

Byzantine Illumination

Of all the Old Testament books, the Book of Job remains acutely contemporary today. Written between the 6th and 3rd c. B.C., it deals with subjects such as the presence of evil in the world, the misery, the quest for justice, the faith, and the behavior of people when they face sudden twists and turns of life. It seems that the ancient text had been illustrated since the Early Christian period because of its fascinating novel-like narrative style. In her own study on the Book of Job, Stella Papadaki-Oekland probes into all the Byzantine illuminated manuscripts of the illustrated Greek text. The number of miniature illustrations included in these fifteen manuscripts, dating from the 9th to the 16th century, comes to more than 1800 of which 2/3 of the about 380 illustrated herein are previously unpublished manuscript images.The book is an unabridged version with minor changes of Papadaki-Oekland's Inaugural Dissertation at Heidelberg University (1979) and is published posthumously by her daughters, Helen-Aina and Astrid-Zoe -in homage to Byzantine Art. The fifteen Byzantine Illuminated Manuscript Illustrations of the Book of Job studied, illustrated and discussed are: Biblioteca Apostolica Vaticana, Rome: cod. Vat. gr. 749; cod. Vat. gr. 751, cod. Vat. gr. 1231 and cod. Vat. Pal. gr.230 - The Monastery of St. John the Theologian, Isle of Patmos: cod. Patmos 171 - Biblioteca Nazionale Marciana, Venezia: cod. Marc. gr. 538 - Monastery of St. Catherine, Sinai, Egypt: cod. Siena 3 - Orthodox Patriarchate of Jerusalem and All Palestine, Jerusalem: MS. Taphou 5 - Monastery of Vatopedi, Mount Athos: Vatopedi 590 - Monastery Magisti (Great) Lavra, Mount Athos: Lavra B100 - Byzantine and Christian Museum, Athens: MS. 62 - Bodleian Library, Oxford: MS. Barocci 201 and MS. Laud gr. 86 - Bibliothegue nationale de France, Paris: MS. gr. 134 and MS. gr. 135 - National Library of Russia, St. Petersburg: MS gr. 385 (former folio of Taphou 5) The study of the Septuagint Book of Job in Byzantine tradition include comparative analysis of the interrelationship of the individual miniature cycles, their general arrangement and artistic character, the origin and development as well as its contents and significance in the literary and popular tradition. Finally, the six Comparative Tables presented at the end of the volume provide the reader for the first time a complete cross reference interrelationship between the individual 1800 images of the 15 manuscripts and Sir Lancelot C. L. Brenton's English translation of the Septuagint Book of Job passages. Further examples of images discussed herein of early Christian Job representations include: Biblioteca Apostolica Vaticana, Rome, MS.Reg.gr.1 - known as the Bible of Queen Christina of Sweden; Bibliothegue nationale de France, Paris, MS gr. 510, MS syr. 341-the Syriac Bible and MS.gr. 923- Sacra Parallela; Biblioteca Nazionale Vittorio Emanuele III, Naples, Coptic MS IB 18, Catacomb of the Via Latina, Rome and the Sarcophagus of Junius Bassus, Basilica di San Pietro, Rome. Furthermore, the book is of invaluable importance due to its methodological approach. As the leading art historian Hans Belting points out, the study of Stella Papadaki-Oekland calls in question Kurt Weitzmann's rigid theory about the process of the Byzantine illuminated manuscripts production. There's no doubt that, even though it was written a lot of years ago, this remains the most complete and comprehensive study about the Book of Job in Byzantine art Tracing the Gospel text from script to illustration to recitation, this study looks at how illuminated manuscripts operated within ritual and architecture. Focusing on a group of richly illuminated lectionaries from the late eleventh century, the book articulates how the process of textual recitation produced marginalia and miniatures that reflected and subverted the manner in which the Gospel was read and simultaneously imagined by readers and listeners alike. This unique approach to manuscript illumination points to images that slowly unfolded in the mind of its listeners as they imagined the text being recited, as meaning carefully changed and built as the text proceeded. By examining this process within specific acoustic architectural spaces and the sonic conditions of medieval chant, the volume brings together the concerns of sound studies, liturgical studies, and art history to demonstrate how images, texts, and recitations played with the environment of the Middle Byzantine church. Essays in Honor of Anemarie Weyl Carr
Late Classical and Mediaeval Studies In Honor of Albert Mathias Friend, Jr

Illuminated Manuscripts

Moses and King David

Byzantine illumination

Focusing on mosaics, sculpture, paintings, jewelry, and silk, the author examines this artistic style as an expression of religious thought

The theme of the 2006 International Congress of Byzantine Studies was display, assessing what strategies the people of Byzantium used to express their thoughts, ideals, fears and beliefs, and how these have been interpreted through various modern discourses. The first volume presents the texts of the 28 plenary papers delivered at the Congress; the second and third contain the abstracts of the many hundreds of papers written for the 64 separate panels and the sessions of communications.

Byzantine Illumination

Studies in Byzantine illumination of the 13th century

The Glory of Byzantium

With 21 Illustrations

Historical Introduction to the Collection of Illuminated Letters and Borders in the National Art Library, Victoria and Albert Museum

Byzantine Illumination Ornament

Kurt Weitzmann demonstrates that the postulated miniatures of the handbook that goes under the name of Apollodorus migrated into other texts, of which the commentary of Pseudo-Nonnus–attached to several homilies of Gregory of Nazianzus—and the Cynegetka of Pseudo-Oppian are the most important. Originally published in 1984. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The twelve papers written for this volume reflect the wide scope of Anemarie Weyl Carr’s interests and the equally wide impact of her work. The concepts linking the essays include the examination of form and meaning, the relationship between original and copy, and reception and cultural identity in medieval art and architecture. Carr’s work focuses on the object but considers the audience, looks at the copy for retention or rejection of the original form and meaning, and always seeks to understand the relationship between intent and perception. She examines the elusive nature of ‘center’ and ‘periphery’, expanding and enriching the discourse of manuscript production, icons and their copies, and the dissemination of style and meaning. Her body of work is impressive in its chronological scope and geographical extent, as is her ability to tie together aspects of patronage, production and influence across the medieval Mediterranean. The volume opens with an overview of Carr’s career at Southern Methodist University, by Bonnie Wheeler. Kathleen Maxwell, Justine Andrews and Pamela Patton contribute chapters in which they examine workshops, subgroups and influences in manuscript production and reception. Diliانا Angelova, Lynn Jones and Ida Sinkevic offer explorations of intent and reception, focusing on imperial patronage, relics and reliquaries. Cypriot studies are represented by Michele Bacci and Maria Vassilaki, who examine aspects of form and style in architecture and icons. The final chapters, by Jaroslav Folda, Anthony Cutler, Roszitta Schroeder and Ann Driscoll, are linked by their focus on the nature of copies, and tease out the ways in which meaning is retained or altered, and the role that is played by intent and reception.

An Illuminated Byzantine Gospel Book (Paris gr. 54) and the Union of Churches

Faith and Power (1261-1557)

Byzantium

Studies in classical and Byzantine manuscript illumination

Illumination and Utopia in Gemistos Plethon

A Preliminary Study of the Miniature Illustrations, Its Origin and Development

Written over nearly three decades, the fifteen essays involve the three a's of the title, art, agency, and appreciation. The first refers to the general subject matter of the book, Byzantine art, chiefly painting, of the twelfth through the fourteenth centuries, the second to its often human-like agency, and the last to its historical reception. The series begins with art works themselves and with the imagery and iconography of church decoration and manuscript illumination, shifts to to objects act in the world and affect their beholders, and concludes with more general appreciations of Byzantine art in case studies from the thirteenth century to the present.

Before the printing press introduced the notion of mass production to the Renaissance world, the written word was one of spiritual significance and unfathomable mystique. Sacred texts predominated and books were acceptable means of procuring religious thought. As harbinger of the book, the Illuminated Manuscript maintains a well-respected place in literary and artistic history, as well as in the record of human progress and creativity. Museograph's Illuminated Manuscripts give scholarly attention to these Judeo-Christian, Islamic, and secular masterpieces. From the Byzantine Period to the Renaissance, it outlines the evolution of this textual art form. Religious themes that were common to illuminated texts for over one thousand years became progressively outnumbered as literacy spread beyond the religious community. Books were slowly evolving from status symbols to learning tools. The decorative content of illuminations also advanced through historical course. Virtually without border in the Byzantine Period, manuscripts resonated and simplicity befitting religious ceremonies and hopes of worship. By the Romanesque Period, the appearance of the Bestiary indicated that a shift was on the horizon. The Winchester border, with its heavy frame and ornate gold bars, was wild with foliage and whimsical in its combination of human and bestial figures. Illuminated design gone organic! Illuminated Manuscripts is a sensory treasure of form and function.

and word. Subjects within this monograph embody a rich interdisciplinary history and continue to grow alongside man as his understanding of what is beautiful deepens and his ability to express it is actualized.

The Encyclopedia Americana

Art, Agency, and Appreciation

The Jaharis Gospel Lectionary

The Study of a Provincial Tradition

London, 21-26 August, 2006

The Americana

The fall of the Byzantine capital of Constantinople to the Latin West in 1204 during the Fourth Crusade abruptly interrupted nearly nine hundred years of artistic and cultural traditions. In 1261, however, the Byzantine general Michael VIII Palaiologos triumphantly re-entered Constantinople and reclaimed the seat of the empire, initiating a resurgence of art and culture that would continue for nearly three hundred years, not only in the waning empire itself but also among rival Eastern Christian nations eager to assume its legacy. Byzantium: Faith and Power (1261–1557), and the groundbreaking exhibition that it accompanies, explores the artistic and cultural flowering of the last centuries of the “Empire of the Romans” and its enduring heritage. Conceived as the third of a trio of exhibitions dedicated to a fuller understanding of the art of the Byzantine Empire, whose influence spanned more than a millennium, “Byzantium: Faith and Power (1261–1557)” follows the 1997 landmark presentation of “The Glory of Byzantium,” which focused on the art and culture of the Middle Byzantine era—the Second Golden Age of the Byzantine Empire (843–1261). In the late 1970s, “The Age of Spirituality” explored the early centuries of Byzantium’s history. The present concluding segment explores the exceptional artistic accomplishments of an era too often considered in terms of political decline. Magnificent works—from splendid frescoes, textiles, gilded metalwork, and mosaics to elaborately decorated manuscripts and liturgical objects—testify to the artistic and intellectual vigor of the Late and Post-Byzantine era. In addition, forty magnificent icons from the Holy Monastery of Saint Catherine, Sinai, Egypt, join others from leading international institutions in a splendid gathering of these powerful religious images. While the political strength of the empire weakened, the creativity and learning of Byzantium spread farther than ever before. The exceptional works of secular and religious art produced by Late Byzantine artists and transformed by other Eastern Christian centers of power, among them Russia, Serbia, Bulgaria, and Cilician Armenia. The Islamic world adapted motifs drawn from Byzantium’s imperial past, as Christian minorities in the Muslim East continued Byzantine customs. From Italy to the Lowlands, Byzantium’s artistic and intellectual practices deeply influenced the development of the Renaissance, while, in turn, Byzantium’s own traditions reflected the empire’s connections with the Latin West. Fine examples of these interrelationships are illustrated by important panel paintings, ceramics, and illuminated manuscripts, among other objects. In 1557 the “Empire of the Romans,” as its citizens knew it, which had fallen to the Ottoman Turks in 1453, was renamed Byzantium by the German scholar Hieronymus Wolf. The cultural and historical interaction and mutual influence of these major cultures—the Latin West and the Christian and Islamic East—during this fascinating period are investigated in this publication by a renowned group of international scholars in seventeen major essays and catalogue discussions of more than 350 exhibited objects.

The Byzantine Empire dates back to Constantine the Great, the first Christian ruler of the Roman Empire, who, in 330 AD, moved the imperial capital from Rome to a port city in modern-day Turkey, which he then renamed Constantinople in his honor. From its founding, the Byzantine Empire was a major anchor of east-west trade, and culture, art, architecture, and the economy all prospered in the newly Christian empire. As Byzantium moved into the middle and late period, Greek became the official language of both church and state and the Empire’s cultural and religious influence extended well beyond its boundaries. In the mid-15th century, the Ottoman Turks put an end to 1,100 years of Byzantine history by capturing Constantinople, but the Empire’s legacy in art, culture, and religion endured long after its fall. In this revised and updated second edition of the Historical Dictionary of Byzantium, author John H. Rosser introduces both the general reader and the researcher to the history of the Byzantine Empire. This comprehensive dictionary includes detailed, alphabetical entries on key figures, ideas, places, and themes related to Byzantine art, history, and religion, and the second edition contains numerous additional entries on broad topics such as transportation and gender, which were less prominent in the previous edition. An expanded introduction introduces the reader to Byzantium and a guide to further sources and suggested readings can be found in the extensive bibliography that follows the entries. A basic chronology and various maps and illustrations are also included in the dictionary. This book is an excellent access point for students, researchers, and anyone wanting to know more about Byzantium.

Byzantine Book Illumination and Ivories

A Study in Chronology

Historical Dictionary of Byzantium

Byzantine Illumination, 1150-1250

Illuminated Prophet Books. A study of Byzantine manuscripts of the major and minor prophets

Museographs

This is a study of the artistic and political context that led to the production of a truly exceptional Byzantine illustrated manuscript. Paris, Bibliothèque Nationale de France, codex grec 54 is one of the most ambitious and complex manuscripts produced during the Byzantine era. This thirteenth-century Greek and Latin Gospel book features full-page evangelist portraits, an extensive narrative cycle, and unique polychromatic texts. However, it has never been the subject of a comprehensive study and the circumstances of its commission are unknown. In this book Kathleen Maxwell addresses the following questions: what circumstances led to the creation of Paris 54? Who commissioned it and for what purpose? How was a deluxe manuscript such as this produced? Why was it left unfinished? How does it relate to other Byzantine illustrated gospel books? Paris 54’s innovations are a testament to the extraordinary circumstances of its commission. Maxwell’s multi-disciplinary approach includes codicological and paleogeographical evidence together with New Testament textual criticism, artistic and historical analysis. She concludes that Paris 54 was never intended to copy any other manuscript. Rather, it was designed to eclipse its contemporaries and to physically embody a new relationship between Constantinople and the Latin West, as envisioned by its patron. Analysis of Paris 54’s texts and miniature cycle indicates that it was created at the behest of a Byzantine emperor as a gift to a pope, in conjunction with imperial efforts to unify the Latin and Orthodox churches. As such, Paris 54 is a unique witness to early Palaeologan attempts to achieve church union with Rome.

*Between Constantinople and RomeAn Illuminated Byzantine Gospel Book (Paris gr. 54) and the Union of Churches**Routeledge*

Library of Congress Subject Headings

A Study of Byzantine Manuscripts of the Major and Minor Prophets

Studies in Byzantine Manuscript Illumination and Iconography

A Library of Universal Knowledge

Byzantine Illuminated Manuscripts of the Book of Job

Greek Mythology in Byzantine Art

Until 2008 the Jaharis Lectionary was a hidden treasure: an illuminated Byzantine manuscript that was almost entirely unknown, even to scholars. Superbly preserved, it is arguably the most important Byzantine work to come to the Metropolitan Museum’s renowned collection since the 1917 gifts of J. Pierpont Morgan. It represents the apogee of Constantinopolitan craftsmanship around the year 1100.In this important study, John Lowden, a leading expert on

Byzantine manuscripts, discusses his discoveries about this extraordinary manuscript within the broader context of Byzantine book illumination. He traces the book’s history from its acquisition to its production in Constantinople. By detailed analysis and comparison, the author shows how the manuscript was made for use in the patriarchal church of Hagia Sophia.

This volume offers an overview of Byzantine manuscript illustration, a central branch of Byzantine art and culture. Just like written texts, illustrations bear witness to Byzantine material culture, imperial ideology and religious beliefs, as well as to the development and spread of Byzantine art.

Early Christian and Byzantine Art

Later Byzantine Painting

The Story of a Byzantine Book

A Universal Reference Library. Comprising the Arts and Sciences, Literature, History, Biography, Geography, Commerce, Etc., of the World. Biographies

A Companion to Byzantine Illustrated Manuscripts

Performing the Gospels in Byzantium

The Handbook contains eighty-nine articles by leading experts on all significant aspects of the diverse and fast-growing field of Byzantine Studies, which deals with the history and culture of the Byzantine Empire, the eastern half of the Late Roman Empire, from the fourth to the fourteenth century.

A groundbreaking approach to late Byzantine intellectual history and the philosophy of visionary reformer Gemistos Plethon.

The Portrait in Byzantine Illuminated Manuscripts

Art and Culture of the Middle Byzantine Era, A.D. 843-1261

F-O

Between Constantinople and Rome

The Oxford Handbook of Byzantine Studies

Proceedings of the 21st International Congress of Byzantine Studies

Serves as both visual and textual record of the exhibition of the same name, surveying the art of the Middle Byzantine period from the restoration of the use of icons by the Orthodox Church in 843 to the occupation of Constantinople by the Crusader forces from the West from 1204 to 1261. Conceived as a sequel to the 1976 exhibition "Age of Spirituality," which focused on the first centuries of Byzantium. Preceding the catalogue, 17 essays treat the historical context, religious sphere, and secular courtly realm of the empire, and the interactions between Byzantium and other medieval cultures. Abundantly illustrated. Annotation copyrighted by Book News, Inc., Portland, OR

A collection of Ioannis Spatharkis' influential papers, some published here for the first time, on illuminated manuscripts from the era of Iconoclasm and the Macedonian Renaissance in the 8th and 9th centuries through to the Palaeogian period in the 14th and 15th centuries. Other papers examine iconographical themes and the wall paintings of Crete.

Byzantine Images and their Afterlives

Sight, Sound, and Space in the Divine Liturgy

Radical Platonism in Byzantium