

# CONTENTS

Contents . . . . .	1
Acknowledgements . . . . .	3
List of Plates . . . . .	5
Introduction . . . . .	9

## PART I. STRANGENESS AND RECOGNITION

<b>Chapter 1. The Problem and Potential of Religious Language and Art.</b> . . . . .	19
<b>Chapter 2. Naming Strangeness</b> . . . . .	31
Apophysis . . . . .	31
Paradox . . . . .	32
Estrangement. . . . .	34
Dissemblance and dissimilarity . . . . .	36
Pseudo-Dionysius and the dissimilar figure. . . . .	37
Familiar strangeness . . . . .	43
<b>Chapter 3. Recognising Christ</b> . . . . .	45
Turning aside. . . . .	45
Recognition, memory, and hope . . . . .	46
Recognition events. . . . .	50

## PART II. MAKING STRANGE

<b>Chapter 4. Strangeness in Renaissance Painting.</b> . . . . .	61
<b>Chapter 5. Unexpected Iconography</b> . . . . .	69
The bizarre breast . . . . .	72
The surprising snail . . . . .	78

<b>Chapter 6. Time and Place</b> . . . . .	85
Figural associations . . . . .	85
Achronism, anachronism, and anomaly . . . . .	97
Ground and media . . . . .	107
Shifting perspectives . . . . .	112
Unplaceable places . . . . .	123
Beyond sight . . . . .	133
 <b>Chapter 7. Always and Nowhere</b> . . . . .	 139
The Virgin and Child . . . . .	140
Christ suffering and dead . . . . .	150
 <b>Chapter 8. Revelation and Visions</b> . . . . .	 159
Light . . . . .	159
Fabric . . . . .	164
Crossing the threshold . . . . .	177
 <b>Chapter 9. Open Images</b> . . . . .	 183
Unfinishedness . . . . .	184
Disfigurement and woundedness . . . . .	189
Emptiness and fullness . . . . .	196
 Conclusions: Attending . . . . .	 203
Bibliography . . . . .	209
Index . . . . .	221