The Arma Christi in Medieval and Early Modern Material Culture
Lisa H. Cooper 2016-12-05
The Arma Christi, the cluster of objects associated with Christ’s Passion, was one of the most familiar iconographic devices of European medieval and early modern culture. From the weapons used to torment and sacrifice the body of Christ sprang a relicory tradition that produced active and contemplative devotional practices; lively literary narratives; intense lyric poems; striking visual images; and innovative architectural ornament. This collection delves into the fascinating range of intellectual possibilities generated by representations of these medieval “objects,” and through the interdisciplinary collaboration of its contributors produces a fresh view of the multiple intersections of the spiritual and the material in the Middle Ages and Renaissance. It also includes a new and authoritative critical edition of the Middle English Arma Christi poem known as “O Vernicle” that takes account of all twenty surviving manuscripts. The book opens with a substantial introduction that surveys previous scholarship and situates the Arma in their historical and aesthetic contexts. The ten essays that follow explore representative examples of the instruments of the Passion across a broad swath of history, from some of their earliest formulations in late antiquity to their reformulations in early modern Europe. Together, they offer the first large-scale attempt to understand the Arma Christi as a unique cultural phenomenon of its own, one that resonated across centuries in multiple languages, genres, and media. The collection directs particular attention to this array of implements as an example of the pathos afforded material objects in medieval and early modern culture, from the glittering nails of the Old English poem Elene to the case of the Middle English poem “Sir Penny,” from garments and dice on Irish tomb sculptures to lanterns and ladders in Hieronymus Bosch’s painting of St. Christopher, and from the altar of the Gothic chapel to the printed prayer books of the Reformation.

Telling Tears in the English Renaissance
Marjory E. Lange 1996
This study examines the medical literature, sermons, and lyric poetry of the English Renaissance, exploring the understanding of tears and weeping, most particularly how interpretations of them changed over time, and how those changes affected the “reading” of tears for those who had to live them.

The Middle English Lyric and Short Poem
Rosemary Greentree 2001
No description available.

From Judgment to Passion
Rachel Fulton 2002
How and why did the images of the crucified Christ and his grieving mother achieve such prominence, inspiring unparalleled religious creativity as well as such initiatic extremes as celibacy and self-flagellation? To answer this question, Fulton ranges over developments in liturgical performance, private prayer, doctrine, and art.