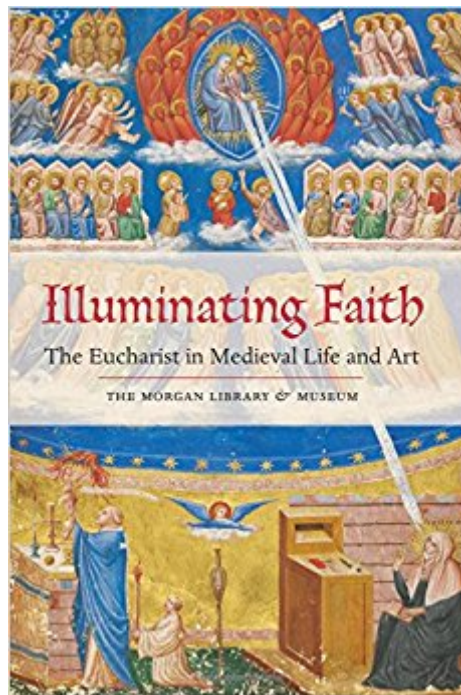




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Illuminating Faith: The Eucharist In Medieval Life And Art: The Morgan Library & Museum



Synopsis

Illuminating Faith: The Eucharist in Medieval Life and Art examines the importance of the Eucharist in Europe during the late Middle Ages and Renaissance. Over sixty images from the Morgan Library & Museum's famous holdings of illuminated manuscripts are used to illustrate the themes of the Institution of the Eucharist, Celebration of Mass, the Eucharist and the Old Testament, Domestic Devotion to the Eucharist, the Feast of Corpus Christi, and Eucharistic Miracles. In 1215, the Fourth Lateran Council codified the theology of Transubstantiation, which held that, at Mass, the substances of bread and wine are changed into the body and blood of Christ. The Council also required all Christians to receive Communion at least once a year. And in 1246, a new Eucharistic feast - Corpus Christi - was established. This publication explores these seminal changes and their influence on religious, cultural, and civic life. Highlights include a *Preparatio ad Missam* that once belonged to Pope Leo X and was kept in the Sistine Chapel sacristy before being looted by Napoleon's troops in 1798; a Prayer Book commissioned by the queen of France, Anne de Bretagne, to aid in the instruction of her three-year-old son, Prince Charles-Orland; and a survey of images, dating from the fifteenth to the eighteenth centuries, of the Sacred Bleeding Host of Dijon, one of the most famous miraculous Communion wafers.

Book Information

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Customer Reviews

Roger S. Wieck is Curator of Medieval and Renaissance Manuscripts at the Morgan Library & Museum in New York and the author of over a dozen books on illuminated manuscripts

This is a welcome souvenir of a fascinating exhibition presented at the Morgan Library and Museum in NYC in 2013 that explored an important development in the Catholic faith as represented in medieval and Renaissance manuscripts. The paperback features small although good quality color reproductions that serve as an aid to memory for those of us lucky enough to have seen the installation, but may leave others wishing for more. Since only a single page is devoted to each item's illustration, catalog information and a (short) discussion, and the introduction occupies only a single page, there is little scholarly apparatus, which is regrettable given the extensive knowledge and effort brought to the project by the Morgan's curator of Medieval and Renaissance Manuscripts, Roger S. Wieck.

Great book!! Thank you!!

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