

Il Mosaico Di Otranto

Leading paleontologist J. David Archibald explores the rich history of visual metaphors for biological order from ancient times to the present and their influence on humans' perception of their place in nature, offering uncommon insight into how we went from standing on the top rung of the biological ladder to embodying just one tiny twig on the tree of life. He begins with the ancient but still misguided use of ladders to show biological order, moving then to the use of trees to represent seasonal life cycles and genealogies by the Romans. The early Christian Church then appropriated trees to represent biblical genealogies. The late eighteenth century saw the tree reclaimed to visualize relationships in the natural world, sometimes with a creationist view, but in other instances suggesting evolution. Charles Darwin's *On the Origin of Species* (1859) exorcised the exclusively creationist view of the "tree of life," and his ideas sparked an explosion of trees, mostly by younger acolytes in Europe. Although Darwin's influence waned in the early twentieth century, by midcentury his ideas held sway once again in time for another and even greater explosion of tree building, generated by the development of new theories on how to assemble trees, the birth of powerful computing, and the emergence of molecular technology. Throughout Archibald's far-reaching study, and with the use of many figures, the evolution of "tree of life" iconography becomes entwined with our changing perception of the world and ourselves.

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Key articles on the Bayeux tapestry collected in one volume, providing a comprehensive companion to its study.

The Grove Encyclopedia of Medieval Art and Architecture

An Ecocritical Reading

The Bestiary and Its Legacy

Art and Identity in Southern Italy

Sanctity and Pilgrimage in Medieval Southern Italy, 1000–1200

Studies on Cosmatesque Pavements

Mosaico

Renowned art historian Herbert L. Kessler authors a love song to medieval art inviting students, teachers, and professional medievalists to experience the wondrous, complex art of the Middle Ages.

Research on medieval and early modern travel literature has made great progress, which now allows us to take the next step and to analyze the correlations between the individual and space throughout time, which contributed essentially to identity formation in many different settings. The contributors to this volume engage with a variety of pre-modern texts, images, and other documents related to travel and the individual's self-orientation in foreign lands and make an effort to determine the concept of identity within a spatial framework often determined by the meeting of various cultures. Moreover, objects, images and words can also travel and connect people from different worlds through books. The volume thus brings together new scholarship focused on the interrelationship of travel, space, time, and individuality,

which also includes, of course, women's movement through the larger world, whether in concrete terms or through proxy travel via readings. Travel here is also examined with respect to craftsmen's activities at various sites, artists' employment for many different projects all over Europe and elsewhere, and in terms of metaphysical experiences (catabasis).

This is the first comprehensive book on the Arthurian legend in medieval and Renaissance Italy since Edmund Gardner's 1930 *The Arthurian Legend in Italian Literature*. Arthurian material reached all levels of Italian society, from princely courts with their luxury books and frescoed palaces, to the merchant classes and even popular audiences in the piazza, which enjoyed shorter retellings in verse and prose. Unique assemblages emerge on Italian soil, such as the *Compilation of Rustichello da Pisa* or the innovative *Tavola Ritonda*, in versions made for both Tuscany and the Po Valley. Chapters examine the transmission of the French romances across Italy; reworkings in various Italian regional dialects; the textual relations of the prose *Tristan*; narrative structures employed by Italian writers; later ottava rima poetic versions in the new medium of printed books; the Arthurian-themed art of the Middle Ages and Renaissance; and more. *The Arthur of the Italians* offers a rich corpus of new criticism by scholars who have brought the Italian Arthurian material back into critical conversation.

Roger II of Sicily

A Companion to Arthurian Literature

biblioteca medioevale in immagini

Afterlives

Experiencing Medieval Art

Il mosaico di Otranto

L'enigma di Otranto il mosaico pavimentale del presbitero Pantaleone nella Cattedrale
The Arthur of the Italians
The Arthurian Legend in Medieval Italian Literature and Culture
University of Wales Press

This book uncovers the tremendous importance of water for European medieval literature, focusing on a large number of writers and poets. Water proves to be highly meaningful in religious, literary, and factual narratives insofar as it emerges as a central catalyst to bring about epiphany and epistemological and spiritual illumination.

Southern Italy's strategic location at the crossroads of the Mediterranean gave it a unique position as a frontier for the major religious faiths of the medieval world, where Latin Christian, Greek Christian and Muslim communities coexisted. In this study, the first to offer a comprehensive analysis of sanctity and pilgrimage in Southern Italy between 1000 and 1200, Paul Oldfield presents a fascinating picture of a politically and culturally fragmented land which, as well as hosting its own important relics as important pilgrimage centres, was a transit point for pilgrims and commercial traffic. Drawing on a diverse range of sources from hagiographical material to calendars, martyrologies, charters and pilgrim travel guides, the book examines how sanctity functioned at this

key cultural crossroads and, by integrating the analysis of sanctity with that of pilgrimage, offers important new insights into society, cross-cultural interaction and faith in the region and across the medieval world.

Arturus Rex: Acta Conventus Iovaniensis 1987

The Return of the Dead in the Middle Ages

New edition

Cosmatesque Ornament

Il mosaico pavimentale dell Basilica Cattedrale di Otranto

Mantua Humanistic Studies. Volume IV

The Medieval Salento

The first uses of the term *frontiere* in thirteenth-fourteenth-century French were military, referring to the first line of troops in a battle. In architecture it meant the front of a building, and at the end of the fourteenth century it was first used as a geographical term, in Spain specifically about the divide between the Christians and the Muslims. More than obstacles, medieval frontiers - whether geographical, political, military, intellectual or artistic - seem to have been bridges and points of contact. Frontiers was the theme of the Third European Congress of Medieval Studies organised by the FIDEM in Jyväskylä, Finland, in 2003. True to the nature of the FIDEM, it was highly interdisciplinary, bringing together scholars from all over the world, addressing problems ranging from Byzantine administration to Icelandic vernacular scribal culture, during a week of extraordinary intellectual excitement. This volume brings together forty-four contributions by specialists of history, history of ideas, medieval philosophy, philology, linguistics, literature as well as manuscript and archival studies.

First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

Drawing on decades of research on Alexander literature from all over the world, this book is bound to become a medievalist's best companion. It studies Alexander romances from the East and the West in literary form and content.

Suggerzioni e analogie tra il mosaico di Otranto e la Divina Commedia

Il mosaico pavimentale della cattedrale di Otranto

The Arthur of the Italians

il motivo dell'Albero della vita

Storia Dell'arte Italiana. --: Il Medioevo

Magic and Magicians in the Middle Ages and the Early Modern Time

A Ruler Between East and West

Raphael's Ostrich begins with a little-studied aspect of Raphael's painting—the ostrich, which appears as an attribute of justice, painted in the Sala di Costantino in the Vatican. Una Roman D'Elia traces the cultural and artistic history of the ostrich from its appearances in ancient Egyptian hieroglyphs to the menageries and grotesque ornaments of

sixteenth-century Italy. Following the complex history of shifting interpretations given to the ostrich in scientific, literary, religious, poetic, and satirical texts and images, D'Elia demonstrates the rich variety of ways in which people made sense of this living "monster," which was depicted as the embodiment of heresy, stupidity, perseverance, justice, fortune, gluttony, and other virtues and vices. Because Raphael was revered as a god of art, artists imitated and competed with his ostrich, while religious and cultural critics complained about the potential for misinterpreting such obscure imagery. This book not only considers the history of the ostrich but also explores how Raphael's painting forced viewers to question how meaning is attributed to the natural world, a debate of central importance in early modern Europe at a time when the disciplines of modern art history and natural history were developing. The strangeness of Raphael's ostrich, situated at the crossroads of art, religion, myth, and natural history, both reveals lesser-known sides of Raphael's painting and illuminates major cultural shifts in attitudes toward nature and images in the Renaissance. More than simply an examination of a single artist or a single subject, Raphael's Ostrich offers an accessible, erudite, and charming alternative to Vasari's pervasive model of the history of sixteenth-century Italian art.

This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe, from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated 'Grove Dictionary of Art' and adding hundreds of new entries, it offers students, researchers and the general public a reliable, up-to-date, and convenient resource covering this field of major importance in the development of Western history and international art and architecture.

A richly illustrated study of architectural ornament in the late Middle Ages.

The Evolution of Visual Metaphors for Biological Order

The Arthurian Legend in Medieval Italian Literature and Culture

atti delle prime giornate normanno-sveve (Bari, 28-29 maggio 1973).

The Roman de toute chevalerie

"Il" mosaico pavimentale della basilica cattedrale di Otranto

Aristotle's Ladder, Darwin's Tree

Raphael's Ostrich

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

The medieval reception of Alexander the Great inspired a complicated literary corpus not simply because it involved so many source-texts and languages, but because it incorporated such diverse perspectives on the conqueror. Beginning with a

discussion of the evolution of this corpus, this book examines the manuscripts, readership, and historical contexts of the earliest surviving Alexander romance in England, Thomas de Kent's Anglo-Norman Roman de toute chevalerie. To shed light on the origins and treatment of this romance, Charles Russell Stone reads each manuscript within the contexts of its production, scribal interpolations, and patronage and readership in the thirteenth and fourteenth centuries. While Thomas recalls a range of attitudes towards his protagonist in the late twelfth century, when the recovery of classical histories and composition of vernacular romance informed conflicting attitudes towards Alexander's legacy, scribes and readers of his poem appropriated it as a continuing commentary on power, politics, and the relevance of the Alexander legend in their own time. Each of the three major manuscripts of Thomas's poem thus offers a unique text informed by unique literary and political contexts, which this book situates within the ongoing debate over Alexander's reception as a paradigm of imperial authority or failure in late medieval England.

The contributions in this volume combine fundamental questions of common sense geography with case studies of ancient geographical texts. The book bridges synchronic cognitive linguistic and cognitive psychological approaches to the ancient texts with a diachronic perspective. The mental modeling of common sense geography is a fruitful theoretical approach, to gain deeper insights in universal and cultural-specific mnemonic representational systems on the one hand, and to enhance our understanding of ancient geography on the other. (Series: Ancient Culture and History / Antike Kultur und Geschichte - Vol. 16)

Roberto il Guiscardo e il suo tempo

una storia inventata per un'interpretazione vera del capolavoro pavimentale di Otranto

A Radical Reassessment of the Legends of King Arthur, the Knights of the Round Table, and the Holy Grail

Suggerimenti e analogie tra il mosaico pavimentale della Basilica Cattedrale di Otranto e la Divina Commedia 2. ed

Reading Alexander Romance in Late Medieval England

The Study of the Bayeux Tapestry

Water in Medieval Literature

An account of the reign of King Roger II, founder of the kingdom of Sicily.

The medieval bestiary, or moralized book of beasts, has enjoyed immense popularity over the centuries and it continues to influence both literature and art. This collection of essays aims to demonstrate the scope and variety of bestiary studies and the ways in which the medieval bestiary can be addressed. The contributors write about the tradition of one of the bestiary's birds, Parisian production of the manuscripts, bestiary animals in a liturgical book, theological as well as secular interpretations of beasts, bestiary creatures in literature, and new perspectives on the bestiary in other genres.

There are no clear demarcation lines between magic, astrology, necromancy, medicine, and even sciences in the pre-modern world. Under the

umbrella term 'magic,' the contributors to this volume examine a wide range of texts, both literary and religious, both medical and philosophical, in which the topic is discussed from many different perspectives. The fundamental concerns address issue such as how people perceived magic, whether they accepted it and utilized it for their own purposes, and what impact magic might have had on the mental structures of that time. While some papers examine the specific appearance of magicians in literary texts, others analyze the practical application of magic in medical contexts. In addition, this volume includes studies that deal with the rise of the witch craze in the late fifteenth century and then also investigate whether the Weberian notion of disenchantment pertaining to the modern world can be maintained. Magic is, oddly but significantly, still around us and exerts its influence. Focusing on magic in the medieval world thus helps us to shed light on human culture at large.

The Occult in Pre-Modern Sciences, Medicine, Literature, Religion, and Astrology

Beasts and Birds of the Middle Ages

Travel, Time, and Space in the Middle Ages and Early Modern Time

ASMOSIA 4

Lénigma di Otranto

Explorations of World Perceptions and Processes of Identity Formation

il viaggio di Seth

Located in the heel of the Italian boot, the Salento region was home to a diverse population between the ninth and fifteenth centuries. Inhabitants spoke Latin, Greek, and various vernaculars, and their houses of worship served sizable congregations of Jews as well as Roman-rite and Orthodox Christians. Yet the Salentines of this period laid claim to a definable local identity that transcended linguistic and religious boundaries. The evidence of their collective culture is embedded in the traces they left behind: wall paintings and inscriptions, graffiti, carved tombstone decorations, belt fittings from graves, and other artifacts reveal a wide range of religious, civic, and domestic practices that helped inhabitants construct and maintain personal, group, and regional identities. The Medieval Salento allows the reader to explore the visual and material culture of a people using a database of over three hundred texts and images, indexed by site. Linda Safran draws from art history, archaeology, anthropology, and ethnohistory to reconstruct medieval Salentine customs of naming, language, appearance, and status. She pays particular attention to Jewish and nonelite residents, whose lives in southern Italy have historically received little scholarly attention. This extraordinarily detailed visual analysis reveals how ethnic and religious identities can remain distinct even as they mingle to become a regional culture. This Companion offers a chronological sweep of the canon of Arthurian literature - from its earliest beginnings to the contemporary manifestations of Arthur found in film and electronic media. Part of the popular series, Blackwell Companions to Literature and Culture, this expansive volume enables a fundamental understanding of Arthurian literature and explores why it is still integral to contemporary culture. Offers a comprehensive survey from the earliest to the most recent works Features an impressive range of well-known international contributors Examines contemporary additions to the Arthurian canon, including film and computer games Underscores an understanding of Arthurian literature as fundamental to western literary tradition

Simultaneously real and unreal, the dead are people, yet they are not. The society of medieval Europe developed a rich

set of imaginative traditions about death and the afterlife, using the dead as a point of entry for thinking about the self, regeneration, and loss. These macabre preoccupations are evident in the widespread popularity of stories about the returned dead, who interacted with the living both as disembodied spirits and as living corpses or revenants. In *Afterlives*, Nancy Mandeville Caciola explores this extraordinary phenomenon of the living's relationship with the dead in Europe during the five hundred years after the year 1000. Caciola considers both Christian and pagan beliefs, showing how certain traditions survived and evolved over time, and how attitudes both diverged and overlapped through different contexts and social strata. As she shows, the intersection of Christian eschatology with various pagan afterlife imaginings—from the classical paganisms of the Mediterranean to the Germanic, Celtic, Slavic, and Scandinavian paganisms indigenous to northern Europe—brought new cultural values about the dead into the Christian fold as Christianity spread across Europe. Indeed, the Church proved surprisingly open to these influences, absorbing new images of death and afterlife in unpredictable fashion. Over time, however, the persistence of regional cultures and beliefs would be counterbalanced by the effects of an increasingly centralized Church hierarchy. Through it all, one thing remained constant: the deep desire in medieval people to bring together the living and the dead into a single community enduring across the generations.

A Companion to Alexander Literature in the Middle Ages

Frontiers in the Middle Ages

The New Arthurian Encyclopedia

Flat Polychrome Geometric Patterns in Architecture

From Scythia to Camelot

L'enigma di Otranto

il mosaico pavimentale del presbitero Pantaleone nella Cattedrale