The Ashburnham Pentateuch is an early medieval illuminated manuscript of the Old Testament whose pictures are among the oldest surviving and most extensive biblical illustrations. Dorothy Verkerk reveals how its colorful and complex illustrations of Genesis and Exodus explained important church teachings. She provides a key to understanding the relationship between the text and pictures. Arguing that the manuscript was created in Italy, Verkerk also solves a mystery that has baffled scholars over the last century.

**Early Medieval Bible Illumination and the Ashburnham Pentateuch** - Dorothy Verkerk - 2011-03-28
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**Imaging the Early Medieval Bible** - John Williams - 1999
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**Early Medieval Book Illumination** - Carl Adam Johan Nordenfalk - 1988
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Johan Nordenfalk - 1988
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**Book Illumination in the Middle Ages** - Otto Pächt - 1994
This account examines the format and style of book illumination, explaining the basic vocabulary and concepts that are needed to understand this art form. The author offers insights into the fundamental philosophy, theology, technology and cultural ambience underlying the production of book illumination throughout its history.

**The Saint John's Bible: Psalms** - Donald Jackson - 2006-02-01
"A full-color reproduction of the handwritten and illuminated work, The Saint John's Bible, in seven volumes"--Provided by publisher.

**A Treasury of Hours** - Fanny Faÿ-Sallois - 2005
"Selected from precious fourteenth- and fifteenth-century manuscripts-many of which have never before been published, these pages from books of hours are arranged and annotated
This volume offers unparalleled coverage of all the illustrations the books contain. They are also an invitation to readers young and old to dream, to savor, and to immerse themselves in their ardor and mystery and to take delight in some of the most beautiful works of European art."--Back of book.

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The Grove Encyclopedia of Medieval Art and Architecture - Colum Hourihane - 2012-12-06
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.
For two millennia the Bible has inspired the creation of art. Within this legacy of remarkable art and beauty, illuminated biblical manuscripts offer some of the best evidence for our understanding of early Christian painting and artistic interpretations of the Bible. This beautiful and important new book, compiled and written by two internationally renowned experts, immerses the reader in the world of illuminated manuscripts of the Bible. Through its pictures we are transported across 1,000 years of history, passing chronologically through many of the major centres of the Christian world. Starting in Constantinople in the East, the journey moves on to Lindisfarne in the North, to imperial Aachen, back to Canterbury, then to Carolingian Tours in western France. Later we view some of the riches of Winchester, Mozarabic Spain, Crusader Jerusalem, the Meuse valley, northern Iraq, art and architecture.

The Art of the Bible - Scot McKendrick - 2016-09-01
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**Romanesque Bible Illumination** - Walter Cahn - 1982

**Toward a Global Middle Ages** - Bryan C. Keene - 2019-09-03

This important and overdue book examines illuminated manuscripts and other book arts of the Global Middle Ages. Illuminated manuscripts and illustrated or decorated books—like today’s museums—preserve a rich array of information about how premodern peoples conceived of and perceived the world, its many cultures, and everyone’s place in it. Often a Eurocentric field of study, manuscripts are prisms through which we can glimpse the interconnected global history of humanity. Toward a Global Middle Ages is the first publication to examine decorated books produced across the globe during the period traditionally known as medieval. Through essays and case studies, the volume’s multidisciplinary contributors expand the historiography, chronology, and geography of manuscript studies.
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**Illuminated Haggadot from Medieval Spain** - Katrin Kogman-Appel - 2006

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Medieval Illumination - Kathleen Doyle -
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Illuminated manuscripts from England and France are among the greatest masterpieces of medieval European art. This beautiful new book showcases dozens of the finest examples, many of which have never before been exhibited and are rarely reproduced. It reveals the close artistic and intellectual connections between Anglo-Saxon and Norman England and medieval France, where scribes and illuminators often shared stylistic ideas and subject-matter. Among the manuscripts featured here are gospel-books and saints' lives, histories and herbals. Together they give rich insights into the culture and beliefs of people in medieval Europe, and they are a significant source of evidence for Anglo-Saxon England in particular. Curators from the British Library in London and the Bibliothèque Nationale in Paris have collaborated on a major project to study these manuscripts in detail--this book introduces their findings alongside stunning images.
secular manuscript illumination within a broad context: the place of illuminators within the visual arts, including artistic exchange between book painters and panel painters; the role of court patronage and the emergence of personal libraries; and the international appeal of the new Flemish illumination style. Contributors to the catalogue include Maryan W. Ainsworth, curator of European paintings at the Metropolitan Museum of Art; independent scholar Catherine Reynolds; and Elizabeth Morrison, assistant curator of manuscripts at the Getty Museum. Illuminating the Renaissance is published in conjunction with an exhibition organized by the Getty Museum, the Royal Academy of Arts, London, and the British Library to be held at the Getty Museum from June 17 to September 7, 2003, and at the Royal Academy of Arts from November 25, 2003 to February 22, 2004.

Illuminating the Renaissance - Thomas Kren - 2003-07-01
This comprehensive and richly illustrated...
courtpatronage and the emergence of personal manuscripts produced in Europe during the great epoch in Flemish illumination. During this aesthetically fertile period – beginning in 1467 with the reign of the Burgundian duke Charles the Bold and ending in 1561 with the death of the artist Simon Bening – the art of book painting was raised to a new level of sophistication. Sharing inspiration with the celebrated panel painters of the time, illuminators achieved astonishing innovations in the handling of color, light, texture, and space, creating a naturalistic style that would dominate tastes throughout Europe for nearly a century. Centering on the notable artists of the period – Simon Marmion, the Vienna Master of Mary of Burgundy, Gerard David, Gerard Horenbout, Bening, and others – the catalogue examines both devotional and secular manuscript illumination within a broad context: the place of illuminators within the visual arts, including artistic exchange between book painters and panel painters; the role of libraries; and the international appeal of the new Flemish illumination style. Contributors to the catalogue include Maryan W. Ainsworth, curator of European paintings at the Metropolitan Museum of Art; independent scholar Catherine Reynolds; and Elizabeth Morrison, assistant curator of manuscripts at the Getty Museum. Illuminating the Renaissance is published in conjunction with an exhibition organized by the Getty Museum, the Royal Academy of Arts, London, and the British Library to be held at the Getty Museum from June 17 to September 7, 2003, and at the Royal Academy of Arts from November 25, 2003 to February 22, 2004.

**Shared Stories, Rival Tellings** - Robert C. Gregg - 2015
Provides an extensive yet accessible guide to many ancient texts Includes artwork as well as historical writings to illuminate religious interpreters' genius and impact Explores the historical contexts of the divides between Jews,
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**Postcolonising the Medieval Image** - Eva Frojmovic - 2017-03-16
Postcolonial theories have transformed literary, historical and cultural studies over the past three decades. Yet the study of medieval art and visualities has, in general, remained Eurocentric in its canon and conservative in its approaches. 'Postcolonising', as the eleven essays in this volume show, entails active intervention into the field of medieval art history and visual studies through a theoretical reframing of research. This approach poses and elicits new research questions, and tests how concepts current in

postcolonial studies - such as diaspora and migration, under-represented artistic cultures, accented art making, displacement, intercultural versus transcultural, hybridity, presence/absence - can help medievalists to reinvigorate the study of art and visuality. Postcolonial concepts are deployed in order to redraft the canon of medieval art, thereby seeking to build bridges between medievalist and modernist communities of scholars. Among the varied topics explored in the volume are the appropriation of Roman iconography by early medieval Scandinavian metalworkers, multilingualism and materiality in Anglo-Saxon culture, the circulation and display of Islamic secular ceramics on Pisan churches, cultural negotiation by Jewish minorities in Central Europe and the Iberian peninsula, Holy Land maps and medieval imaginative geography, and the uses of Thomas Becket in the colonial imaginary of the Plantagenet court.

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**Scripture Re-envisioned: Christophanic Exegesis and the Making of a Christian Bible**

- Bogdan Gabriel Bucur - 2018-11-08

In Scripture Re-envisioned Bogdan B. Bucur discusses the exegesis of biblical theophanies as an essential “ingredient” for the gradual crystallization of a distinct Christian exegesis, doctrine, liturgy, and spirituality during the first millennium CE.
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The Bible Illuminated - Museum of the Bible Books - 2017-11-14
From a world lit only by fire, some of the most beautiful Bibles were created, illuminated, and enlivened with breathtaking illustrations. Within The Bible Illuminated you will be introduced to kings and queens, monks and nuns, scribes and artists, librarians and historians, as well as modern-day collectors all hoping to preserve history by putting personal touches on their own copies of the most influential book of all time—the Bible. Discover the geographical, theological, and historical contexts of these documents, as well as how illustrations disseminated the Bible among a mostly illiterate population. Be transported across the globe across thousands of years, and across numerous cultures as you explore the history, narrative, and impact of illustrated manuscripts in The Bible Illuminated. Exquisite reproductions of the finest manuscripts and detailed descriptions combine to create a stunning, authentic, and powerful book that will become a keepsake treasured for generations. Immerse yourself in the Bible in a visually creative way that awakens the imagination and journeys you through history with emotional impact.

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Exodus Through the Centuries - Scott M. Langston - 2013-04-11
This bible commentary looks at how Exodus has influenced and has been influenced by history, religion, politics, the arts and other forms of culture over the ages. A bible commentary tracing the reception history of Exodus from Old Testament times, through the Patristic and Reformation periods, to the present day. Considers the ways in which Exodus has influenced and has been influenced by history, religion, politics, the arts and other forms of culture in Jewish, Christian and secular settings. Looks at how Exodus has served as a tool of liberation and tyranny in a variety of settings. Shows how Exodus has been used to shape the identities of individuals and groups. Discusses the works of current and past poets, musicians, film-makers, authors and artists influenced by Exodus. Addresses uses of Exodus related to American and European history such as the Glorious Revolution, colonialism, the American Revolution, Civil War, Civil Rights Movement, African-Americans, and Native Americans, as well as uses by prominent and little-known historical figures. Considers the impact of the Ten Commandments and other
Exodus. Addresses uses of Exodus related to American and European history such as the Glorious Revolution, colonialism, the American Revolution, Civil War, Civil Rights Movement, African-Americans, and Native Americans, as well as uses by prominent and little-known historical figures. Considers the impact of the Ten Commandments and other laws, illegal, political, and religious contexts. The Blackwell Bible Commentary series is supported by a website at www.bbibcomm.net

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**Manipulating Theophany** - Vladimir Ivanovici - 2016-07-25
Using light as fil rouge reuniting theology and ritual with the architecture, decoration, and iconography of cultic spaces, the present study argues that the mise-en-scène of fifth-century baptism and sixth-century episcopal liturgy was meant to reproduce the luminous atmosphere of heaven. Analysing the material culture of the two sacraments against common ritual expectations and Christian theology, we evince the manner in
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Anglo-Saxon England: Volume 35 - Malcolm Godden - 2008-01-17

Anglo-Saxon England is the only publication which consistently embraces all the main aspects of study of Anglo-Saxon history and culture - linguistic, literary, textual, palaeographic, religious, intellectual, historical, archaeological and artistic - and which promotes the more unusual interests - in music or medicine or education, for example. Articles in volume 35 include: Record of the twelfth conference of the International Society of Anglo-Saxonists at Bavarian-American Centre, University of Munich, 1-6 August 2005; Virgil the Grammarian and Bede: a preliminary study; Knowledge of whelk dyes and pigments in Anglo-Saxon England; The representation of the mind as an enclosure in Old
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**Encountering Eve's Afterlives** - Holly Morse - 2020-02-06
Encountering Eve's Afterlives: A New Reception Critical Approach to Genesis 2-4 aims to destabilize the persistently pessimistic framing of Eve as a highly negative symbol of femininity within Western culture by engaging with marginal, and even heretical, interpretations that focus on more positive aspects of her character. In doing so, this book questions the myth that orthodox, popular readings represent the 'true' meaning of the first woman's story, and explores the possibility that previously ignored or muted
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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 histories by Giovanni Boccaccio and Jean Froissart, and a breathtaking Model Book of Calligraphy.
After the Roman empire fell, medieval Europe continued to be fascinated by Rome itself, the 'chief of cities'. Once the hub of empire, in the early medieval period Rome became an important centre for western Christianity, first of all as the place where Peter, Paul and many other important early Christian saints were martyred: their deaths for the Christian faith gave the city the appellation 'Roma Felix', 'Happy Rome'. But in Rome the history of the faith, embodied in the shrines of the martyrs, coexisted with the living centre of the western Latin church. Because Peter had been recognised by Christ as chief among the apostles and was understood to have been the first bishop of Rome, his successors were acknowledged as focal point around which the western Latin church came to be organised. This book explores ways in which Rome itself was preserved, envisioned, and transformed by its residents, and also by the many pilgrims who flocked to the shrines of the martyrs. It considers how northern European cultures (in particular, the Irish and English) imagined and imitated the city as they understood it. The fourteen articles presented here range from the fourth to the twelfth century and span the fields of history, art history, urban topography, liturgical studies and numismatics. They provide an introduction to current thinking about the ways in which medieval people responded to the material remains of Rome's classical and early Christian past, and to the associations of centrality, spirituality, and authority which the city of Rome embodied for the earlier Middle Ages. Acknowledgements for grants in aid of publication are due to the Publication Fund of the College of Arts,
understood to have been the first bishop of University College Cork; to the Publication Fund of the National University of Ireland, Dublin; and to the Office of the Provost, Ohio Wesleyan University.

Roma Felix - Formation and Reflections of Medieval Rome - Éamonn Ó Carragáin - 2016-12-05
After the Roman empire fell, medieval Europe continued to be fascinated by Rome itself, the 'chief of cities'. Once the hub of empire, in the early medieval period Rome became an important centre for western Christianity, first of all as the place where Peter, Paul and many other important early Christian saints were martyred: their deaths for the Christian faith gave the city the appellation 'Roma Felix', 'Happy Rome'. But in Rome the history of the faith, embodied in the shrines of the martyrs, coexisted with the living centre of the western Latin church. Because Peter had been recognised by Christ as chief among the apostles and was Rome, his successors were acknowledged as patriarchs of the West and Rome became the focal point around which the western Latin church came to be organised. This book explores ways in which Rome itself was preserved, envisioned, and transformed by its residents, and also by the many pilgrims who flocked to the shrines of the martyrs. It considers how northern European cultures (in particular, the Irish and English) imagined and imitated the city as they understood it. The fourteen articles presented here range from the fourth to the twelfth century and span the fields of history, art history, urban topography, liturgical studies and numismatics. They provide an introduction to current thinking about the ways in which medieval people responded to the material remains of Rome's classical and early Christian past, and to the associations of centrality, spirituality, and authority which the city of Rome embodied for the earlier Middle Ages. Acknowledgements for
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**Handbook of Medieval Studies** - Albrecht Classen - 2011-01-01
This interdisciplinary handbook provides extensive information about research in medieval studies and its most important results over the last decades. The handbook is a reference work which enables the readers to quickly and purposely gain insight into the important research discussions and to inform themselves about the current status of research in the field. The handbook consists of four parts. The first, large section offers articles on all of the main disciplines and discussions of the field. The second section presents articles on the key concepts of modern medieval studies and the most important text genres of the Middle Ages. The fourth section provides an international bio-bibliographical lexicon of the most prominent medievalists in all disciplines. A comprehensive bibliography rounds off the compendium. The result is a reference work which exhaustively documents the current status of research in medieval studies and brings the disciplines and experts of the field together.
Emerging Iconographies of Medieval Rome - Annie Montgomery Labatt - 2019-10-23
Emerging Iconographies of Medieval Rome examines the development of Christian iconographies that had not yet established themselves as canonical images, but which were being tried out in various ways in early Christian Rome. This book focuses on four different iconographical forms that appeared in Rome during the eighth and ninth centuries: the Anastasis, the Transfiguration, the Maria Regina, and the Sickness of Hezekiah—all of which were labeled “Byzantine” by major mid-twentieth century scholars. The trend has been to readily accede to the pronouncements of those prominent authors, subjugating these rich images to a grand narrative that privileges the East and turns Rome into an artistic backwater. In this study, Annie Montgomery Labatt reacts against traditional scholarship which presents Rome as merely an adjunct of the East. It studies medieval images with formal and stylistic analyses in combination with use of the writings of the patristics and early medieval thinkers. The experimentation and innovation in the Christian iconographies of Rome in the eighth and ninth centuries provides an affirmation of the artistic vibrancy of Rome in the period before a divided East and West. Labatt revisits and revives a lost and forgotten Rome—not as a peripheral adjunct of the East, but as a center of creativity and
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**The Eerdmans Encyclopedia of Early Christian Art and Archaeology** - Finney - 2017

More than 400 distinguished scholars, including archaeologists, art historians, historians, epigraphers, and theologians, have written the 1,455 entries in this monumental encyclopedia—the first comprehensive reference work of its kind. From Aachen to Zurzach, Paul Corby Finney's three-volume masterwork draws on archaeological and epigraphic evidence to offer readers a basic orientation to early Christian
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From Ireland Coming - Colum Hourihane - 2001
Lying at Europe's remote western edge, Ireland long has been seen as having an artistic heritage that owes little to influences beyond its borders. This publication, the first to focus on Irish art from the eighth century AD to the end of the sixteenth century, challenges the idea that the best-known Irish monuments of that period—the high crosses, the Book of Kells, the Tara Brooch, the round towers—reflect isolated, insular traditions. Seventeen essays examine the iconography, history, and structure of these familiar works, as well as a number of previously unpublished pieces, and demonstrate that they do have a place in the main currents of European art. While this book reveals unexpected links between Ireland, Late-Antique Italy, the Byzantine Empire, and the Anglo-Saxons, its
This publication, the first to focus on Irish art itself. It includes new research on the Sheela-na-gigs, often thought to be merely erotic sculptures; on the larger cultural meanings of the Tuam Market Cross and its nineteenth-century re-erection; and on late-medieval Irish stone crosses and metalwork. The emphasis on later monuments makes this one of the first volumes to deal with Irish art after the Norman invasion. The contributors are Cormac Bourke, Mildred Budny, Tessa Garton, Peter Harbison, Jane Hawkes, Colum Hourihane, Catherine E. Karkov, Heather King, Susanne McNab, Raghnall Floinn, Emmanuelle Pirotte, Roger Stalley, Kees Veelenturf, Dorothy Hoogland Verkerk, Niamh Whitfield, Maggie McEnchroe Williams, and Susan Youngs.

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**Medieval Jewish Civilization** - Norman Roth - 2014-04-08
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Since its founding in 1943, Medievalia et Humanistica has won worldwide recognition as the first scholarly publication in America to devote itself entirely to medieval and Renaissance studies. Since 1970, a new series, sponsored by the Modern Language Association
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**Perceptions of the Body and Sacred Space in Late Antiquity and Byzantium** - Jelena Bogdanovic - 2018-04-09
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 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.

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In this book, Conrad Rudolph studies and reconstructs Hugh of Saint Victor's forty-two-page written work, The Mystic Ark, which describes the medieval painting of the same name. In medieval written sources, works of art are not often referred to, let alone described in any detail. Almost completely ignored by art historians because of the immense difficulty of its text, Hugh of Saint Victor's Mystic Ark (c.1125-30) is among the most unusual sources we have for an understanding of medieval artistic culture. Depicting all time, all space, all matter, all human history and all spiritual striving, this highly polemical painting deals with a series of cultural issues crucial in the education of society's elite during one of the great periods of intellectual change in Western history.

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