

catherine of cleves of hours

Catherine of Cleves of Hours: A Masterpiece of Medieval Illumination and Devotion

catherine of cleves of hours stands as one of the most exquisite and historically significant examples of medieval illuminated manuscripts. This remarkable Book of Hours, commissioned by Catherine of Cleves in the 15th century, offers us a vivid window into the devotional practices, artistic achievements, and cultural milieu of the Northern Renaissance. For scholars, art lovers, and history enthusiasts alike, the Catherine of Cleves Hours represents a fusion of personal piety and artistic innovation that continues to captivate audiences today.

The Historical Context of Catherine of Cleves and Her Book of Hours

To truly appreciate the Catherine of Cleves of Hours, it's essential to understand the woman behind this masterpiece. Catherine of Cleves (1417–1479) was a noblewoman from one of the most influential families in the Holy Roman Empire. Her marriage to Arnold, Duke of Guelders, positioned her as a significant political and cultural figure in the region. Beyond her noble status, Catherine was deeply religious and demonstrated her devotion through patronage of the arts—most notably by commissioning her personal Book of Hours.

Books of Hours were popular devotional texts in late medieval Europe, designed for laypeople to engage in the daily prayers and liturgical hours of the Church. What sets Catherine's Book of Hours apart is not only its lavish decoration but also the intense personalization and emotional depth reflected in its illuminations.

Artistic Excellence in the Catherine of Cleves of Hours

Illumination and Iconography

The illumination in the Catherine of Cleves of Hours is nothing short of breathtaking. Crafted around 1440, probably by an anonymous master illuminator in the Netherlands, the manuscript features over 150 full-page miniatures and hundreds of smaller illustrations. The detailed artwork includes scenes from the life of Christ, the Virgin Mary, saints, and symbolic motifs that illustrate both biblical narratives and the spiritual aspirations of the owner.

What makes these illuminations so compelling is their vivid use of color, intricate patterns, and striking realism. Faces express genuine emotion, and the naturalistic landscapes and architectural backgrounds demonstrate a keen observation of the world, which was somewhat revolutionary for the time.

Unique Features and Personal Touches

Unlike many other Books of Hours that followed a standardized format, Catherine's manuscript contains unusual iconographic elements that suggest her personal involvement in its design. For example, there are depictions of the donor herself, often portrayed in prayer or in scenes that blend courtly life with sacred themes. These portraits serve both as devotional reminders and as a testament to her status.

Additionally, the manuscript includes rare and sometimes enigmatic imagery, such as grotesques and marginalia that add layers of meaning and invite contemplation. These features highlight the manuscript as a living document, reflecting not just religious devotion but also the intellectual and cultural interests of its owner.

The Role of the Book of Hours in Medieval Devotion

Understanding the Purpose of Books of Hours

Books of Hours like Catherine of Cleves' were designed to guide the faithful through the canonical hours—the divisions of the day set aside for prayer. These texts contained psalms, prayers, hymns, and liturgical readings tailored to the layperson's spiritual life. Owning a Book of Hours was both a sign of piety and social status, as these manuscripts were often costly to produce and richly decorated.

For Catherine, her Book of Hours was more than a prayer book; it was a personal spiritual companion. The manuscript's detailed cycles of images and texts helped her meditate on key moments in Christian salvation history and cultivate a deeper emotional connection to the divine.

How the Catherine of Cleves of Hours Reflects Devotional Trends

The 15th century witnessed a shift in religious practice, emphasizing personal meditation and affective piety—engaging the emotions in prayer. Catherine's Book of Hours exemplifies this trend through its intimate and vivid imagery, designed to evoke empathy and reflection.

Furthermore, the manuscript's inclusion of the Hours of the Virgin, the Office of the Dead, and various saints' prayers aligns with contemporary devotional priorities. The rich iconography served as a visual aid for contemplation, helping readers internalize the spiritual lessons of the texts.

Preservation and Legacy of the Catherine of Cleves of

Hours

Journey Through Time

The Catherine of Cleves of Hours has survived centuries of upheaval, changing ownership, and shifting cultural landscapes. Today, it is housed in the Morgan Library & Museum in New York, where it continues to be studied and admired. Its survival is a testament to the manuscript's importance and the enduring fascination with medieval art and spirituality.

Influence on Art and Manuscript Studies

Art historians regard the Catherine of Cleves Hours as one of the pinnacles of Northern Renaissance illumination. Its detailed miniatures have informed scholarship on iconography, medieval techniques, and the role of women as patrons of the arts. Moreover, the manuscript's emotional intensity and innovative imagery have inspired modern artists and illuminated the evolving relationship between art and devotion.

Exploring the Manuscript: Tips for Modern Audiences

For those interested in experiencing the Catherine of Cleves of Hours—whether through digital facsimiles or museum visits—there are several ways to deepen your appreciation:

- **Focus on the Details:** Take time to examine the facial expressions, clothing, and backgrounds in the miniatures to understand the narrative and emotional context.
- **Learn About Symbolism:** Many images contain symbolic elements, such as flowers or animals, that carry specific religious meanings. Familiarizing yourself with medieval iconography enhances the viewing experience.
- **Contextualize the Texts:** Reading about the liturgical functions of the prayers and offices helps explain why certain scenes or saints are emphasized.
- **Compare with Other Books of Hours:** Noticing similarities and differences with other manuscripts from the same period highlights what makes Catherine's commission unique.

Why Catherine of Cleves' Book of Hours Still Matters

In a world dominated by digital media, the tactile beauty and painstaking craftsmanship of the Catherine of Cleves of Hours remind us of the human desire to connect with the sacred through art.

This manuscript is not only a devotional tool but also a cultural artifact that bridges the past and present, illustrating how faith, creativity, and personal identity intertwine.

Whether you are a historian, an art enthusiast, or simply curious about medieval culture, exploring the Catherine of Cleves of Hours offers rich insights into a remarkable era when books were treasures, and every page told a story beyond words.

Frequently Asked Questions

Who was Catherine of Cleves in relation to the Book of Hours?

Catherine of Cleves was a 15th-century noblewoman known for owning an exquisitely illuminated Book of Hours, a devotional manuscript that is considered one of the masterpieces of medieval art.

What makes Catherine of Cleves' Book of Hours significant?

Catherine of Cleves' Book of Hours is significant for its lavish and intricate illumination, showcasing exceptional artistry and providing valuable insight into medieval religious devotion and manuscript production.

When was Catherine of Cleves' Book of Hours created?

The Book of Hours owned by Catherine of Cleves was created around 1440, during the early Netherlandish period of manuscript illumination.

Where is Catherine of Cleves' Book of Hours currently housed?

Catherine of Cleves' Book of Hours is currently housed at the Morgan Library & Museum in New York City, where it is preserved as a key example of medieval illuminated manuscripts.

How does the Book of Hours reflect Catherine of Cleves' status and personality?

The lavish decoration and personalized elements in Catherine of Cleves' Book of Hours reflect her high social status, piety, and personal tastes, illustrating the close connection between art, devotion, and identity in the late Middle Ages.

Additional Resources

Catherine of Cleves of Hours: A Masterpiece of Late Medieval Illumination

catherine of cleves of hours stands as one of the most celebrated and intricately crafted illuminated manuscripts of the 15th century. This Book of Hours, commissioned by Catherine of Cleves herself, is widely regarded as a pinnacle of Northern Renaissance art, blending devotional function with extraordinary artistic innovation. Its lavish decoration, vivid iconography, and complex symbolism have made it a subject of enduring scholarly interest, offering invaluable insights into late

medieval spirituality, art, and aristocratic culture.

The Historical Context of Catherine of Cleves' Book of Hours

The Book of Hours was a popular devotional text in the late Middle Ages, designed primarily for laypeople to engage in daily prayers and meditations according to the canonical hours. However, the version commissioned by Catherine of Cleves, Duchess of Guelders and Countess of Zutphen, transcends the typical devotional manuscript. Created around 1440-1445 in the Netherlands, this manuscript reflects the wealth, piety, and social status of its patron. Catherine's noble lineage and political connections are subtly woven into the manuscript's lavish illuminations, revealing how art served both religious and social functions during this period.

The manuscript was produced at a time when the Netherlands was a flourishing center of manuscript illumination, with artists pushing the boundaries of detail, realism, and emotional expression. This era coincided with the early Renaissance's emphasis on humanism and individual experience, elements that are clearly evident in the vibrancy and complexity of the Catherine of Cleves Hours.

Artistic Features and Innovations

What sets the Catherine of Cleves Hours apart from other Books of Hours is its exceptional artistry and innovative iconography. The manuscript consists of over 500 pages, many richly illuminated with full-page miniatures, historiated initials, and marginalia that display a remarkable array of artistic styles and motifs.

Illumination and Miniatures

The illuminations in the Catherine of Cleves Hours are noted for their intense realism and emotional depth. The artists employed sophisticated techniques such as naturalistic shading, intricate detailing of fabrics, and lifelike facial expressions that convey a wide range of human emotions. This level of detail was unprecedented in devotional manuscripts at the time.

One of the most famous miniatures depicts the Virgin Mary holding the Christ Child, surrounded by a heavenly court of angels and saints. The use of vibrant colors, gold leaf, and meticulous brushwork creates a sense of divine radiance. Another standout image is the "Death and the Miser," which poignantly illustrates the struggle between earthly temptation and spiritual salvation, a common theme in late medieval art but rendered here with psychological complexity.

Marginalia and Symbolism

The margins of the Catherine of Cleves Hours are densely populated with a fascinating array of

images, from grotesques and fantastical creatures to floral motifs and everyday objects. These marginalia serve multiple purposes: they entertain, instruct, and reinforce the manuscript's spiritual themes. For instance, the inclusion of animals like rabbits and birds often carry symbolic meanings related to resurrection, purity, or sin.

This manuscript is also remarkable for its subtle use of political and personal symbolism. Heraldic emblems and references to Catherine's family and political alliances appear throughout, reflecting the intertwining of personal identity and faith. The meticulous attention to symbolism invites the reader to engage thoughtfully with the text and images, fostering a meditative experience that goes beyond rote prayer.

The Cultural and Religious Significance

The Catherine of Cleves Hours provides a window into the devotional practices and theological preoccupations of the late medieval aristocracy. Books of Hours were not merely prayerbooks; they were status symbols, expressions of personal piety, and tools for spiritual contemplation. The lavish nature of this manuscript underscores the importance of visual splendor in religious devotion during this period.

Personal Devotion Meets Public Display

Catherine of Cleves' commission reflects a desire to embody her faith through a personalized and visually stunning object. This manuscript would have functioned both as a private devotional aid and as a visible testament to her wealth and taste when presented in social or courtly settings.

Moreover, the manuscript's detailed iconography aligns with contemporary theological trends emphasizing affective piety — a focus on the emotional connection between the believer and the divine. The vivid depictions of biblical scenes encourage empathy and meditation, helping the reader internalize spiritual lessons.

Comparisons with Contemporary Books of Hours

When compared to other renowned Books of Hours from the 15th century, the Catherine of Cleves Hours stands out for its combination of artistic innovation and narrative complexity. While many Books of Hours feature decorative borders and miniatures, few match the sheer volume and intricacy found in this manuscript.

- **The Très Riches Heures du Duc de Berry:** Perhaps the most famous Book of Hours, it shares with the Catherine of Cleves Hours a commitment to lavish decoration and detailed illustration. However, the Très Riches Heures emphasizes calendar and seasonal scenes, whereas Catherine's manuscript focuses more intensely on theological narratives and personal symbolism.
- **The Hours of Mary of Burgundy:** Another key Netherlandish manuscript, it is known for its

delicate brushwork and intimate portraits. By contrast, Catherine of Cleves' manuscript employs bolder colors and a wider range of emotional expressions, catering to a different devotional sensibility.

These comparisons highlight the uniqueness of the Catherine of Cleves Hours, illustrating how it occupies a distinct niche within the flourishing tradition of illuminated Books of Hours.

Preservation and Legacy

Today, the Catherine of Cleves Hours is housed in the Morgan Library & Museum in New York, where it continues to attract scholars, art historians, and enthusiasts. Its preservation has allowed for extensive research, revealing much about medieval manuscript production, patronage, and religious culture.

The manuscript's legacy extends beyond its immediate historical context; it has influenced modern perceptions of medieval art and spirituality, demonstrating the capacity of illuminated manuscripts to combine devotional purpose with artistic excellence. Exhibitions and digital reproductions have made it more accessible, ensuring that this masterpiece remains relevant for contemporary audiences interested in medieval history, art, and theology.

The Catherine of Cleves Hours remains a testament to the profound interplay between faith, art, and identity in the late Middle Ages. Its pages continue to invite readers and viewers into a richly layered world where the sacred and the personal converge in luminous harmony.

Catherine Of Cleves Of Hours

catherine of cleves of hours: The Book of Hours of Catherine of Cleves John Plummer, Pierpont Morgan Library, 1964

catherine of cleves of hours: Binding the Absent Body in Medieval and Modern Art Emily Kelley, 2017-07-05 This collection of essays considers artistic works that deal with the body without a visual representation. It explores a range of ways to represent this absence of the figure: from abject elements such as bodily fluids and waste to surrogate forms including reliquaries, manuscripts, and cloth. The collection focuses on two eras, medieval and modern, when images referencing the absent body have been far more prolific in the history of art. In medieval times, works of art became direct references to the absent corporal essence of a divine being, like Christ, or were used as devotional aids. By contrast, in the modern era artists often reject depictions of the physical body in order to distance themselves from the history of the idealized human form. Through these essays, it becomes apparent, even when the body is not visible in a work of art, it is often still present tangentially. Though the essays in this volume bridge two historical periods, they have coherent thematic links dealing with abjection, embodiment, and phenomenology. Whether figurative or abstract, sacred or secular, medieval or modern, the body maintains a presence in these works even when it is not at first apparent.

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catherine of cleves of hours: *The Hours of Catherine of Cleves* Catholic Church, John

Plummer, 1966

catherine of cleves of hours: "*Women, Manuscripts and Identity in Northern Europe, 1350-1550*" Joni M. Hand, 2017-07-05 Author Joni M. Hand sheds light on the reasons women of the Valois courts from the mid-fourteenth to the mid-sixteenth century commissioned devotional manuscripts. Visually interpreting the non-text elements—portraits, coats of arms, and marginalia—as well as the texts, Hand explores how the manuscripts were used to express the women's religious, political, and/or genealogical concerns. This study is arranged thematically according to the method in which the owner is represented. Recognizing the considerable influence these women had on the appearance of their books, Hand interrogates how the manuscripts became a means of self-expression beyond the realm of devotional practice. She reveals how noblewomen used their private devotional manuscripts as vehicles for self-definition, to reflect familial, political, and social concerns, and to preserve the devotional and cultural traditions of their families. Drawing on documentation of women's book collections that has been buried within the inventories of their fathers, husbands, or sons, Hand explores how these women contributed to the cultural and spiritual character of the courts, and played an integral role in the formation and evolution of the royal libraries in Northern Europe.

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catherine of cleves of hours: *A Century of Dutch Manuscript Illumination* L.M.J. Delaisse, 2023-12-22 In *A Century of Dutch Manuscript Illumination*, L.M.J. Delaissé takes readers on a detailed journey through the unique characteristics and historical significance of Dutch illumination during the late Middle Ages. Unlike the luxury manuscripts produced for the royal courts of France and the dukes of Burgundy, Dutch manuscripts developed their own artistic identity, marked by an understated aesthetic and deeply spiritual undertones. Delaissé emphasizes that while foreign influences from Cologne and France shaped this artistic tradition, Dutch illumination maintained an originality that reflected the cultural and spiritual movements of the region, particularly in the fifteenth century. Despite not being as lavish as their European counterparts, these manuscripts are rich in creativity and spiritual significance, offering a distinct contrast to the grander, more opulent styles of southern neighbors. The book goes beyond a surface-level appreciation of Dutch miniatures, advocating for a more comprehensive study of these works within the broader context of bookmaking. Delaissé argues that a new scholarly approach is needed to explore the interrelations between the format, handwriting, and decorative elements of these manuscripts, which are intricately linked to their illuminations. With gratitude to the many collectors, institutions, and scholars who contributed to this volume, Delaissé offers an insightful exploration of Dutch manuscript illumination, urging the academic community to recognize and appreciate its quiet but profound contributions to the art of medieval Europe. This title is part of UC Press's Voices Revived

program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1968.

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Pasquale De Marco, 2025-07-19 Journey into the world of illuminated manuscripts, where art and devotion intertwine to create masterpieces of storytelling and religious expression. This captivating book takes you on a voyage through the history, techniques, and enduring legacy of these treasured artifacts. Discover the secrets behind the creation of these intricate works of art, from the meticulous craftsmanship of scribes and artists to the vibrant pigments and shimmering gold leaf that bring them to life. Explore the diverse styles and influences that have shaped illuminated manuscripts over the centuries, from the early Christian period to the modern era. Delve into the stories behind these manuscripts, uncovering the lives of the individuals who created them and the historical events that shaped their work. Learn about the role of illuminated manuscripts in preserving knowledge, spreading religious beliefs, and inspiring artistic expression. Witness the enduring legacy of illuminated manuscripts in popular culture, from their appearance in films and video games to their influence on fashion and design. These manuscripts continue to captivate and inspire, reminding us of the power of art to transcend time and space. With stunning illustrations and engaging narrative, this book offers a comprehensive exploration of illuminated manuscripts. It is a must-read for anyone interested in art history, religious studies, or the cultural heritage of Western civilization. Immerse yourself in the beauty and artistry of illuminated manuscripts and gain a deeper understanding of their profound impact on our world. Let this book be your guide on a journey through time, unveiling the secrets of these treasured masterpieces. If you like this book, write a review!

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Classen, 2011-12-22 Earlier theses on the history of childhood can now be laid to rest and a fundamental paradigm shift initiated, as there is an overwhelming body of evidence to show that in medieval and early modern times too there were close emotional relations between parents and children. The contributors to this volume demonstrate conclusively on the one hand how intensively parents concerned themselves with their children in the pre-modern era, and on the other which social, political and religious conditions shaped these relationships. These studies in emotional history demonstrate how easy it is for a subjective choice of sources, coupled with faulty interpretations – caused mainly by modern prejudices toward the Middle Ages in particular – to lead to the view that in the past children were regarded as small adults. The contributors demonstrate convincingly that intense feelings – admittedly often different in nature – shaped the relationship between adults and children.

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Pasquale De Marco, 2025-07-25 ****Illustrated Letters in the Middle Ages and Renaissance**** is a comprehensive guide to the history, techniques, and uses of illuminated letters. This beautiful and intricate art form has been used for centuries to decorate manuscripts and other written works, and it continues to be popular today. ****Illustrated Letters in the Middle Ages and Renaissance**** covers everything you need to know about illuminated letters, from their origins in the early Middle Ages to their use in modern digital media. You'll learn about the different techniques and materials used to create illuminated letters, and you'll see examples of some of the most famous illuminated manuscripts from around the world. Whether you're a historian, an artist, or simply someone who appreciates beautiful things, ****Illustrated Letters in the Middle Ages and Renaissance**** is the perfect book for you. With its clear and concise text, beautiful illustrations, and detailed instructions, this book will teach you everything you need to know about illuminated letters. ****Here's what you'll find in ****Illustrated Letters in the Middle Ages and Renaissance****:** * A detailed history of illuminated letters, from their origins in the early Middle Ages to their use in modern digital media *

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catherine of cleves of hours: *Wandering Women and Holy Matrons* Leigh Ann Craig, 2009 This book explores women's experiences of pilgrimage in Latin Christendom between 1300 and 1500 C.E. Later medieval authors harbored grave doubts about women's mobility; literary images of mobile women commonly accused them of lust, pride, greed, and deceit. Yet real women commonly engaged in pilgrimage in a variety of forms, both physical and spiritual, voluntary and compulsory, and to locations nearby and distant. Acting within both practical and social constraints, such women helped to construct more positive interpretations of their desire to travel and of their experiences as pilgrims. Regardless of how their travel was interpreted, those women who succeeded in becoming pilgrims offer us a rare glimpse of ordinary women taking on extraordinary religious and social authority.

catherine of cleves of hours: *Katalog der Handbibliothek der Handschriftenabteilung: Alphabetischer und Schalgowrotkatalog C-Fr* Bayerische Staatsbibliothek. Handschriften- und Inkunabelabteilung, 1982

catherine of cleves of hours: *Prayer Books and Piety in Late Medieval and Early Modern Europe / Gebetbücher und Frömmigkeit in Spätmittelalter und Früher Neuzeit* Maria Crăciun, Volker Leppin, Katalin Luffy, Ulrich A. Wien, Christopher B. Brown, Günter Frank, Barbara Mahlmann-Bauer, Tarald Rasmussen, Violet Soen, Zsombor Tóth, Günther Wassilowsky, Siegrid Westphal, 2023-05-15 This collected volume is dedicated to the role of prayer books in lay piety in medieval and early modern contexts. Instead of focusing on individual examples, it places them within the broader genre of devotional literature and considers them in connection with prevailing cultural, religious and artistic developments, taking into account the Reformation, the printing press and growing interest in lay piety, in the context of increasing individualism, developing literacy, privatization and/or personalization of religion. Contextualising devotional literature, the volume refines understandings of religious practice fostered by traditional Catholicism and early modern Protestantism and its relationship with the written word, locating the use of books within a devotional 'diet' that included oral recitation of prayers as well as contemplation of images. Stressing continuities, often against the grain of existing literature, this volume highlights differences between regional cultures of prayer in contrast to norms set by the universal Church and emphasizes the tension between public/communal and private/individual devotion.

catherine of cleves of hours: *The Hours of Catherine of Cleves* Rob Dückers, Ruud Priem, 2010-01-01 Illuminated with spectacular miniatures and borders in glittering gold and splendid colors for Catherine of Cleves, Duchess of Guelders, this stunning manuscript is arguably the most beautiful ever produced in the Northern Netherlands. The craftsmanship of the anonymous artist who created it is visible in every extraordinary detail of the many leaves. This stunning volume is published in conjunction with an exhibition of the same name at the Morgan Library in New York. The book presents more than 100 leaves of the manuscript, which contains some of the most beautiful illustrations of the Bible ever made, including important scenes from the Old and New Testaments as well as the Stations of the Cross and portraits of the saints. The text discusses the work's patron, its artist, and the accomplishments of his contemporaries. With exquisite new photography, close-up details, and an in-depth discussion of the manuscript, this is the essential volume on a masterpiece.

catherine of cleves of hours: *Dutch Art* Sheila D. Muller, 2013-07-04 An illustrated feast for the eye and intellect Dutch Art explores developments in art, art history, art criticism, and cultural

history of the Netherlands from the artists' workshops for the Utrecht Dom in 1475 to the latest movements of the 1990s. It is lavishly illustrated with 147 black-and-white photographs and 16 pages in full color. More than 100 internationally recognized scholars, museum professionals, artists, and art critics contributed signed essays to this monumental work, including historians, sociologists, and literary historians.

catherine of cleves of hours: *On Everyone's Lips* Hartmut Böhme, Horst Bredekamp, Beate Slominski, Kolja Thurner, Andreas Beitin, 2020-01-01 Mund, Lippen, Zunge und Zähne – Sprache, Schmerz und Schrei – Essen, Schlingen, Speien und Spucken – Lust und Leidenschaft: Die Mundhöhle ist im wahrsten Sinne des Wortes eine äußerst reizvolle Körperzone. Ihrer Erkundung haben sich dabei nicht nur Wissenschaft und Medizin gewidmet, Gleiches gilt auch für die Kunst- und Kulturgeschichte – von der Antike bis zur Gegenwart. Diesen breit gefächerten motivgeschichtlichen Pfad verfolgt das Kunstmuseum Wolfsburg im Herbst 2020 erstmals in einer umfassenden Ausstellung rund um den Mund. Der begleitende Bildband bietet mit seinen anschaulichen Essays nicht nur inhaltliche Vertiefungsebenen an, sondern reicht weit über die Ausstellung hinaus. Hier wird der Mund mit seinen Fähigkeiten auch im Bereich der Filmgeschichte, Ethnologie, Literaturwissenschaften und Architektur unter die Lupe genommen.

catherine of cleves of hours: *Push Me, Pull You*, 2011-05-10 Late Medieval and Renaissance art was surprisingly pushy; its architecture demanded that people move through it in prescribed patterns, its sculptures played elaborate games alternating between concealment and revelation, while its paintings charged viewers with imaginatively moving through them. Viewers wanted to interact with artwork in emotional and/or performative ways. This inventive and personal interface between viewers and artists sometimes conflicted with the Church's prescribed devotional models, and in some cases it complemented them. Artists and patrons responded to the desire for both spontaneous and sanctioned interactions by creating original ways to amplify devotional experiences. The authors included here study the provocation and the reactions associated with medieval and Renaissance art and architecture. These essays trace the impetus towards interactivity from the points of view of their creators and those who used them. Contributors include: Mickey Abel, Alfred Acres, Kathleen Ashley, Viola Belghaus, Sarah Blick, Erika Boeckeler, Robert L.A. Clark, Lloyd DeWitt, Michelle Erhardt, Megan H. Foster-Campbell, Juan Luis González García, Laura D. Gelfand, Elina Gertsman, Walter S. Gibson, Margaret Goehring, Lex Hermans, Fredrika Jacobs, Annette LeZotte, Jane C. Long, Henry Luttikhuizen, Elizabeth Monroe, Scott B. Montgomery, Amy M. Morris, Vibeke Olson, Katherine Poole, Alexa Sand, Donna L. Sadler, Pamela Sheingorn, Suzanne Karr Schmidt, Anne Rudloff Stanton, Janet Snyder, Rita Tekippe, Mark Trowbridge, Mark S. Tucker, Kristen Van Ausdall, Susan Ward.

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