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Nota di contenuto	Preliminary Material -- 1 Introduction: The Jesuit Engagement with the Status and Functions of the Visual Image / Walter S. Melion -- 2 The Early Jesuits and the Catholic Debate about Sacred Images / Wietse de Boer -- 3 The Jesuit Ars and Scientia Symbolica: From Richeome and Sandaeus to Masen and Ménestrier / Ralph Dekoninck -- 4 The Theory of Figurative Language in Maximilian van der Sandt's Writings / Agnès Guiderdoni -- 5 Writing on the Body and Looking through Its Wounds: The Mnemonic Metaphor of the Stigmata in Emanuele Tesauro's Rhetoric / Andrea Torre -- 6 Claude-François Ménestrier: The Founder of 'Early Modern Grounded Theory' / David Graham -- 7 Enargeia Fireworks: Jesuit Image Theory in Franciscus Neumayr's Rhetorical Manual (Idea Rhetoricae, 1748) and His Tragedies / Karl A.E. Enenkel -- 8 Libellus piarum precum (1575): Iterations of the Five Holy Wounds in an Early Jesuit Prayerbook / Walter S. Melion -- 9 Interior Sight in Peter Canisius' Meditations on Advent / Hilmar M. Pabel -- 10 Le pacte précaire de l'image et de l'écrit dans le livre illustré d'époque moderne: Le cas de La peinture spirituelle (1611) de Louis Richeome / Pierre Antoine Fabre -- 11 A Variety of Spiritual Pleasures: Anthonis Sallaert's Glorification of the Name of Jesus / James Clifton -- 12 Marvels and Marbles in the Antwerp Jesuit Church: Hendrick van Balen's Stone Paintings of the Life of the Virgin (1621) / Anna C. Knaap -- 13 The

Simulacra Avorum in Jesuit Latin Poems by Wallius and Carrara: From Virgilian Imitation to Scholastic Philosophy and Art Theory / Aline Smeesters -- 14 'To Make Yourself Present': Jesuit Sacred Space as Energetic Space / Steffen Zierholz -- 15 The Jesuit Strategy of Accommodation / Jeffrey Muller -- Index Nominum.

Sommario/riassunto

The Jesuit investment in images, whether verbal or visual, virtual or actual, pictorial or poetic, rhetorical or exegetical, was strong and sustained, and may even be identified as one of the order's defining characteristics. Although this interest in images has been richly documented by art historians, theatre historians, and scholars of the emblem, the question of Jesuit image theory has yet to be approached from a multi-disciplinary perspective that examines how the image was defined, conceived, produced, and interpreted within the various fields of learning cultivated by the Society: sacred oratory, pastoral instruction, scriptural exegesis, theology, collegiate pedagogy, poetry and poetics, et cetera The papers published in this volume investigate the ways in which Jesuits reflected visually and verbally on the status and functions of the imago , between the foundation of the order in 1540 and its suppression in 1773. Part I examines texts that purport explicitly to theorize about the imago and to analyze its various forms and functions. Part II examines what one might call expressions of embedded image theory, that is, various instances where Jesuit authors and artists use images implicitly to explore the status and functions of such images as indices of image-making. Contributors include Wietse de Boer, James Clifton, Ralph Dekoninck, Karl Enenkel, Pierre Antoine Fabre, David Graham, Agnès Guiderdoni, Anna Knaap, Walter Melion, Jeffrey Muller, Hilmar Pabel, Aline Smeesters, Andrea Torre, and Steffen Zierholz
