



# Byzantine Figural Processional Crosses

**Antony Eastmond**



## **Byzantine Figural Processional Crosses:**

**Byzantine Figural Processional Crosses** John A. Cotsonis, 1994 Scarcely any object was as ubiquitous in Byzantine culture as the cross This exhibition catalogue focuses on the figural processional cross and the examples here provide opportunity to consider the various functions such crosses served in the imperial ecclesiastic military and private sphere for both men and women *The Religious Figural Imagery of Byzantine Lead Seals I* John A. Cotsonis, 2020-03-17 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 CS1085

**The Religious Figural Imagery of Byzantine Lead Seals II** John A. Cotsonis, 2020-03-19 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 the 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 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 A companion volume includes studies dedicated to the image of Christ primarily found on imperial seals various images of the Virgin and narrative or Christological scenes CS1086 *The Cross and the Eucharist in Early Christianity* Daniel Cardó,2019-01-24 An investigation on ancient sources patristic and liturgical on the Cross and the Eucharist that sheds light on contemporary discussions *The Cross* Robin M. Jensen,2017-04-17 This erudite history illuminates the social cultural as well as theological developments of the cross through 2000 years of its symbolic evolution Library Journal Jesus s death on the cross posed a dilemma for Saint Paul and the early Church fathers Crucifixion was a humiliating form of execution reserved for slaves and criminals How could their messiah and savior have been subjected to such an ignominious death Wrestling with this paradox they reimagined the cross as a triumphant expression of Christ s sacrificial love and miraculous resurrection Over time the symbol s transformation raised myriad doctrinal questions particularly about the crucifix the cross with the figure of Christ and whether it should emphasize Jesus s suffering or his glorification How should Jesus s body be depicted alive or dead naked or dressed Should it be shown at all Robin Jensen s wide ranging study focuses on the cross in painting and literature the quest for the true cross in Jerusalem and the symbol s role in conflicts from the Crusades to wars of colonial conquest The Cross also reveals how Jews and Muslims viewed the most sacred of all Christian emblems and explains its role in public life in the West today *Image and Relic* Erik Thunø,2002 Revision of the author s thesis Johns Hopkins University 1999 [The Processional Cross in Late Medieval England](#) Colum Hourihane,2005 Processional crosses were destroyed in such great numbers at the Reformation that we perhaps forget what a role they once played in community and liturgical life Brittany Spain Portugal and many other parts of Catholic Europe This book traces the form of the processional cross back to specific ceremonies in the sixth century Byzantine world **The Oxford Dictionary of Late Antiquity** Oliver Nicholson,2018-04-19 The Oxford Dictionary of Late Antiquity is the first comprehensive reference book covering every aspect of history culture religion and life in Europe the Mediterranean and the Near East including the Persian Empire and Central Asia between the mid 3rd and the mid 8th centuries AD the era now generally known as Late Antiquity This period saw the re establishment of the Roman Empire its conversion to Christianity and its replacement in the West by Germanic kingdoms the continuing Roman Empire in the Eastern Mediterranean the Persian Sassanian Empire and the rise of Islam Consisting of over 1 5 million words in more than 5 000 A Z entries and written by more than 400 contributors it is the long awaited middle volume of a series bridging a significant period of history between those covered by the acclaimed Oxford Classical Dictionary and The Oxford Dictionary of the Middle Ages The scope of the Dictionary is broad and multi disciplinary across the wide geographical span covered from Western Europe and the Mediterranean as far as the Near East and Central Asia it provides succinct and pertinent information on political history law and administration military history religion and philosophy education social and economic history material culture art and architecture science literature and many other areas Drawing on the latest scholarship and

with a formidable international team of advisers and contributors The Oxford Dictionary of Late Antiquity aims to establish itself as the essential reference companion to a period that is attracting increasing attention from scholars and students worldwide *The Liturgical Planning of Byzantine Churches in Cappadocia* Natalia B. Teteriatnikov, 1996 *The Eerdmans Encyclopedia of Early Christian Art and Archaeology* Finney, 2017 One of the most widely respected theological dictionaries put into one volume abridged form Focusing on the theological meaning of each word the abridgment contains English keywords for each entry tables of English and Greek keywords and a listing of the relevant volume and page numbers from the unabridged work at the end of each article or section **Catalogue of the Byzantine and Early Mediaeval**

**Antiquities in the Dumbarton Oaks Collection** Dumbarton Oaks, Marvin Chauncey Ross, 2005 Marvin Ross's groundbreaking catalogue of jewelry in the Byzantine Collection at Dumbarton Oaks first published in 1965 has long been out of print but its enduring status led to a reprint this time with color photographs and an addendum by Susan Boyd and Stephen Zwirn with 22 new objects acquired by Dumbarton Oaks since 1962 *The Religious Figural Imagery of Byzantine Lead Seals I* John A. Cotsonis, 2020 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 *The Art of the Cross* Isabella Stewart Gardner Museum, Alan Chong, 2001

*Architecture as Icon* Slobodan Ćurčić, Euangelia Chatzētryphōnos, Kathleen E. McVey, Hélène Saradi, 2010 Byzantine art abandoned classical ideals in favor of formulas that conveyed spiritual concepts through stylized physical forms Previous scholarship dealing with Byzantine icons has been largely focused on depictions of holy figures dismissing representations of architecture as irrelevant space filling background Architecture as Icon demonstrates that background representations of architecture are meaningful active components of compositions often as significant as the holy figures The book provides a

critical view for understanding the Byzantine conception of architectural forms and space and the corresponding intellectual underpinnings of their representation Architecture as Icon features four thought provoking essays The catalogue groups the material into four categories generic specific and symbolic representations culminating in a final grouping entitled Jerusalem Handsomely designed and illustrated this volume addresses various approaches to depicting architecture in Byzantine art that contrast sharply with those of the Renaissance and Western artistic tradition Book Jacket *Byzantinoslavica. Revue internationale des etudes Byzantines*, 2007 *Eastern Approaches to Byzantium* Antony Eastmond, 2001 The eastern frontier of Byzantium and the interaction of the peoples that lived along it are the themes of this book With a focus on the ninth to thirteenth centuries and dealing with both art history and history the essays provide reconsiderations of Byzantine policy on its eastern borders new interpretations and new materials on Byzantine relations with the Georgians Armenians and Seljuqs as well as studies on the writing of history among these peoples Presenting research from Russia and Georgia as well as Europe and the USA the contributors stress the interaction and interdependence of all the peoples along this frontier zone and consider the different ways in which the political and cultural power of Byzantium was appropriated They provide important comparative evidence for the relationship between local and Byzantine cultures and open up new avenues for research into the history of eastern Anatolia and the Caucasus The volume arises from the thirty third Spring Symposium of Byzantine Studies held at the University of Warwick in March 1999 *Byzantion* Paul Graindor, Henri Grégoire, 1995 Includes section Comptes rendus *Byzantium, 330-1453* Royal Academy of Arts (Great Britain), 2008 This text is published to accompany an exhibition devoted to the artistic and cultural riches of Byzantium Essays trace the history and cultural development of more than 1000 years of Byzantine art revealing the splendours of the imperial city of Constantinople Numerous artefacts reveal the distinct style and character of Byzantine art *Crimean Chersonesos* University of Texas at Austin. Institute of Classical Archaeology, Nat[s]ional'nyĭ zapovidnyk "Khersones Tavriĭs'kyĭ.", 2003 It was the portal and major link between the civilization of Byzantium and the still pagan Rus the very place from which Orthodox Christianity spread to the eastern Slavic world Jacket *The Religious Figural Imagery of Byzantine Lead Seals II* John A. Cotsonis, 2020 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 the volume are devoted to

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