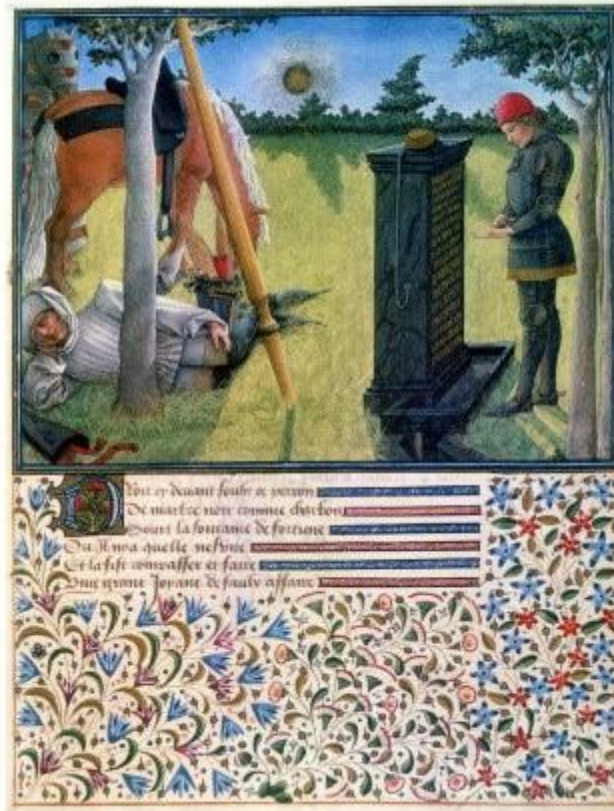


Images, Idolatry and Iconoclasm

Seminar 5: The Pre-Reformation Image 3: Moving Images and Grief

(René d'Anjou, *Le livre du coeur d'amours éprit* (1457))



Seminar 4 Summary

The painted still image is the key tool of truth perception in the *Romance of the Rose*
or

The *Romance of the Rose* is fundamentally less about love than it is about modes of representation and perception.

The Image: Recurrent Boundaries

- Educational: learned vs lay
- Theological: immaterial vs incarnate God
- Psychological: material vs mental
- Gender: male vs female
- Dogmatic: licit vs illicit
- Ontological: dead/material or alive/numinous
- Pleasure/instruction
- Transactional / artefactual
- Private / Public
- Still / Moving

Seminar 5: Week 6, The Pre-Reformation Image 3: The Moving Image and Grief

Primary texts

Virgil, *Aeneid*, Book 1.418-519 (any edition of Virgil) (posted)

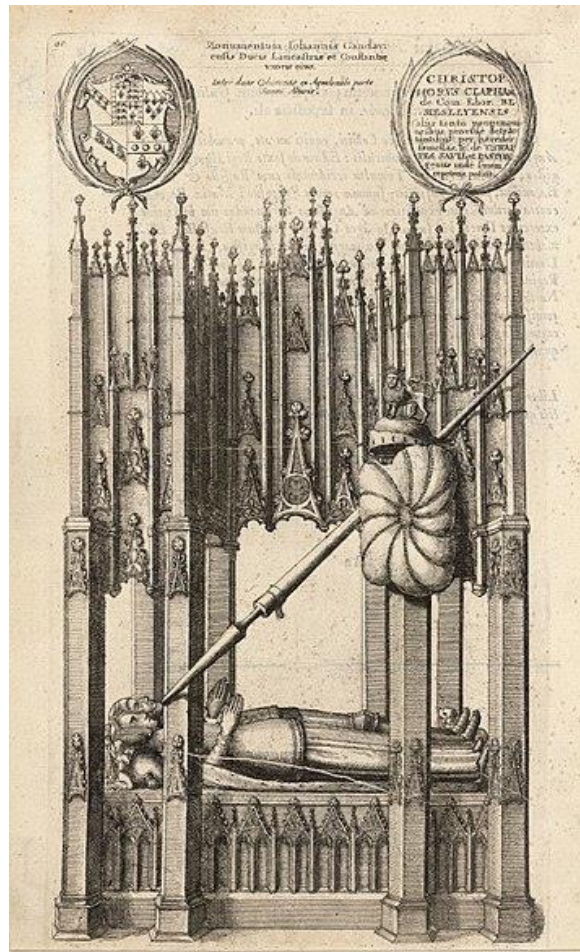
Chaucer, *Book of the Duchess*, in *The Riverside Chaucer*, third edition, general ed. Larry D. Benson (Oxford University Press, 1987) (many other editions)

Chaucer, *House of Fame*, Book 1, in *The Riverside Chaucer*, third edition, general ed. Larry D. Benson (Oxford University Press, 1987) (many other editions)

Paratext

Hans Belting, *Likeness and Presence: A History of the Image Before the Age of Art*, trans. Edmund Jephcott (Chicago: University of Chicago Press, 1994), Chapter 5 (posted)

The Tomb of John of Gaunt and Blanche of Lancaster, St Paul's Cathedral (Wenceslaus Hollar 1658)



Albrecht Dürer, *Melancholia* (1514)

