

## L'incoronazione Celeste Nel Mondo Bizantino: Politica, Cerimoniale, Numismatica E Arti Figurative

In the rapidly changing world of the early Middle Ages, depictions of the cosmos represented a consistent point of reference across the three dominant states—the Frankish, Byzantine, and Islamic Empires. As these empires diverged from their Greco-Roman roots between 700 and 1000 A.D. and established distinctive medieval artistic traditions, cosmic imagery created a web of visual continuity, though local meanings of these images varied greatly. Benjamin Anderson uses thrones, tables, mantles, frescoes, and manuscripts to show how cosmological motifs informed relationships between individuals, especially the ruling elite, and communities, demonstrating how domestic and global politics informed the production and reception of these depictions. The first book to consider such imagery across the dramatically diverse cultures of Western Europe, Byzantium, and the Islamic Middle East, *Cosmos and Community in Early Medieval Art* illuminates the distinctions between the cosmological art of these three cultural spheres, and reasserts the centrality of astronomical imagery to the study of art history.

*Perceptions of the Body and Sacred Space in Late Antiquity and Byzantium* seeks to reveal Christian understanding of the body and sacred space in the medieval Mediterranean. Case studies examine encounters with the holy through the perspective of the human body and sensory dimensions of sacred space, and discuss the dynamics of perception when experiencing what was constructed, represented, and understood as sacred. The comparative analysis investigates viewers’ recognitions of the sacred in specific locations or segments of space with an emphasis on the experiential and conceptual relationships between sacred spaces and human bodies. This volume thus reassesses the empowering aspects of space, time, and human agency in religious contexts. By focusing on investigations of human endeavors towards experiential and visual expressions that shape perceptions of holiness, this study ultimately aims to present a better understanding of the corporeality of sacred art and architecture. The research points to how early Christians and Byzantines teleologically viewed the divine source of the sacred in terms of its ability to bring together – but never fully dissolve – the distinctions between the human and divine realms. The revealed mechanisms of iconic perception and noetic contemplation have the potential to shape knowledge of the meanings of the sacred as well as to improve our understanding of the liminality of the profane and the sacred.

Icons and Power

Studies in Honour of Averil Cameron

Storia dell'icona in Russia: Zar e mercanti : icone del XVI-XVII secolo

La Madre di Dio nelle icone russe

L'eredità greca e l'ellenismo veneziano

Cosmos and Community in Early Medieval Art

*The Roman triumph's resurgence is documented from the Tetrarchy through the end of the Macedonian dynasty in Byzantium and to Charlemagne's successors in the early medieval West.*

*This classic explores the symbolism of classical architecture. A milestone in relating mysticism to design, it shows the correlation between mythology and the design of St. Paul's Cathedral, the Taj Mahal, the Palace of Versailles, and other architectural masterpieces. This delightful book describes the symbolism of real-world architecture, as well as architecture described in fiction, myth and folklore. Lethaby believed that architecture reflected the macrocosm. He speculated that many of the seemingly ornamental details of classical buildings actually represented aspects of the land, the sea and the sky. This is one of those books like the Golden Bough or the White Goddess (albeit shorter and a less challenging read) that will turn you on to the mythopoeitic side of reality, no matter whether you agree with its conclusions.*

Eternal Victory

Origen and the Two Swords

The Religious Figural Imagery of Byzantine Lead Seals I

L'età feudale

Medieval Self-Coronations

La seta e la sua via

*A revised edition of Anna Komnene's Alexiad, to replace our existing 1969 edition. This is the first European narrative history written by a woman - an account of the reign of a Byzantine emperor through the eyes and words of his daughter which offers an unparalleled view of the Byzantine world in the eleventh and twelfth centuries.*

*This annotated bibliography will help researchers to accurately interpret motifs in medieval art and literature. Five chapters describe overview studies and identify and briefly annotate journal articles in English and all major European languages. "Medieval Art" treats library catalogs of illuminated medieval manuscripts, and genres such as glass, sculpture, and wood carving by country. "Other Tools" covers medieval encyclopedias, preaching handbooks, and sermon and exempla collections as repositories of imagery. "The Natural World" surveys imagery of land and water animals, plants, stones, and illustrated bestiaries. "The Christian Tradition" discusses the Bible and its apocrypha, saints' legends, and material on specific biblical figures, such as the horns believed to be given Cain or Moses. "Learned Imagery" includes sections on alchemy, astrology, famous persons such as Arthur, Alexander the Great, and Roland, and mythology, both mythographic commentaries and treatments of individual myths. Finally, "Daily Life" covers topics such as medieval ideas of beauty and the body, color symbolism, costumes, feasts, and specific images like the symbolism of mirrors.*

Coins in Religion and Ritual

The Mosaics and the Sacred Space

Uomo e spazio nell'alto Medioevo

Immagine e realtà nel mondo bizantino

Studia Anselmiana

Divina Moneta

**The articles republished in this volume are ground-breaking studies that employ a large body of religious figural imagery of Byzantine lead seals ranging from the 6th to the 15th century. A number of the studies present tables, charts and graphs in their analysis of iconographic trends and changing popularity of saintly figures over time. And since many of the seals bear inscriptions that include the names, titles or offices of their owners, information often not given for the patrons of sacred images in other media, these diminutive objects permit an investigation into the social use of sacred imagery through the various sectors of Byzantine culture: the civil, ecclesiastical and military administrations. The religious figural imagery of the lead seals, accompanied by their owners’ identifying inscriptions, offers a means of investigating both the broader visual piety of the Byzantine world and the intimate realm of their owners' personal devotions. Other studies in this volume are devoted to rare or previously unknown sacred images that demonstrate the value of the iconography of Byzantine lead seals for Byzantine studies in general. This volume includes studies dedicated to the image of Christ, primarily found on imperial seals, various images of the Virgin, and narrative or Christological scenes. A companion volume presents various articles focusing on sphragistic images of saints and on the religious imagery of Byzantine seals as a means of investigating the personal piety of seal owners, as well as the wider realm of the visual piety and religious devotions of Byzantine culture at all levels. Here are the complete prophecies of Nostradamus. Nostradamus is the best known and most accurate mystic and seer of all times. There are those who say that he predicted Napoleon and even the attack on the World Trade Center.**

**Read the prophecies and judge for yourself.**

**Masterpieces of the J. Paul Getty Museum: Illuminated Manuscripts**

**la regalità sacra nell'Europa medievale**

**Saint Peter in the Vatican**

**Studies on the Image of Christ, the Virgin and Narrative Scenes**

**i modelli : atti del convegno internazionale di studi, Parma, 27 settembre-1o ottobre 1999**

**Eclecticism in Late Medieval Visual Culture at the Crossroads of the Latin, Greek, and Slavic Traditions**

*This volume builds upon the new worldwide interest in the global Middle Ages. It investigates the prismatic heritage and eclectic artistic production of Eastern Europe between the fourteenth and seventeenth centuries, while challenging the temporal and geographical parameters of the study of medieval, Byzantine, post-Byzantine, and early-modern art. Contact and interchange between primarily the Latin, Greek, and Slavic cultural spheres resulted in local assimilations of select elements that reshaped the artistic landscapes of regions of the Balkan Peninsula, the Carpathian Mountains, and further north. The specificities of each region, and, in modern times, politics and nationalistic approaches, have reinforced the tendency to treat them separately, preventing scholars from questioning whether the visual output could be considered as an expression of a shared history. The comparative and interdisciplinary framework of this volume provides a holistic view of the visual culture of these regions by addressing issues of transmission and appropriation, as well as notions of cross-cultural contact, while putting on the global map of art history the eclectic artistic production of Eastern Europe.*

*Music is rooted in the heart of Western culture. The absence of music from the usual publications of medieval history and history of art of the Middle Ages is understandable, considering the rarity of sources. And yet, throughout the last decades, an intense activity of historico-musicological research has been carried out internationally by a select group of specialized scholars. The ambitious goal of this work is to set medieval music within its historical and cultural context and to provide readers interested in different disciplines with an overall picture of music in the Middle Ages; multi-faceted, enjoyable, yet scientifically rigorous. To achieve this goal, the most prominent scholars of medieval musicology were invited to participate, along with archaeologists, experts of acoustics and architecture, historians and philosophers of medieval thought. The volume offers exceptional iconography and several maps, to accompany the reader in a fascinating journey through a network of places, cultural influences, rituals and themes.*

*Architecture, Mysticism and Myth*

*A contribution to the history of earlier Greek philosophy*

*The Mother of God in Byzantium*

*Medieval Callings*

*Triumphal Rulership in Late Antiquity, Byzantium and the Early Medieval West*

*Church and Monarchy from the Ninth to the Twelfth Century*

L'incoronazione celeste nel mondo BizantinoPolitica, cerimoniale, numismatica e arti figurativeArchaeopress Publishing Ltd

This study deals with the iconographic theme of imperial Byzantine heavenly coronation, or Andre Grabar's couronnement symbolique, with particular attention to fine arts and numismatics.

The Complete Prophecies of Nostradamus

Politics and Exegesis

Eternal Ravenna. From the Etruscans to the Venetians

l'Oriente e l'Occidente da Urbano II a San Luigi, 1096-1270

Medioevo

L'incoronazione celeste nel mondo Bizantino

This edited collection analyses the phenomenon of coin use for religious and ritual purposes in different cultures and across different periods of time. It proposes an engagement with the theory and interpretation of the ‘ material turn ’ with numismatic evidence, and an evidence-based series of discussions to offer a fuller, richer and fresh account of coin use in ritual contexts. No extensive publication has previously foregrounded coins in such a model, despite the fact that coins constitute an integrated part of the material culture of most societies today and of many in the past. Here, interdisciplinary discussions are organised around three themes: coin deposit and ritual practice, the coin as economic object and divine mediator, and the value and meaning of coin offering. Although focusing on the medieval period in Western Europe, the book includes instructive cases from the Roman period until today. The collection brings together well-established and emerging scholars from archaeology, art history, ethnology, history and numismatics, and great weight is given to material evidence which can complement and contradict the scarce written sources.

Based on narrative, iconographical, and liturgical sources, this is the first systematic study to trace the story of the ritual of royal self-coronations from Ancient Persia to the present. Exposing as myth the idea that Napoleon’s act of self-coronation in 1804 was the first extraordinary event to break the secular tradition of kings being crowned by bishops, Jaume Aurell vividly demonstrates that self-coronations were not as transgressive or unconventional as has been imagined. Drawing on numerous examples of royal self-coronations, with a particular focus on European Kings of the Middle Ages, including Frederic II of Germany (1229), Alphonse XI of Castile (1328), Peter IV of Aragon (1332) and Charles III of Navarra (1390), Aurell draws on history, anthropology, ritual studies, liturgy and art history to explore royal self-coronations as privileged sites at which the frontiers and limits between the temporal and spiritual, politics and religion, tradition and innovation are encountered.

Perceptions of the Body and Sacred Space in Late Antiquity and Byzantium

2000 anni di storia: L'impero carolingio

English Language Edition

Symbolism of the sphere

4-8 aprile 2002

Bibliotheca Graeca

The first systematic study of the practice of royal self-coronations from late antiquity to the present.

These essays by eleven internationally renowned historians present nuanced profiles of the major social and professional groups—the callings-of the Middle Ages. The contributors focus on attitudes of medieval men and women toward their own society. Through a variety of techniques, from a reading of the Song of Roland to a reading of administrative records, they identify characteristic viewpoints of members of the fighting class, the clergy, and the peasantry. Along with vivid descriptions of what life was like for warrior knights, monks, high churchmen, criminals, lepers, shepherds, and prostitutes, this innovative approach offers a valuable new perspective on the complex social dynamics of feudal Europe. "Very useful discussions of texts, both learned and literary."—Christopher Dyer, Times Literary Supplement Contributors: Mariateresa Fumagalli Beonio Brocchieri, Franco Cardini, Enrico Castelnuovo, Giovanni Cherubini, Bronislaw Geremek, Aron Ja. Gurevich, Christiane Klapisch-Zuber, Jacques Le Goff, Giovanni Miccoli, Jacques Rossiaud, and André Vauchez.

The History and Symbolism of a Ritual

Rivista Studi Bizantini e Neellenici n. 53 (2016)

Selected Studies

Medieval Iconography

Spazio e centralizzazione del potere

The Investiture Controversy

*The Getty Museum's collection of illuminated manuscripts, featured in this book, comprises masterpieces of medieval and Renaissance art. Dating from the tenth to the sixteenth century, they were produced in France, Italy, Belgium, Germany, England, Spain, Poland, and the eastern Mediterranean. Among the highlights are four Ottonian manuscripts, Romanesque treasures from Germany, Italy, and France, an English Gothic Apocalypse, and late medieval manuscripts painted by such masters as Jean Fouquet, Girolamo da Cremona, Simon Marmion, and Joris Hoefnagel. Included are glistening liturgical books, intimate and touching devotional books for private use, books of the Bible, lively histories by Giovanni Boccaccio and Jean Froissart, and a breathtaking Model Book of Calligraphy.*

*"This book describes the roots of a set of ideals that effected a radical deformation of eleventh-century European society that led to the confrontation between church and monarchy known as the investiture struggle or Gregorian reform. Ideas cannot be divorced from reality, especially not in the Middle Ages. I present them, therefore, in their contemporary political, social, and cultural context."—from the Preface*

*Le crociate*

*From Rome to Constantinople*

*Il corpo del papa*

*The Alexiad*

*Politica, cerimoniale, numismatica e arti figurative*

INDICE
Andrea TORNO
GINNASI, La toupha e il cavallo
Tomás FERNÁNDEZ, Malas mujeres en Leoncio de Neápolis
Angela PRINZI, Una redazione inedita della Passio SS. Caesarii et Iuliani: la Passio graeca minor (BHG 285d) tràdita dal ms. Ambr. D 92 sup.
Daniele BIANCONI, Sparagmata di un antico testimone dell’Historia Ecclesiastica di Eusebio di Cesarea
Enrica FOLLIERI, L’autore della Vita di San Nilo da Rossano
André JACOB, L’invocation de Léonce
Pietro PODOLAK, Nicetas Archbishop of Nicomedia: a forgotten figure in the twelfth-century controversy surrounding the Filioque
Francesco LO CONTE, «Bibliothecam venetiis ornatissimam habet...»: due indici inediti di manoscritti greci appartenuti a Diego Hurtado de Mendoza (1504-1575)
Donatella BUCCA, Lucas Holste e il «thesoro nascosto» della biblioteca del San Salvatore di Messina: notizie inedite dal Barb. lat. 3074
Giuseppe M. CROCE, Vocazione ecumenica del monastero di Grottaferrata
Massimiliano MAIDA, Bisanzio negli scritti giovanili di Kostis Palamàs tra rievocazione storica e coscienza nazionale
Pubblicazioni ricevute (a cura di Laura ZADRA)
Collection of articles arranged in 5 subsections: Historiography and rhetoric, Christianity in its social context, art and representation, Byzantium and the workings of the empire, and late antiquity in retrospect.
Historical Atlas of Medieval Music
Per me reges regnant
A Research Guide