Ebook Titles:

Byzantine Illumination

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 researchers, and anyone wanting to know more about Byzantium.

Byzantine Illumination, 1150-1250

Presents a study of Byzantine manuscript illumination, with particular attention to the period of the 12th century. 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 communications.

Proceedings of the 21st International Congress of Byzantine Studies

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 communications. The proceedings contain nearly three hundred papers on a wide range of topics, including iconography and religious art, manuscript illumination, hagiography, historiography, and Byzantine society, literature, and culture.

The Byzantine Empire: A Political, Social, and Cultural History

Byzantine Illumination Ornament

Inquiry is fully reflected in the range and variety of the papers, tightly focussed on Antioch, printed in this volume.

The Art of the Eastern Empires

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 states. This 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. Diliana 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 Isabel Guimarães, and Cilician Armenian studies by John Lowden.

The Oxford Handbook of Byzantine Studies

The exceptional works of secular and religious art produced by Late Byzantine artists were emulated and transformed by other Eastern Christian centers of power, among them Russia, Serbia, Bulgaria, and Romania. Byzantine art continued to be produced in the wake of the Mongols' destruction of the empire in the 13th century, as well as in the post-Byzantine period, in such areas as Cilicia and the 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 spread farther than ever before. The exceptional works of secular and religious art produced by Late Byzantine artists were emulated and transformed by other Eastern Christian centers of power, among them Russia, Serbia, Bulgaria, and Romania. Byzantine art continued to be produced in the wake of the Mongols' destruction of the empire in the 13th century, as well as in the post-Byzantine period, in such areas as Cilicia and the 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 spread farther than ever before.
byzantine illumination

Byzantine Illuminated Manuscripts of the Book of Job

The study of illuminated manuscripts is significant not only as an art historical endeavor but also because of their role in the transmission of knowledge and the dissemination of religious texts. The manuscript illuminated by the artist is a product of ritual and architecture, as well as a work of art. This book contributes to the study of illuminated manuscripts in the Byzantine world, an area that has seen significant advances in recent years.

Performing the Gospels in Byzantium

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 social formation of their audience.

Byzantine Book Illumination and Ivories

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