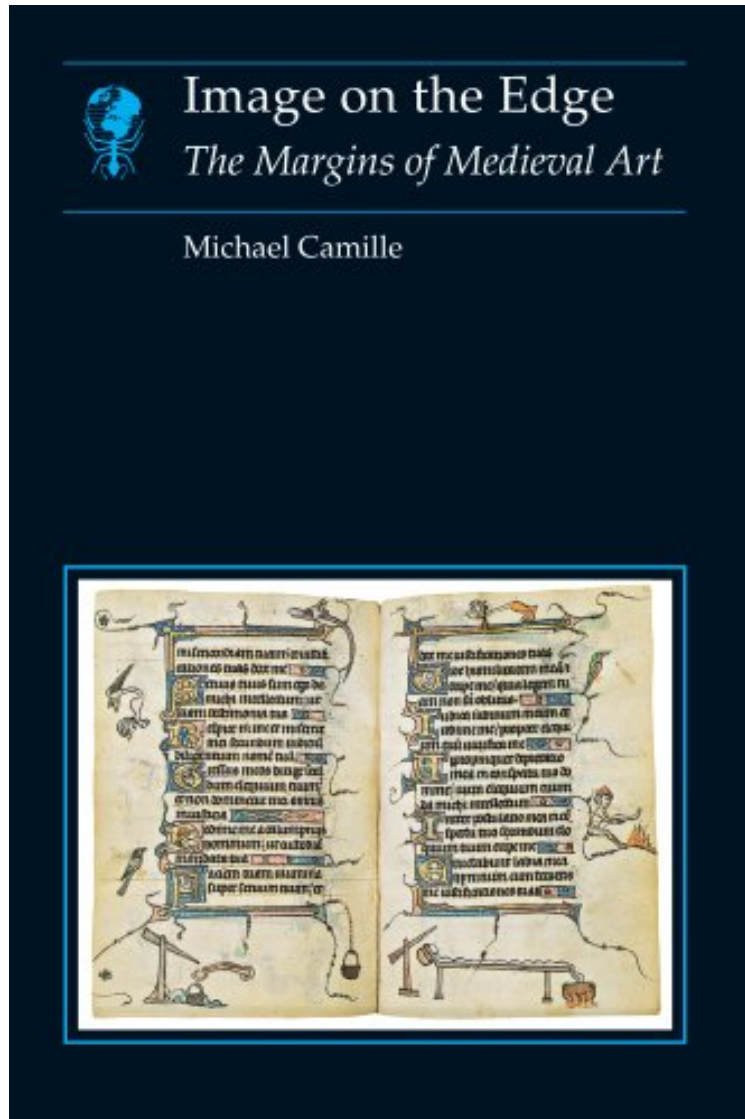


(Mobile pdf) Image on the Edge: The Margins of Medieval Art (Essays in Art and Culture)

# Image on the Edge: The Margins of Medieval Art (Essays in Art and Culture)

Von Michael Camille

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**Von Michael Camille : Image on the Edge: The Margins of Medieval Art (Essays in Art and Culture)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Image on the Edge: The Margins of Medieval Art (Essays in Art and Culture):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Fascinating Exploration of the Margins of Medieval CultureVon Philipp W. RosemannFor readers unfamiliar with the

culture of the Middle Ages, it is surprising, and perhaps even disconcerting, to learn that a medieval manuscript of a prayer-book could contain marginal images of human excrement, or that medieval churches were frequently adorned with gargoyles depicting diabolic and uncanny figures. This book by Michael Camille, professor of art history at the University of Chicago, is devoted to explaining these strange "margins" of medieval culture. Camille essentially argues that, while such marginal images could on the face of it be interpreted as subverting the conventions of the dominating center of culture, they ultimately served to reinforce it. As the author puts it on page 127, "the edges of discourse...always return us to the rules of the center." In other words, medieval artists toyed with the margins of culture, with "otherness" and difference, yet ultimately sided with the "good" and the "normal." Interestingly enough, the marginal images which were so typical of the high Middle Ages disappeared at the beginning of the modern age. Camille suggests that the margins lost their function of hinting at the ugly reverse of mainstream culture in an age where the mainstream both asserted itself more strongly, rigorously demarcating "low" from "high" culture, and at the same time dissolved difference in the medium of bourgeois taste. Peasants and drunkards, for example, became the explicit object of a genre called the "grotesque." At the end of this fine book, Camille writes: "art collapsed inwards, to create a more literal and myopic dead-center [devoid of the medieval playfulness], taking with it edges and all" (p. 160).

Kurzbeschreibung What do they all mean the lascivious ape, autophagic dragons, pot-bellied heads, harp-playing asses, arse-kissing priests and somersaulting jongleurs to be found protruding from the edges of medieval buildings and in the margins of illuminated manuscripts? Michael Camille explores that riotous realm of marginal art, so often explained away as mere decoration or zany doodles, where resistance to social constraints flourished. Medieval image-makers focused attention on the underside of society, the excluded and the ejected. Peasants, servants, prostitutes and beggars all found their place, along with knights and clerics, engaged in impudent antics in the margins of prayer-books or, as gargoyles, on the outsides of churches. Camille brings us to an understanding of how marginality functioned in medieval culture and shows us just how scandalous, subversive and amazing the art of the time could be. Pressestimmen [A] sprightly and suggestive study. -- Richard Eder "Los Angeles Times Book

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