

# DOWNLOAD PDF AFFECTIVE MEDITATION AND THE INVENTION OF MEDIEVAL COMPASSION

## Chapter 1 : Affective Meditation and the Invention of Medieval Compassion : Sarah McNamer :

*Affective Meditation and the Invention of Medieval Compassion advances a new narrative for this broad cultural change and the meditative writings that both generated and reflected it.*

Christian sources about Jesus. Trinity Press International; 1st edition, Howard Marshall and J. Robinson in seeing the evidence as pointing to John the son of Zebedee as the author of this Gospel. Many recent writers have shown that there is good reason for regarding this or that story in John as authentic. It is difficult to The fact is John is concerned with historical information. John apparently records this kind of information because he believes it to be accurate. He has some reliable information and has recorded it carefully. The evidence is that where he can be tested John proves to be remarkably accurate. John knew the other gospels and The synoptic narrative becomes more intelligible if we follow John. He does not yield to any temptation to restate Christianity. It is the story of events that happened in history. John does not divorce the story from its Palestinian context. It follows that it is important for the evangelist that what he narrates happened. MacMillan and Co, John gives us the more perfect portrait". John" , p 9. II, p Robinson, J. Marsh, "John seems to have believed that theology was not something which could be used to read a meaning into events but rather something that was to be discovered in them. Introduction to the New Testament. On the Feast of St. John the Evangelist the third day of Christmas in , for example, peranda presented two concertos in the morning service, his O Jesu mi dulcissime and Verbum caro factum est, and presented his Jesus dulcis, Jesu pie and Attendite fideles at Vespers. Jerousek, "Christ and St. This fact leads to the conclusion that Byzantine artists used depictions of Socrates as a model for the portrait of John. University of California Press, , xxi-xxii; ibidem, Oxford University Press, , University of California Press, , xxi-xxii. University of Pennsylvania Press, , Retrieved from New Advent.

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## Chapter 2 : English PhD Program, The Graduate Center, CUNY

*Affective Meditation and the Invention of Medieval Compassion (The Middle Ages Series) [Sarah McNamer] on blog.quintoapp.com \*FREE\* shipping on qualifying offers. Winner of the Book-of-the-Year Award for from the Conference on Christianity and Literature Affective meditation on the Passion was one of the most popular literary genres of the high and later Middle Ages.*

University of Pennsylvania Press, The origins of this devotion are less easily explained. Fulton attempted to do so by connecting it with the expectations and fears surrounding the year McNamer also attempts to explain the origins of affective meditation, and, in doing so, she situates her study at the intersection of the history of emotion, gender, and devotion. This is a history of affective meditation as a literary form, where the history of emotion provides an additional framework. Moreover, it was in this form that these meditations influenced later notions of compassion. From this perspective, the meditations can be seen as scripts for performance meant to bring about the desired emotional experience. Implying that feeling compassion is feeling like a woman makes it into a historically contingent gendered performance, rather than one, for example, inflected by class, as in ancient Greece. One of the paradoxes of the twelfth century would be that, while legal thinking gained ground, inner dispositions were seen as more important than outward manifestations like, for example, physical virginity. Its flawed structure has often been acknowledged. Only on this basis can the nun claim to be a true bride of Christ, a condition which is the subject of the first part. By appealing to the reader as eyewitness, and positing her in the first person, the prayers and meditations of this work offer her a script to enact. She constructs an alternative to the genealogy which speaks of Anselmian, Bernardine, and later Franciscan affective devotion. Instead of seeing these texts as generating a new affective devotion, they are seen here as textual siblings of existing practices She attributes the truly Franciscan elements, such as the ideal of poverty, to a later redactor, and she contends that these modifications somehow counter the revolutionary nature of the original work, and seem designed to arrest rather than foster the feelings of compassion. The redactor seeks to reinstate an image of Christ as king, lord, and teacher Turning to Middle English literature in chapter four, McNamer argues that the genre remained deeply inflected by its gendered origins, even after its adaptation for a new readership of lay men and women. Feeling compassion is feeling like a woman, a performance position open to women and men with the help of meditation. For religious women these meditations could provide the tools for scripting feelings which helped enact a legal marriage. The divide between male and female, however, seems to increase here. Men such as Joseph of Arimathea and Nicodemus are portrayed as onlookers whose compassion is mediated by being directed first to Mary The figure of John, portrayed with feminized features, but capable of adopting a male role, is especially apt for enabling men to feel like a woman, while acting as men. For women, this confirms their subordination, although it also left a space for experiment. For men, it meant a gap between what they were supposed to feel in their devotion and how they were supposed to act. The gap mentioned before widens further in some lyrics which are the subject of the last chapter. In these, a growing male resistance to compassion is voiced, reflecting the intensification of competing demands on men to act according to a newly masculinized ethos, in which compassion was left to women. A fragmenting of tradition thus appears at the core of devotional orthodoxy. As another example, a remark at the end of the book points to different ways allegory can work: Viewing these texts as scripts rather than as self-expression has been considered previously, and the dichotomy may perhaps be slightly overemphasized. One might also question the view that in our Western culture compassion is seen as a predominantly feminine emotion 8. In those lives, it is by definition somehow extraordinary; in the works of Gregory it is meant to be cultivated, especially by preachers and pastors, but also by all Christians. If emotional experience, including that of compassion, is shown in this book to be pre-eminently cultural , it can also be multifaceted. More Posts Navigation des articles.

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## Chapter 3 : John the Evangelist - Wikipedia

*Affective Meditation and the Invention of Medieval Compassion (review) Robert Davis Spiritus: A Journal of Christian Spirituality, Volume 11, Number 2, Fall*

In lieu of an abstract, here is a brief excerpt of the content: Fiona Somerset Sarah McNamer. *Affective Meditation and the Invention of Medieval Compassion*. University of Pennsylvania Press, Emotions and the style of their expression are now widely agreed, across a range of disciplines, to be to some extent culturally variable rather than universal and transparent to analysis. Yet religious emotion in particular has often been underanalyzed, perhaps as John Corrigan, whom McNamer cites, has suggested for fear of treating religious experience reductively. In this study of affective Passion meditation across Europe from to , especially in late fourteenth- and fifteenth-century England, McNamer engages thoughtfully with research on the history of emotions and shows other literary scholars how they, too, might contribute to recent historical work that aims to think of emotions as having causal, rather than merely explanatory, force. Like the literary works in which they often play a prominent role, emotions do not merely reflect and help to explain the culture in which they were produced. They may also affect that culture in profound ways: Studying them may help to explain historical change. Hers is also a profoundly feminist project, in the best sense: It invites readers to reconsider the naturalizing assumptions that assign causal historical roles to men and receptive ones to women. What one feels is, to some extent, a choice—McNamer quite rightly emphasizes the close theoretical connections between emotion and will in medieval thought, even as she also draws on a strand of voluntarism in theoretical work about emotions by twenty-first-century Americans. In her account, women chose to feel certain ways because doing so helped them to occupy a social role they wanted very badly to have, as brides to Christ. Acting as literary patrons as well as authors McNamer is not alone in foregrounding these roles, of course , women both elicited and themselves produced the writings that [End Page 88] fostered and gave them means to express these feelings. If some aspects of these claims may provoke skepticism in some readers, they should also prompt reflection on why it is that a more traditional account, in which male authors guide women and play upon their natural? The centerpiece chapter of part 1, whose main claims have just been briefly sketched, is chapter 3, "Franciscan Meditation Reconsidered. Rather, the original version of the text was composed in Italian and probably by a Tuscan nun. The Latin adaptation that is the version now most familiar renders the text more Franciscan, in the sense that its interpolations are typical of contemporary Franciscan writings, but also more uneven in style and tone: It displays, as McNamer memorably puts it, "affective dissonance. Here within her book McNamer gives this argument a more comprehensive conceptual underpinning than in the article in *Speculum* where she first advanced it in more detail: It is clearer that McNamer seeks to displace an account of compassion as natural to women You are not currently authenticated. View freely available titles:

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## Chapter 4 : Affective Meditation and the Invention of Medieval Compassion

*Affective meditation on the Passion was one of the most popular literary genres of the high and later Middle Ages. Proliferating in a rich variety of forms, these lyrical, impassioned, script-like texts in Latin and the vernacular had a deceptively simple goal: to tngs that both generated and reflected it.*

This article is an orphan , as no other articles link to it. Please introduce links to this page from related articles ; try the Find link tool for suggestions. September Affective Meditation is a Christian spiritual practice originating in Medieval Europe [1] [2] by which a pilgrim , worshipper , or other follower of Christ seeks to imagine the sights , sounds , tastes , smells , movement , and tactility of specific scenes from canonical Gospels and their characters, with particular emphasis on empathising with the compassion and suffering of Jesus and the joys and sorrows of the Virgin Mary , leading to the authentic and spontaneous expression of emotion. A child is born to us, a son is given to us Embrace that sweet manger, let love conquer bashfulness, and emotion drive out fear so that you fix your lips on those most sacred feet and repeat the kisses. Ah, Lord, your sorrow--why was it not my death? Now they lead you forth as naked as a worm, with torturers around you and armed knights. The press of the crowd was incredibly intense as they threw things and harried you so shamefully, kicking at you as if you had been a dog. I see in my soul how ruefully you walk, your body so bloody, so raw and blistered. The crown on your head is so sharp, and your hair, blown in the wind, is all matted with blood. Your lovely face is so pale and swollen with the blows and the beatings, and covered with spittle and phlegm. And down runs your blood; it horrifies me to see it. Yale University Press, *Studies in the Spirituality of the High Middle Ages*. University of California Press, *Medieval English Devotional Literature in Translation. A Portrait in a Landscape*. Cambridge University Press, *In Bede and Alfred the Great*. In *Medieval Studies Vol.* University of Pennsylvania Press, *University of Ottawa Doctoral Thesis*, *In Aelred of Rievaulx: Treatises and Pastoral Prayer: On Jesus at the Age of Twelve. Rules of Life for a Recluse, and the Pastoral Prayers*. Regent College Publications, *University of Chicago Press, Journal of Theological Studies*, , flr In *Somerset Life*, 4 November *A Review of Contemporary Research*. Institute of Noetic Sciences,

## Chapter 5 : Robert Davis | Robert Davis | Fordham

*Affective Meditation and the Invention of Medieval Compassion Book Description: Affective meditation on the Passion was one of the most popular literary genres of the high and later Middle Ages.*

## Chapter 6 : Affective Meditation - Wikipedia

*Elegantly written and boldly conceived, Sarah McNamer's Affective Meditation and the Invention of Medieval Compassion invites us to think more deeply about where compassion came from, how it has to do with gender, and what it produced.*

## Chapter 7 : Affective Meditation and the Invention of Medieval Compassion | Sarah McNamer

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