In medieval England, a defendant who refused to plead to a criminal indictment was sentenced to pressing with weights as a coercive measure. Using peine forte et dure (‘strong and hard punishment’) as a lens through which to analyse the law and its relationship with Christianity, Butler asks: where do we draw the line between punishment and penance? And, how can pain function as a vehicle for redemption within the common law? Adopting a multidisciplinary approach, this book embraces both law and literature. When Christ is on trial before Herod, he refused to plead, his silence signalling denial of the court’s authority. England’s discontented subjects, from hungry peasant to even King Charles I himself, stood mute before the courts in protest. Bringing together penance, pain and protest, Butler breaks down the mythology surrounding peine forte et dure and examines how it functioned within the medieval criminal justice system.

Verses from the Epistle to the Philippians are seen as a carmen Christi, the earliest statement of the basis of the Christology of later times.

Talking Is a Gift is the only comprehensive book about communication and public speaking written from a Christian perspective by women and for women -- an unmatched source for Christian women enrolled in academic programs, leading in local churches, or serving in itinerant speaking/teaching ministries. This distinctive text from experienced authors Rhonda Harrington Kelley and Monica Rose Brennan offers essential skills for women in personal life and varied ministry contexts. And as the title suggests, the content of the book supports the premise that talking is simply a talent when used for personal pleasure, but it is a spiritual gift when used to minister to others. Kelley and Brennan divide the book into three parts: interpersonal communication, verbal communication, and nonverbal communication. Specific chapters cover issues including audience and outline, research and supportive material, anxiety and fear, delivery and details, and more. Discussion questions for each chapter, informational charts, and a glossary of terms are also featured.

Living Theodrama is a fresh, creative introduction to theological ethics. Offering an imaginative approach through dialogue with theatrical theory and practice, Vander Lugt demonstrates a new way to integrate actor-oriented and action-oriented approaches to Christian ethics within a comprehensive theodramatic model. This model affirms that life is a drama performed in the company of God and others, providing rich metaphors for relating theology to everyday formation and performance in this drama. Different chapters explore the role of the triune God, Scripture, tradition, the church, mission, and context in the process of formation and performance, thus dealing separately with major themes in theological ethics while incorporating them within an overarching model. This book contains not only a fruitful exchange between theological ethics and theatre, but it also presents a promising method for interdisciplinary dialogue between theology and the arts that will be valuable for students and practitioners across many different fields.
This college edition of Our Moral Life in Christ by Rev. Peter Armenio focuses on the Person and teachings of Christ and examines the moral life from that perspective. Christian morality is not only for "knowing," but also for "living." This is a practical manner in which the spirit of Christ is made manifest in the world, thus contributing to the improvement of society. Based on the Ten Commandments and the Beatitudes, Our Moral Life in Christ presents the teachings of the Magisterium on moral issues in modern society. Inspired by recent papal documents, especially the encyclical The Splendor of Truth, and the Catechism of the Catholic Church, this book provides the moral formation that will help the reader to become more Christlike in service of love and in the journey toward personal perfection as well as providing the foundation to pursue advanced theological studies.

Reveals the importance of the sacramental imagination as the key to the renewal of Christology and of modern Christian literature.

In this volume, highly esteemed scholar Kevin Vanhoozer introduces readers to a way of thinking about Christian theology that takes the work he began in the groundbreaking 2005 book, The Drama of Doctrine, to its next level. Vanhoozer argues that theology is not merely a set of cognitive beliefs, but is also something we do that involves speech and action alike. He uses a theatrical model to explain the ways in which doctrine shapes Christian understanding and forms disciples. The church, Vanhoozer posits, is the preeminent theater where the gospel is "performed," with doctrine directing this performance. Doctrines are not simply truths to be stored, shelved, and stacked, but indications and directions to be followed, practiced, and enacted. In "performing" doctrine, Christians are shaped into active disciples of Jesus Christ. He goes on to examine the state of the church in today's world and explores how disciples can do or perform doctrine. Written in an accessible and engaging style, Faith Speaking Understanding sets forth a compelling vision of what the church is and what it should be doing, and demonstrates the importance of Christian doctrine for this mission. Disciples who want to follow Christ in all situations need doctrinal direction as they walk onto the social stage in the great theater of the world. The Christian faith is about acknowledging, and participating in, the great thing God is doing in our world: making all things new in Christ through the Holy Spirit. Doctrine ministers understanding: of God, of the drama of redemption, of the church as a company of faithful players, and of individual actors, all of whom have important roles to play. In an age where things fall apart and centers fail to hold, doctrine centers us in Jesus Christ, in whom all things hold together.

The challenge of promoting the "new feminism" has barely been addressed since it was first launched by Pope John Paul II in his 1995 encyclical Evangelium vitae. The thirteen contributors in this book, all outstanding international scholars, take up this task, together laying the necessary theoretical foundation for the new feminism. These chapters articulate an integral philosophical and theological understanding of persons that moves beyond patriarchy on the one hand and traditional feminism on the other. Central to the new perspective offered here is the biblical revelation of the human person - man and woman - in Christ, a vision that directs women beyond the "male" standard against which they have too often been measured. Far from constraining women to an "eternal essence," the dynamic view presented here encourages each woman to realize herself in perfect Christian freedom.

This book is a revision and condensation of a doctoral dissertation which its author wrote under the direction of the well-known Father Karl Rahner at the University of Münster. It focuses on the importance of St. Ignatius' small book, the Spiritual Exercises, as a source of theological investigation. Thus it stems from Rahner's own "conviction," as he states in his foreword, "that the real theological (and not only the spiritual) significance of Ignatius' Spiritual Exercises . . . presents a non-yet accomplished task to today's theology." Absorbing, synthesizing, and completing past studies on the Exercises, Father Egan summarizes the finding of modern scholars such as Przwar, Fessard, Karl Rahner, Hugo Rahner, Marxer, Cusson, Gil, Bakker, and Gonzalez de Mendoza—all hitherto relatively unavailable in English—and then presents his own fresh viewpoint. His quest is for Ignatius' mystical horizon, "the lived internal unity, . . . the roots of all of Ignatius' experiences, knowledge, and love." Applying the contemporary methodology in theology to the study of the Ignatian Exercises, the author offers a penetrating and comprehensive treatment of Ignatius' "consolation without previous cause," of the "Three Times of Election," including intellectual and affective discernment, the trinitarian dimensions of the Exercises, and
other important Ignatian themes. The book is scholarly and extensively documented and seems to be the most comprehensive and up to date theological commentary in English on the Exercises. One experienced critic has called it “one of the greatest contributions to the present commentary on the Exercises.”

The apocalyptic Jesus speaks directly to the crises of our time, Carl E. Braaten contends. Yet few modern theologians have come to terms with this aspect of Jesus' message. In these brief and provocative essays, Braaten reappraises theology and society from the point of view of apocalypticism. The author points out the relevance for contemporary Christians of the dualities found in apocalyptic thought: Christ and Counter-Christ, freedom and slavery, the present realm and future kingdom. People in today's counterculture are even seen to possess a vision of freedom similar to that in the apocalyptic sections of the Bible. The reader will discover that apocalypticism opens up fascinating new dimensions of such issues as ecology, revolution, and secular Christianity. Each chapter displays a double emphasis on theological concerns and on concrete problems facing Christians today. Those who read in the fields of religion, ethics, or American culture will find this book intriguing. The breezy style and careful thinking will appeal to everyone from college student to systematic theologian.

Experimental and theoretically informed, Mourning Sex advances performance theory in dialogue with psychoanalysis, queer theory, and cultural studies.

The third volume of Theo-Drama is considered the most central book of Fr. von Balthasar's entire theological project. Structurally it is the middle volume of the middle part of his theological trilogy: Glory of the Lord, Theo-Drama, and Theo-Logic. More significantly, it contains von Balthasar's synthetic treatment of the central mysteries of the Catholic Faith: Christ, Mary, the Church, man and the Trinity. The various elements of von Balthasar's theological reflection converge here, and here as nowhere else one can find the systematic elaboration of his Christology, Mariology, ecclesiology, anthropology and trinitarian doctrine. It is both a one-volume compendium of this theology and a key to his trilogy and other writings.

This title was first published in 2000: Insults, abuse, oaths, scatological and bawdy language - these form the subject of Lynn Forest-Hill's study on "bad" language in the late Middle Ages. She demonstrates how, in mediaeval mystery plays and morality plays, dramatists used outrageous language with great sophistication and subtlety to create characterizations and define characters' moral status, to reflect on social conditions, to condemn social evils, and to comment upon sensitive cultural, political and religious topics of the 16th century. The author begins by defining what constitutes sinful or transgressive language in the later mediaeval period, and establishes its moral significance. She then illustrates how the moral significance of language is used in drama to define the spiritual and social status of characters, and introduces the concept of sinful language as a sign of spiritual change. In later chapters the book explores the use of "bad" language in mystery and morality plays, focusing specifically on Skelton's "Magnyfycence", Heywood's "The Play of the Weather", and Bale's "King Johan". The study shows the extent to which the moral significance of language in drama shifted during the 16th century under pressure from cultural and political change, paving the way for less morally rigorous and more socially sensitive definitions of "bad" language.

Part of a literary circle that included H. G. Wells, George Bernard Shaw, Hillaire Belloc, and Max Beerbohm, G. K. Chesterton (1874-1936) wrote essays of social criticism for contemporary journals, literary criticism (including notable books on Browning, Dickens, and Shaw), and works of theology and religious argument, but may have been best known for his Father Brown mysteries. Chesterton's interest in Catholic Christianity, first expressed in Orthodoxy, led to his conversion from Anglicanism to Roman Catholicism in 1922. This revised edition of Garry Wills's finely crafted biography includes updates to the text and a new introduction by the author.

Having presented his christology and mariology under the sign of the "Dramatis Personae" in volume three of Theo-Drama, von Balthasar now turns to the action of the divine drama itself. Here we find his soteriology, where time, freedom, history, power, sin, conflict are seen in the
light of the Cross, the culmination of the action and passion of God and man. As Balthasar expresses it in the conclusion to his preface: here "we discern the unity of ‘glory’ and the ‘dramatic’. God’s glory, as it appears in the world–supremely in Christ–is not something static that could be observed by a neutral investigator. It manifests itself only through the personal involvement whereby God himself comes forth to do battle and is both victor and vanquished. If this glory is to come within our range at all, an analogous initiative is called for on our part. Revelation is a battlefield. Those who do battle on it can only be believers and theologians, provided they have equipped themselves with the whole armor of God (Eph 6:11)."

In this wide-ranging book, Rowan Williams argues that what we say about Jesus Christ is key to understanding what Christian belief says about creator and creation overall. Through detailed discussion of texts from the earliest centuries to the present day, we are shown some of the various and subtle ways in which Christians have discovered in their reflections on Christ the possibility of a deeply affirmative approach to creation, and a set of radical insights in ethics and politics as well. Throughout his life, Rowan Williams has been deeply influenced by thinkers of the Eastern Christian tradition as well as Catholic and Anglican writers. This book draws on insights from Eastern Christianity, from the Western Middle Ages and from Reformed thinkers, from Calvin to Bonhoeffer – as well as considering theological insights sparked by philosophers like Kierkegaard and Wittgenstein. Christ the Heart of Creation concerns fundamental issues for Christian belief and Williams tackles them head-on: he writes with pellucid clarity and shows his gift for putting across what are inevitably complex ideas to a wide audience.

The subject of "culture" has provided theologians with a whole new realm of exploration. By the turn of the twentieth century and the beginning of this new millennium the subject of culture had presented itself to theologians and church leaders for vital consideration. As one of the world’s leading theologians, Robert Jenson’s eminent career has coincided with the pre-eminence of culture in theological and churchly discussion. Having described himself as a theologian of culture in his earliest works, culture continually informs Jenson’s systematic theology, which in turn works its way out in countless cultural forms. In Rhyming Hope and History we explore the philosophical and theological influences of Jenson’s work and outline their vast and varied applications to the world of culture and the life of the church. For Jenson, the church is the cultural embodiment of the risen Christ in the fallen reality of our world. In a series of conversations between Jenson and leading thinkers, including G.W.F. Hegel, Jonathan Edwards, Wittgenstein, Richard H. Niebuhr, Kathryn Tanner, Paul Tillich, Nicholas Wolterstorff, Augustine, and Jeremy Begbie, we explore this creative and courageous proposal.

Matthew Farlow traces the thoughts of Balthasar and Barth so as to enter into theological truth of God’s Being-in-Act. This exploration embarks on a journey into the reality of our Triune God who has engaged his creation so as to elicit fellow actors. God seeking out humanity is God with us, a truth that not only informs our theological endeavors, but invites us into the dramatic performance of reconciliation. As Farlow illumines, God is an acting God who seeks fellow participants in his ongoing drama of salvation. Through the dramatizing of theology, the church and her theologians come to realize God’s threefold movement—revelation, invitation and reconciliation. It is a unified act that startles humanity, and thus theology, out of its “spectator’s seat,” so as to drag it onto the world’s stage. As Farlow discusses, it is through the dramatizing of theology that we find ourselves best equipped to participate faithfully in the role of a lifetime.

At the very heart of Christian doctrine and late medieval practice was the image of the crucified Christ. Sarah Beckwith examines the social meaning of this image across a range of key devotional English texts, using insights from anthropology and cultural studies. The image of the crucified Christ, she argues, acted as a place where the tensions between the sacred and the profane, the individual and the collective, were played out. The medieval obsession with the contours of Christ’s body functioned to challenge and transform social and political relations. A fascinating and challenging book of interest not only to students of medieval literature, but also to cultural historians and women’s studies specialists.

Brett Gray traces the portrayal of Christ that emerges throughout Williams’ diverse writings, including in his engagements with literature and philosophy. What emerges is a vision of Jesus
that grows from the roots of the Christian tradition, but is pronounced in a contemporary idiom and sensitive to modern concerns. Although attentive to the broad sweep of the Christian tradition, Williams' Christology is also seen in this book to be a particular British artefact, shaped in dialogue with thinkers such as Donald MacKinnon and Gillian Rose. What is ultimately brought to the surface in this work is the profoundly hopeful, if frequently under-pronounced, eschatology underlying Williams' Christology. Jesus is the “last word”, changing creation's possibilities and summoning it into an endless and vivifying journey.

Myles challenges the convention of the `medieval mind' and perceives new semantic sophistication in Chaucer's language.

As theologians across confessional divides try to say something significant about human dignity in our contemporary society, there is fresh interest in the ancient Christian doctrine that the human being is created in the 'imago Dei'. Robinson examines the ‘imago Dei’ debate through three giants of twentieth century theology - Karl Barth, Hans Urs von Balthasar, and Jürgen Moltmann. Fresh analysis of ecumenical contributions places the development of the doctrine in the context of the ongoing process of ecumenical dialogue on the dignity of the human person.

This is a study of Jesus' attitudes towards women as reflected in his words and deeds, and of the women who were part of his ministry.

The theology of creation interconnected with virtually every aspect of early Christian thought, from Trinitarian doctrine to salvation to ethics. Paul M. Blowers provides an advanced introduction to the multiplex relation between Creator and creation as an object both of theological construction and religious devotion in the early church. While revisiting the polemical dimension of Christian responses to Greco-Roman philosophical cosmology and heterodox Gnostic and Marcionite traditions on the origin, constitution, and destiny of the cosmos, Blowers focuses more substantially on the positive role of patristic theological interpretation of Genesis and other biblical creation texts in eliciting Christian perspectives on the multifaceted relation between Creator and creation. Greek, Syriac, and Latin patristic commentators, Blowers argues, were ultimately motivated less by purely cosmological concerns than by the urge to depict creation as the enduring creative and redemptive strategy of the Trinity. The 'drama of the divine economy', which Blowers discerns in patristic theology and piety, unfolded how the Creator invested the 'end' of the world already in its beginning, and thereupon worked through the concrete actions of Jesus Christ and the Holy Spirit to realize a new creation.

Because Transformation Is Possible. At a popular level, Dallas Willard wrote with remarkable clarity about spiritual formation. But his writings also addressed academic concerns such as shifts in modern moral philosophy, the nature of education, and the psychology of the human self. Until Christ Is Formed in You brings together ten authors who knew Willard well to introduce his wide-ranging vision and consider again the overall significance of this one-of-a-kind teacher. This collection explores topics including the Beatitudes, the relationship of body and soul, the kingdom of God, discipleship to Jesus, the nature of formation, and Ignatian spirituality. The book begins with a comprehensive overview of Willard's understanding of formation, and it concludes with practical applications of this understanding to the disciplines of psychology and counseling.

This study contextualizes the achievement of a strategically crucial figure in Byzantium's turbulent seventh century, the monk and theologian Maximus the Confessor (580-662). Building on newer biographical research and a growing international body of scholarship, as well as on fresh examination of his diverse literary corpus, Paul Blowers develops a profile integrating the two principal initiatives of Maximus's career: first, his reinterpretation of the christocentric economy of creation and salvation as a framework for expounding the spiritual and ascetical life of monastic and non-monastic Christians; and second, his intensifying public involvement in the last phase of the ancient christological debates, the monothelete controversy, wherein Maximus helped lead an East-West coalition against Byzantine imperial attempts doctrinally to limit Jesus Christ to a single (divine) activity and will devoid of properly human volition. Blowers identifies what he terms Maximus's "cosmo-politeian" worldview, a contemplative and ascetical vision of the participation
of all created beings in the novel politeia, or reordered existence, inaugurated by Christ's "new theandric energy". Maximus ultimately insinuated his teaching on the christoformity and cruciformity of the human vocation with his rigorous explication of the precise constitution of Christ's own composite person. In outlining this cosmo-politeian theory, Blowers additionally sets forth a "theo-dramatic" reading of Maximus, inspired by Hans Urs von Balthasar, which depicts the motion of creation and history according to the christocentric "plot" or interplay of divine and creaturely freedoms. Blowers also amplifies how Maximus's cumulative achievement challenged imperial ideology in the seventh century—the repercussions of which cost him his life-and how it generated multiple recontextualizations in the later history of theology.

Describes authors, works, and literary terms from all eras and all parts of the world.

Eleven international scholars analyse key works by Sir James MacMillan, and contextualise his unique musical-theological approach.

First published by Odyssey Press in 1957, this classic edition provides Milton's poetry and major prose works, richly annotated, in a sturdy and affordable clothbound volume.

This book examines the many and varied uses of apocalyptic and anti-Catholic language in seventeenth-century English drama. Adrian Streete argues that this rhetoric is not simply an expression of religious bigotry, nor is it only deployed at moments of political crisis. Rather, it is an adaptable and flexible language with national and international implications. It offers a measure of cohesion and order in a volatile century. By rethinking the relationship between theatre, theology and polemic, Streete shows how playwrights exploited these connections for a diverse range of political ends. Chapters focus on playwrights like Marston, Middleton, Massinger, Shirley, Dryden and Lee, and on a range of topics including imperialism, reason of state, commerce, prostitution, resistance, prophecy, church reform and liberty. Drawing on important recent work in religious and political history, this is a major re-interpretation of how and why religious ideas are debated in the early modern theatre.

As suggested by the title Early Modern Communicat(i)ons, the volume demonstrates that the connections and common points of reference within early modern studies bind Elizabethan and Jacobean cultural studies and Shakespearean investigations together in an unexpected number of ways, and this diversity of ties has been used as the main theme around which the thirteen essays have been organised. While the first group of essays deals with early modern culture, presenting the socio-historical context necessary for any in-depth literary investigation, as exemplified through analyses of outstanding literary achievements from the period, the second part of the volume focuses on the oeuvre of the most famous representative of the age, William Shakespeare, with individual chapters creating a tangible continuum, moving from the cultural and literary context that informs his works, to their interpretation in present-day performances and their theoretical backgrounds. In the same way as the volume comprises writings on a diverse but still coherent range of topics, the authorial team is equally representative of diversity and continuity at the same time. The authors include several senior scholars working in the Hungarian academic community, representing all significant research centres in the field from all over the country. A number of essays have been contributed by promising young talents as well.

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