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describing a work of art, has  
traditionally existed on the ideological  
battleground between the verbal and  
visual arts.

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Steven Kruger writes in *Dreaming in the Middle Ages*, “Ours is the century of the private dream,” and quickly outlines modern attitudes toward dreaming, from Freudian and post-Freudian interpretation of the workings of the unconscious mind to behaviorists’ dismissals of the dream as “leftovers” from daily routine or “as a kind of ‘reverse learning.’” 1 The



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discussion of the fourteenth-century dream vision of the fourteenth-century has little to do with this understanding of dream; it is first and foremost a ...

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Demonstrates that medieval ekphrases reveal ekphrasis as a process rather than a genre and shows how it works with cultural memory to transform, shift, and revise composition.

One of the most common ways of setting the arts in parallel, at least from the literary side, is through the popular rhetorical device of ekphrasis. The original meaning of this term is simply an extended and detailed, lively description, but it has been used most commonly in reference to painting or sculpture. In this lively collection of essays, Andrew James Johnston, Ethan Knapp, and Margitta Rouse offer a major contribution to the study of text-image relationships in medieval

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Europe. Resisting any rigid definition of ekphrasis, *The Art of Vision* is committed to reclaiming medieval ekphrasis, which has not only been criticized for its supposed aesthetic narcissism but has also frequently been depicted as belonging to an epoch when the distinctions between word and image were far less rigidly drawn. Examples studied range from the eleventh through the seventeenth centuries and include texts written in Medieval Latin, Medieval French, Middle English, Middle Scots, Middle High German, and Early Modern English. The essays in this volume highlight precisely the entanglements that ekphrasis suggests and/or rejects: not merely of word and image, but also of sign and thing, stasis and mobility, medieval and (early) modern, absence and presence, the rhetorical and the

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visual, thinking and feeling, knowledge and desire, and many more. The Art of Vision furthers our understanding of the complexities of medieval ekphrasis while also complicating later understandings of this device. As such, it offers a more diverse account of medieval ekphrasis than previous studies of medieval text-image relationships, which have normally focused on a single country, language, or even manuscript.

This book examines how the experiences of hearing voices and seeing visions were understood within the cultural, literary, and intellectual contexts of the medieval and early modern periods. In the Middle Ages, these experiences were interpreted according to frameworks that could credit visionaries or voice-hearers with

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spiritual knowledge, and allow them to inhabit social roles that were as much desired as feared. Voice-hearing and visionary experience offered powerful creative possibilities in imaginative literature and were often central to the writing of inner, spiritual lives. Ideas about such experience were taken up and reshaped in response to the cultural shifts of the early modern period. These essays, which consider the period 1100 to 1700, offer diverse new insights into a complex, controversial, and contested category of human experience, exploring literary and spiritual works as illuminated by scientific and medical writings, natural philosophy and theology, and the visual arts. In extending and challenging contemporary bio-medical perspectives through the insights and methodologies of the arts and



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humanities, the volume offers a timely intervention within the wider project of the medical humanities. Chapters 2 and 5 are available open access under a Creative Commons Attribution 4.0 International License via [link.springer.com](http://link.springer.com).

Robyn. J. Whitaker interprets the Book of Revelation within the context of ancient rhetoric and religion. She argues that the author of Revelation uses a popular rhetorical tool, ekphrasis, to paint word-pictures of God that compete with material images to both critique image-making and simultaneously make an absent God present.

This book addresses the critical terminologies of place and space (and their role within medieval studies) in a

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considered and critical manner, presenting a scholarly introduction written by the editors alongside thematic case studies that address a wide range of visual and textual material. The chapters consider the extant visual and textual sources from the medieval period alongside contemporary scholarly discussions to examine place and space in their wider critical context, and are written by specialists in a range of disciplines including art history, archaeology, history, and literature.

In *Imagining the Text*, James Brown examines ekphrasis, illuminated manuscripts, and the changing notions of courtly identity in Wirnt von Gravenberg's popular medieval German Arthurian romance *Wigalois*.

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This handbook offers students and researchers compact orientation in their study of intermedial phenomena in Anglophone literary texts and cultures by introducing them to current academic debates, theoretical concepts and methodologies. By combining theory with text analysis and contextual anchoring, it introduces students and scholars alike to a vast field of research which encompasses concepts such as intermediality, multi- and plurimediality, intermedial reference, transmediality, ekphrasis, as well as related concepts such as visual culture, remediation, adaptation, and multimodality, which are all discussed in connection with literary examples. Hence each of the 30 contributions spans both a theoretical approach and concrete analysis of literary texts from different centuries

# Read Book Ekphrastic Medieval Visions A New and different Anglophone cultures.

Theory The New Middle  
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The earliest complete morality play in English, *The Castle of Perseverance* depicts the culture of medieval East Anglia, a region once known for its production of artistic objects.

Discussing the spectator experience of this famed play, Young argues that vision is the organizing principle that informs this play's staging, structure, and narrative.

Domestic devotion has become an increasingly important area of research in recent years, with the publication of a number of significant studies on the early modern period in particular. This Special Issue aims to build on these works and to expand their range, both geographically and chronologically. This collection focuses

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on lived religion and the devotional practices found in the domestic settings of late medieval and early modern Europe. More particularly, it investigates the degree to which the experience of personal or familial religious practice in the domestic realm intersected with the more public expression of faith in liturgical or communal settings. Its broad geographical range (spanning northern, southern, central and eastern Europe) includes practices related to Christianity, Judaism and Islam. This Special Issue will be of interest to historians, art historians, medievalists, early modernists, historians of religion, anthropologists and theologians, as well as those interested in the history of material religious culture. It also offers important insights into research areas

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such as gender studies, histories of  
the emotions and histories of the  
senses.

Ages

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