where its prequel, *The Evening and the Morning*, ended. “Follett risks all and comes out a clear winner,” extolled Publishers Weekly on the release of *The Pillars of the Earth*. A departure for the bestselling thriller writer, the historical epic stunned readers and critics alike with its ambitious scope and gripping humanity. Today, it stands as a testament to Follett’s unassailable command of the written word and to his universal appeal. *The Pillars of the Earth* tells the story of Philip, prior of Kingsbridge, a devout and resourceful monk driven to build the greatest Gothic cathedral the world has known . . . of Tom, the mason who becomes his architect—a man divided in his soul . . . of the beautiful, elusive Lady Aliena, haunted by a secret shame . . . and of a struggle between good and evil that will turn church against state and brother against brother. A spellbinding epic tale of ambition, anarchy, and absolute power set against the sprawling medieval canvas of twelfth-century England, this is Ken Follett’s historical masterpiece.

*A Little History of the World* E. H. Gombrich.2014-10-01 E. H. Gombrich's Little History of the World, though written in 1935, has become one of the treasures of historical writing since its first publication in English in 2005. The Yale edition alone has now sold over half a million copies, and the book is available worldwide in almost thirty languages. Gombrich was of course the best-known art historian of his time, and his text suggests illustrations on every page. This illustrated edition of the Little History brings together the pellucid humanity of his narrative with the images that may well have been in his mind’s eye as he wrote the book. The two hundred illustrations—most of them

in full color—are not simple embellishments, though they are beautiful. They emerge from the text, enrich the author's intention, and deepen the pleasure of reading this remarkable work. For this edition the text is reset in a spacious format, flowing around illustrations that range from paintings to line drawings, emblems, motifs, and symbols. The book incorporates freshly drawn maps, a revised preface, and a new index. Blending high-grade design, fine paper, and classic binding, this is both a sumptuous gift book and an enhanced edition of a timeless account of human history.

**Touching, Devotional Practices, and Visionary Experience in the Late Middle Ages** David Carrillo-Rangel, Delfi I. Nieto-Isabel, Pablo Acosta-García. 2019-12-16 This book addresses the history of the senses in relation to affective piety and its role in devotional practices in the late Middle Ages, focusing on the sense of touch. It argues that only by deeply analysing this specific context of perception can the full significance of sensory religious experience in the Late Middle Ages be understood. Considering the centrality of the body to medieval society and Christianity, this collection explores a range of devotional practices, mainly relating to the Passion of Christ, and features manuscripts, works of devotional literature, art, woodcuts and judicial records. It brings together a multidisciplinary group of scholars to offer a variety of methodological approaches, in order to understand how touch was encoded, evoked and purposefully used. The book further considers how touch was related to the medieval theory of perception, examining its relation to the inner and outer senses through the eyes of visionaries, mystics, theologians and confessors, not only as praxis but from different theoretical points of view. While considered the most basic of spiritual experience, the chapters in this book highlight the all-pervasive presence of touch and the significance of 'affective piety' to Late Medieval Christians. Chapter 3: Drama, Performance and Touch in the Medieval Convent and Beyond is Open Access under a CC BY 4.0 license at

link.springer.com

Thinking Medieval M. Bull.2005-09-27 This book is aimed at students coming to the study of western European medieval history for the first time, and also graduate students on interdisciplinary medieval studies programmes. It examines the place of the Middle Ages in modern popular culture, exploring the roots of the stereotypes that appear in films, on television and in the press, and asking why they remain so persistent. The book also asks whether 'medieval' is indeed a useful category in terms of historical periodization. It investigates some of the particular challenges posed by medieval sources and the ways in which they have survived. And it concludes with an exploration of the relevance of medieval history in today's world.

**Balthazar** Kristen Collins, Bryan C. Keene.2023-02-28 This abundantly illustrated book examines the figure of Balthazar, one of the biblical magi, and explains how and why he came to be depicted as a Black African king. According to the Gospel of Matthew, magi from the East, following a star, traveled to Jerusalem bearing precious gifts for the infant Jesus. The magi were revered as wise men and later as kings. Over time, one of the three came to be known as Balthazar and to be depicted as a Black man. Balthazar was familiar to medieval Europeans, appearing in paintings, manuscript illuminations, mosaics, carved ivories, and jewelry. But the origin story of this fascinating character uncovers intricate ties between Europe and Africa, including trade and diplomacy as well as colonization and enslavement. In this book, experts in the fields of Ethiopian, West African, Nubian, and Western European art explore the representation of Balthazar as a Black African king. They examine exceptional art that portrays the European fantasy of the Black magus while offering clues about the very real Africans who may have inspired these images. Along the way, the authors chronicle the Black presence in premodern Europe, where free and enslaved Black people moved

through public spaces and courtly circles. The volume's lavish illustrations include selected works by contemporary artists who creatively challenge traditional depictions of Black history.

**Utopia** Thomas More.2023-12-03 Utopia is a work of fiction and socio-political satire by Thomas More published in 1516 in Latin. The book is a frame narrative primarily depicting a fictional island society and its religious, social and political customs. Many aspects of More's description of Utopia are reminiscent of life in monasteries.

**George Herbert and the Business of Practical Piety** Ceri Sullivan.2024-04-25 Contemporary nudge theory points out that people make good choices over issues where they have had past experience of similar circumstances, where there is reliable, substantial, and relevant information about the situation, and where they will get prompt feedback about the effect of their decision. Yet none of these conditions apply to the most vital choice of action facing early modern Protestants: how can they be saved? In *George Herbert and the Business of Practical Piety*, Ceri Sullivan uses nudge theory to show how practical divinity disregards the doleful conclusions of predestination--that salvation cannot be earned--to supply readers with suggestions on how to prepare to act, regardless of their final destiny. Such texts create cognitive niches to support cheerful, godly thought and action, in a way which is far from being despairing or compulsive. Their nudges were repeatedly put into practice by Herbert's friends, the Ferrars, who tried to form an ideal religious community at Little Gidding. These prescriptions and examples illustrate how George Herbert's *The Temple* (1633) is a compendium of the techniques of choice architecture. Herbert's poems are full of the humour emerging from a life of faith which is willing to guard high ideals by low cunning, stooping to use the least little things to change a self. *George Herbert and the Business of Practical Piety* initially calls on theories of the extended mind to ask what sort of minor physical and social

structures scaffold decisions, then examines a selection of nudges used by Herbert: contracts with the self, building a mind, cleaning a heart, conversing with God, making to-do lists, and working on working well.

The Hours of Simon de Varie James H. Marrow, François Avril. 1994 Leading French painters in the late medieval period executed miniatures for lavishly illuminated books of hours. In the mid-fifteenth century, Simon de Varie commissioned such a book. Completed in 1455, it included five priceless works by the most eminent French painter of the time, Jean Fouquet, as well as other striking paintings by two of his contemporaries. In the seventeenth century, Simon de Varie's book was divided into three sections and sold as separate volumes. Two of these volumes are today in the Royal Library in The Hague. The third volume--thought lost until 1984, when it surfaced in a private collection and was subsequently acquired by the Getty Museum--contains the first miniatures by Jean Fouquet to have been discovered in eighty years. This beautiful book will reproduce in color all of the miniatures and historiated initials in the original manuscript, along with selected text pages with secondary decoration. Comparative illustrations also accompany the two essays in the volume. Marrow's text addresses the role of books of hours in late medieval culture; the contents and form of de Varie's Hours; and the relationship of the miniatures by Fouquet to the rest of the artist's oeuvre. In a related essay, François Avril discusses the position of Simon de Varie and his family in mid-fifteenth-century France. The publication of *The Hours of Simon de Varie* adds to the Getty's impressive list of publications on illuminated manuscripts begun in 1990 and including the widely acclaimed facsimile *Mira calligraphiae monumenta*.

**Imagining the Woman Reader in the Age of Dante** Elena Lombardi. 2018-05-11 *Imagining the Woman Reader in the Age of Dante* brings to light a new character in medieval literature: that of the

woman reader and interlocutor. It does so by establishing a dialogue between literary studies, gender studies, the history of literacy, and the material culture of the book in medieval times. From Guittone d'Arezzo's piercing critic, the 'villainous woman', to the mysterious Lady who bids Guido Cavalcanti to write his grand philosophical song, to Dante's female co-editors in the Vita Nova and his great characters of female readers, such as Francesca and Beatrice in the Comedy, all the way to Boccaccio's overtly female audience, this particular interlocutor appears to be central to the construct of textuality and the construction of literary authority. This volume explores the figure of the woman reader by contextualizing her within the history of female literacy, the material culture of the book, and the ways in which writers and poets of earlier traditions imagined her. It argues that these figures are not mere veneers between a male author and a 'real' male readership, but that, although fictional, they bring several advantages to their vernacular authors, such as orality, the mother tongue, the recollection of the delights of early education, literality, freedom in interpretation, absence of teleology, the beauties of ornamentation and amplification, a reduced preoccupation with the fixity of the text, the pleasure of making mistakes, dialogue with the other, the extension of desire, original simplicity, and new and more flexible forms of authority.

**illuminating Jesus in the Middle Ages** .2019-09-24 In *illuminating Jesus in the Middle Ages*, editor Jane Beal and other contributing scholars analyse the reception history of Jesus in medieval cultures (6th-15th c.), considering a wide variety of Christological images and ideas and their influence.

**The Making of the Middle Ages** R. W. Southern.1961-09-10 A study of the chief personalities and forces that brought Western Europe to pre-eminence as a centre for political experimentation, economic expansion, and intellectual discovery.

*Image on the Edge* Michael Camille.2013-06-01 What do they all mean - the lascivious ape, autophagic dragons, pot-bellied heads, harp-playing asses, arse-kissing priests and somersaulting jongleurs to be found protruding from the edges of medieval buildings and in the margins of illuminated manuscripts? Michael Camille explores that riotous realm of marginal art, so often explained away as mere decoration or zany doodles, where resistance to social constraints flourished. Medieval image-makers focused attention on the underside of society, the excluded and the ejected. Peasants, servants, prostitutes and beggars all found their place, along with knights and clerics, engaged in impudent antics in the margins of prayer-books or, as gargoyles, on the outsides of churches. Camille brings us to an understanding of how marginality functioned in medieval culture and shows us just how scandalous, subversive, and amazing the art of the time could be.

**The Annotated Book in the Early Middle Ages** Mariken Teeuwen,Irene van Renswoude.2017 Annotations in modern books are a phenomenon that often causes disapproval: we are not supposed to draw, doodle, underline, or highlight in our books. In many medieval manuscripts, however, the pages are filled with annotations around the text and in-between the lines. In some cases, a 'white space' around the text is even laid out to contain extra text, pricked and ruled for the purpose. Just as footnotes are an approved and standard part of the modern academic book, so the flyleaves, margins, and interlinear spaces of many medieval manuscripts are an invitation to add extra text. This volume focuses on annotation in the early medieval period. In treating manuscripts as mirrors of the medieval minds who created them - reflecting their interests, their choices, their practices - the essays explore a number of key topics. Are there certain genres in which the making of annotations seems to be more appropriate or common than in others? Are there genres in which annotating is 'not done'? Are there certain monastic centres in which annotating practices flourish,



and from which they spread? The volume thus investigates whether early medieval annotators used specific techniques, perhaps identifiable with their scribal communities or schools. It explores what annotators actually sought to accomplish with their annotations, and how the techniques of annotating developed over time and per region.

**Conversion and Narrative** Ryan Szpiech. 2012-10-29 In 1322, a Jewish doctor named Abner entered a synagogue in the Castilian city of Burgos and began to weep in prayer. Falling asleep, he dreamed of a great man who urged him to awaken from his slumber. Shortly thereafter, he converted to Christianity and wrote a number of works attacking his old faith. Abner tells the story in fantastic detail in the opening to his Hebrew-language but anti-Jewish polemical treatise, *Teacher of Righteousness*. In the religiously plural context of the medieval Western Mediterranean, religious conversion played an important role as a marker of social boundaries and individual identity. The writers of medieval religious polemics such as *Teacher of Righteousness* often began by giving a brief, first-person account of the rejection of their old faith and their embrace of the new. In such accounts, Ryan Szpiech argues, the narrative form plays an important role in dramatizing the transition from infidelity to faith. Szpiech draws on a wide body of sources from Christian, Jewish, and Muslim polemics to investigate the place of narrative in the representation of conversion. Making a firm distinction between stories told about conversion and the experience of religious change, his book is not a history of conversion itself but a comparative study of how and why it was presented in narrative form within the context of religious disputation. He argues that between the twelfth and fifteenth centuries, conversion narratives were needed to represent communal notions of history and authority in allegorical, dramatic terms. After considering the late antique paradigms on which medieval Christian conversion narratives were based, Szpiech juxtaposes Christian stories

with contemporary accounts of conversion to Islam and Judaism. He emphasizes that polemical conflict between Abrahamic religions in the medieval Mediterranean centered on competing visions of history and salvation. By seeing conversion not as an individual experience but as a public narrative, *Conversion and Narrative* provides a new, interdisciplinary perspective on medieval writing about religious disputes.

**Cheap Print and Popular Piety, 1550-1640** Tessa Watt.1991 This book looks at popular belief through a detailed study of the cheapest printed wares in London in the century after the Reformation.

Medieval Piety from Relics to the Eucharist: A Process of Mutual Interaction Godefridus J.C. Snoek.2021-12-06 As a major advance in the study of medieval piety the interrelationship between the veneration of relics and of the Eucharistic Host is presented here for the first time. Traced through Christian Antiquity and the early Middle Ages, the veneration of the Host proves to be closely associated with the piety focused on relics of the Saints. Both were kept in the sleeping area of private homes, carried on journeys and placed in graves. They were buried together in altar tables and monks called on both for help in threatening circumstances. Like the relics, the sacred Host was later carried in procession, shown to the people for veneration and used to give blessings. This book offers a rich account of one of the most revealing dimensions of medieval belief and practice.

**Marking the Hours** Eamon Duffy.2006-01-01 PT 3: Catholic books in a Protestant world.

**Holy Feast and Holy Fast** Caroline Walker Bynum.1988-01-07 In the period between 1200 and 1500 in western Europe, a number of religious women gained widespread veneration and even canonization as saints for their extraordinary devotion to the Christian eucharist, supernatural multiplications of food and drink, and miracles of bodily manipulation, including stigmata and inedia

(living without eating). The occurrence of such phenomena sheds much light on the nature of medieval society and medieval religion. It also forms a chapter in the history of women. Previous scholars have occasionally noted the various phenomena in isolation from each other and have sometimes applied modern medical or psychological theories to them. Using materials based on saints' lives and the religious and mystical writings of medieval women and men, Caroline Walker Bynum uncovers the pattern lying behind these aspects of women's religiosity and behind the fascination men and women felt for such miracles and devotional practices. She argues that food lies at the heart of much of women's piety. Women renounced ordinary food through fasting in order to prepare for receiving extraordinary food in the eucharist. They also offered themselves as food in miracles of feeding and bodily manipulation. Providing both functionalist and phenomenological explanations, Bynum explores the ways in which food practices enabled women to exert control within the family and to define their religious vocations. She also describes what women meant by seeing their own bodies and God's body as food and what men meant when they too associated women with food and flesh. The author's interpretation of women's piety offers a new view of the nature of medieval asceticism and, drawing upon both anthropology and feminist theory, she illuminates the distinctive features of women's use of symbols. Rejecting presentist interpretations of women as exploited or masochistic, she shows the power and creativity of women's writing and women's lives.

*Pieces of Soap: Essays* Stanley Elkin. 2016-11-15 With a wickedly witty touch, Elkin's essays takes readers on a tour of American life in the 20th century. Stanley Elkin was one of our great American writers. "A divine exploiter of the idiocies and intricacies of our language," as John Irving put it, and nowhere is that more clear than this collection of essays, which find Elkin wrestling hilarity and

heartbreak from the most unlikely of sources.

**Image, Knife, and Gluepot: Early Assemblage in Manuscript and Print** Kathryn M.

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