

# Images, idolatry, and iconoclasm in late Medieval England - textuality and the visual image

Oxford University Press - Staff View: The visual object of desire in late medieval England /

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- Images, idolatry, and iconoclasm in late Medieval England - textuality and the visual image
- Images, idolatry, and iconoclasm in late Medieval England - textuality and the visual image
- Notes: Includes bibliographical references (p. [215]-244) and index.
- This edition was published in 2002



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Inert things with a mystified aura, images conceal their social investments. As Richard Marks has recently noted, the flourishing of saints' images in the fifteenth century reflected a transformation in their cultic use from distanced iconic objects to personalized intercessionary agents.

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As the dialogue in the Crede illustrates with considerable dramatic force, painted windows depicting donors short-circuit desire by turning it back to the self, the real object of admiration.

**Table of Contents: The Visual Object of Desire in Late Medieval England**

Thomas Beard picks up on this in his Theatre of Gods Judgements London, 1597 , discussed in chapters 3 and 4 of



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this book. In his poetry, even his most overtly devotional, such as the Tale of St.

## **Images, Idolatry, and Iconoclasm in Late Medieval England**

In various ways, these materialist critiques suggest, images sanctify the laity.

### **Images, Idolatry, and Iconoclasm in Late Medieval England: Textuality and ...**

Most late medieval commentary on devotional images, either pro or con, recognize that the line is often blurred: people believe, however mistakenly, that images themselves perform the miracles. Inert dead matter, they look like living people.

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