



Jesuit Image Theory (Intersections)

By Wietse Boer, Karl A E Enenkel, Walter Melion

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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, etc. 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, Agnes Guiderdoni, Anna Knaap, Walter Melion, Jeffrey Muller, Hilmar Pabel, Aline Smeesters, Andrea Torre, and Steffen Zierholz

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Jesuit Image Theory (Intersections) By Wietse Boer, Karl A E Enenkel, Walter Melion Bibliography

- Rank: #4674674 in Books
- Published on: 2016-06-09
- Original language: English
- Number of items: 1
- Dimensions: 9.50" h x 1.30" w x 6.40" l,
- Binding: Hardcover
- 497 pages

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Editorial Review

About the Author

WIETSE DE BOER is Professor of History at Miami University (Ohio). His research is focused on the history of the Italian Counter-Reformation. His recent and current projects explore the intersections between religion and sense experience. Publications on this theme include *Religion and the Senses in Early Modern Europe*, co-edited with Christine Gottler. KARL ENENKEL is Professor of Medieval Latin and Neo-Latin at the University of Munster. Previously he was Professor of Neo-Latin at the University of Leiden. He has published widely on international Humanism, early modern culture, paratexts, literary genres 1300-1600, Neo-Latin emblems, word and image relationships, and the history of scholarship and science. WALTER MELION is Asa Griggs Candler Professor of Art History at Emory University. He has published extensively on Dutch and Flemish art and art theory of the 16th and 17th centuries, on Jesuit image-theory, on the relation between theology and aesthetics in the early modern period, and on the artist Hendrick Goltzius.

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