

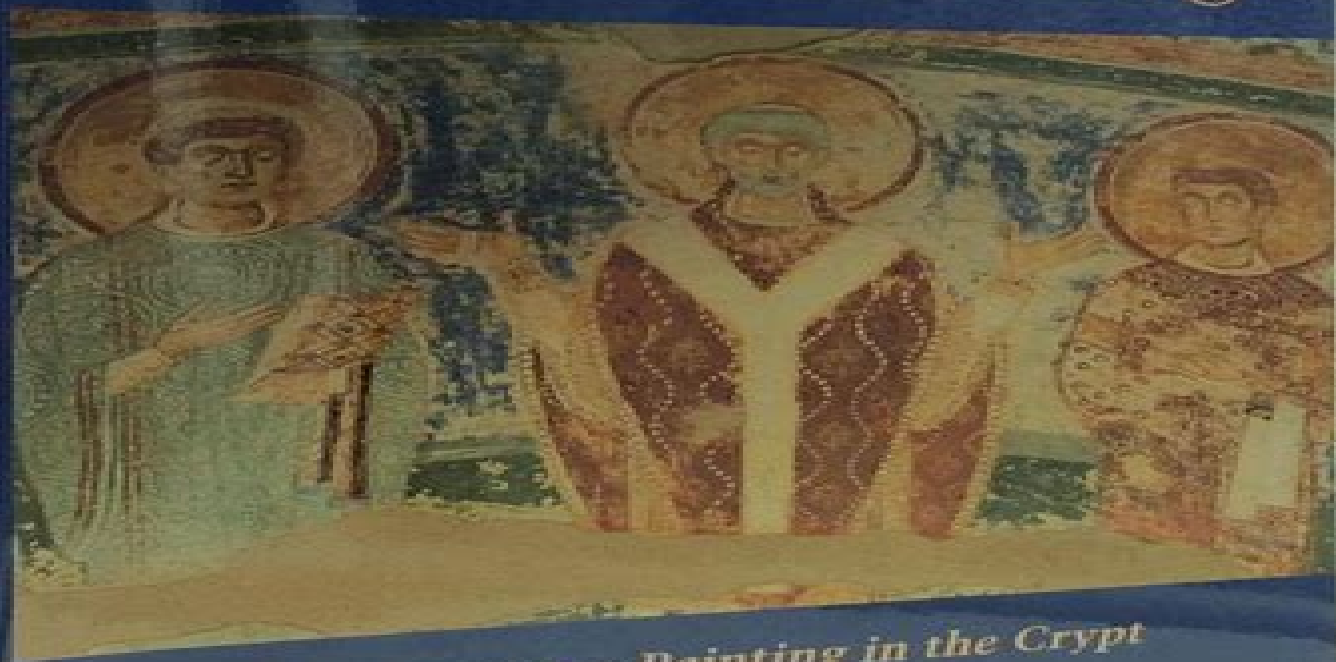
DALE

RELICS, PRAYER, AND POLITICS IN MEDIEVAL VENETIA

PINXTON

THOMAS E. A. DALE

# RELICS, PRAYER, AND POLITICS IN MEDIEVAL VENETIA



*Romanesque Painting in the Crypt  
of Aquileia Cathedral*

# Relics Prayer And Politics In Medieval Venetia

**Cynthia Jean Hahn**



## **Relics Prayer And Politics In Medieval Venetia:**

*Relics, Prayer, and Politics in Medieval Venetia* Thomas E. A. Dale, 1997 Against a historical backdrop of relic theft and propaganda campaigns waged by two cities vying for patriarchal authority in medieval Venetia Thomas Dale shows how Romanesque mural painting shaped sacred space and institutional identity His focus is on the late twelfth century murals in the crypt of Aquileia Cathedral The crypt which contains the relics of Aquileia's founding bishop Saint Hermagoras has a historical significance rooted in a legend identifying the saint as a direct disciple of Saint Mark the Evangelist On this basis the Carolingians promoted the city's status as patriarchal see of Venetia a claim that prompted Venice to steal Mark's relics from Alexandria Egypt and appropriate Aquileia's history This book the first English language study of the crypt explores how the paintings complement the relics of Hermagoras in their distinct devotional and political roles Hermagoras's intercessory power is activated by his orant image displayed over the central aisle within a larger hierarchy of apostles martyrs and bishops The surrounding hagiographic cycle justifies in legalistic fashion Aquileia's patriarchal title and the consecration of the city as locus sanctus of Venetia by the blood of its martyrs The iconic images in the eastern lunettes present the Virgin's compassio as a pictorial model for the vicarious experience of Christ's Passion Finally a fictive curtain over the socle presents allegories of spiritual warfare in the form of exempla from crusades pilgrimage and the epic poem *Psychomachia* which Dale analyzes as a gloss on the main program

*The Virtual Liturgy and Ritual Artifacts in Medieval and Early Modern Studies* Katharine Scherff, 2023-03-03 Examining the history of altar decorations this study of the visual liturgy grapples with many of the previous theoretical frameworks to reveal the evolution and function of these ritual objects Using an interdisciplinary approach this book uses traditional art historical methodologies and media technology theory to reexamine ritual objects Previous analysis has not considered the in between nature of these objects as deliberate and virtual conduits to the divine The liturgy the altarpiece the altar environment relics and their reliquaries are media In a series of case studies several objects tell a different story about culture and society in medieval Europe In essence they reveal that media and media technologies generate and modulate the individual and collective structure of feelings of sacredness among assemblages of humans and nonhumans The book will be of interest to scholars working in art history medieval studies early modern studies and architectural history

**Roma Felix - Formation and Reflections of Medieval Rome** Éamonn Ó Carragáin, Carol Neuman de Vegvar, 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 understood to have been the first bishop of 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 grants in aid of publication are due to the Publication Fund of the College of Arts Humanities Celtic Studies and Social Sciences at University College Cork to the Publication Fund of the National University of Ireland Dublin and to the Office of the Provost Ohio Wesleyan University

**Holy Treasure and Sacred Song** Benjamin David Brand,2014 Holy Treasure and Sacred Song explores the complex interplay between relic cults and the liturgy in medieval Tuscany Drawing on documentary literary and visual evidence rarely considered together it reveals that liturgical texts music and ritual were integral to the clergy s well informed promotion of saints buried in their churches

**The Grove Encyclopedia of Medieval Art and Architecture** Colum Hourihane,2012 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

**Byzantine Art and Renaissance Europe** Angeliki Lymberopoulou,Rembrandt Duits,2016-12-05 Byzantine Art and Renaissance Europe discusses the cultural and artistic interaction between the Byzantine east and western Europe from the sack of Constantinople by the Fourth Crusade in 1204 to the flourishing of post Byzantine artistic workshops on Venetian Crete during the fifteenth and sixteenth centuries and the formation of icon collections in Renaissance Italy The contributors examine the routes by which artistic interaction may have taken place and explore the reception of Byzantine art in western Europe analysing why artists and patrons were interested in ideas from the other side of the cultural and religious divide In the first chapter Lyn Rodley outlines the development of Byzantine art in the Palaiologan era and its relations with western culture Hans Bloemsma then re assesses the influence of Byzantine art on early Italian painting from the point of view of changing demands regarding religious images in Italy In the first of two chapters on Venetian Crete Angeliki Lymberopoulou evaluates the impact of the Venetian presence on the production of fresco decorations in regional Byzantine churches on the island The next chapter by Diana Newall continues the exploration of Cretan art manufactured under the Venetians shifting the focus to the bi cultural society of the Cretan capital Candia and the rise of the post Byzantine icon Kim Woods then

addresses the reception of Byzantine icons in western Europe in the late Middle Ages and their role as devotional objects in the Roman Catholic Church Finally Rembrandt Duits examines the status of Byzantine icons as collectors items in early Renaissance Italy The inventories of the Medici family and other collectors reveal an appreciation for icons among Italian patrons which suggests that received notions of Renaissance tastes may be in need of revision The book thus offers new perspectives and insights and re positions late and post Byzantine art in a broader European cultural context *Strange Beauty* Cynthia Jean Hahn,2012

A study of reliquaries as a form of representation in medieval art Explores how reliquaries stage the importance and meaning of relics using a wide range of artistic means from material and ornament to metaphor and symbolism Provided by publisher **Mediterranean Identities in the Premodern Era** John Watkins,Kathryn L. Reyerson,2016-04-22 The first full length volume to approach the premodern Mediterranean from a fully interdisciplinary perspective this collection defines the Mediterranean as a coherent region with distinct patterns of social political and cultural exchange The essays explore the production modification and circulation of identities based on religion ethnicity profession gender and status as free or slave within three distinctive Mediterranean geographies islands entrep ts and empires Individual essays explore such topics as interreligious conflict and accommodation immigration and diaspora polylingualism classical imitation and canon formation traffic in sacred objects Mediterranean slavery and the dream of a reintegrated Roman empire Integrating environmental social political religious literary artistic and linguistic concerns this collection offers a new model for approaching a distinct geographical region as a unique site of cultural and social exchange

**Crusaders and Crusading in the Twelfth Century** Giles Constable,2016-12-05 Crusading in the twelfth century was less a series of discrete events than a manifestation of an endemic phenomenon that touched almost every aspect of life at that time The defense of Christendom and the recovery of the Holy Land were widely shared objectives Thousands of men and not a few women participated in the crusades including not only those who took the cross but many others who shared the costs and losses as well as the triumphs of the crusaders This volume contains not a narrative account of the crusades in the twelfth century but a group of studies illustrating many aspects of crusading that are often passed over in narrative histories including the courses and historiography of the crusades their background ideology and finances and how they were seen in Europe Included are revised and updated versions of Giles Constable s classic essays on medieval crusading along with two major new studies on the cross of the crusaders and the Fourth Crusade and two excursuses on the terminology of crusading and the numbering of the crusades They provide an opportunity to meet some individual crusaders such as Odo Arpinus whose remarkable career carried him from France to the east and back again and whose legendary exploits in the Holy Land were recorded in the Old French crusade cycle Other studies take the reader to the boundaries of Christendom in Spain and Portugal and in eastern Germany where the campaigns against the Wends formed part of the wider crusading movement Together they show the range and depth of crusading at that time and its influence on the broader history of the

period      **Death in the Middle Ages and Early Modern Times** Albrecht Classen, 2016-04-11 Death is not only the final moment of life it also casts a huge shadow on human society at large People throughout time have had to cope with death as an existential experience and this also of course in the premodern world The contributors to the present volume examine the material and spiritual conditions of the culture of death studying specific buildings and spaces literary works and art objects theatrical performances and medical tracts from the early Middle Ages to the late eighteenth century Death has always evoked fear terror and awe it has puzzled and troubled people forcing theologians and philosophers to respond and provide answers for questions that seem to evade real explanations The more we learn about the culture of death the more we can comprehend the culture of life As this volume demonstrates the approaches to death varied widely also in the Middle Ages and the early modern age This volume hence adds a significant number of new facets to the critical examination of this ever present phenomenon of death exploring poetic responses to the Black Death types of execution of a female murderess death as the springboard for major political changes and death reflected in morality plays and art      *The Bernward Gospels* Jennifer P. Kingsley, 2016-05-12 Few works of art better illustrate the splendor of eleventh century painting than the manuscript often referred to as the precious gospels of Bishop Bernward of Hildesheim with its peculiar combination of sophistication and na vet its dramatically gesturing figures and the saturated colors of its densely ornamented surfaces In *The Bernward Gospels* Jennifer Kingsley offers the first interpretive study of the pictorial program of this famed manuscript and considers how the gospel book conditioned contemporary and future viewers to remember the bishop The codex constructs a complex image of a minister caring for his diocese not only through a life of service but also by means of his exceptional artistic patronage of a bishop exercising the sacerdotal authority of his office and of a man fundamentally preoccupied with his own salvation and desire to unite with God through both his sight and touch Kingsley insightfully demonstrates how this prominent member of the early medieval episcopate presented his role to the saints and to the communities called upon to remember him      *The Lithic Garden* Mailan S. Doquang, 2018 *The Lithic Garden* addresses the formal symbolic and ideological functions of foliate ornament in medieval French churches offering remarkable new insights on the complex relationship between organic and figural sculptures interior and exterior design sacred and profane spaces and artistic form and liturgy      *Experiencing the Last Judgement* Niamh Bhalla, 2021-09-30 *Experiencing the Last Judgement* opens up new ways of understanding a Byzantine image type that has hitherto been considered largely uniform in its manifestations and to a great extent frightening coercive and paralysing It moves beyond a purely didactic understanding of the Byzantine image of the Last Judgement as a visual eschatological text to be read and learned from and proposes instead an appreciation of each unique image as a dynamic site to be experienced Paintings icons and mosaics from the tenth to the fourteenth century from inside and outside of the Byzantine Empire are placed within their specific socio historical milieus their immediate decorative programmes and their architectural contexts to demonstrate that each unique image

constituted a carefully orchestrated and immersive experience of judgement Each case study outlines the differences that exist in reality between these images that are often subsumed under one iconographic label making a case against condensing dynamic lived images into apparently static pictorial types Images of the Last Judgement needed the body mind and memory of the viewer for the creation of meaning and so the experience of these images was unavoidably spatial gendered corporeal mnemonic emotional rhetorical and most often liturgical Unpacking Byzantine images of judgement in light of these various facets of experience for the first time helps to elucidate the interaction of past individuals with the image and the ways in which such encounters were intended to benefit the communities that made and lived alongside them

**The Byzantine World** Paul Stephenson, 2010-12-20 The Byzantine World presents the latest insights of the leading scholars in the fields of Byzantine studies history art and architectural history literature and theology Those who know little of Byzantine history culture and civilization between AD 700 and 1453 will find overviews and distillations while those who know much already will be afforded countless new vistas Each chapter offers an innovative approach to a well known topic or a diversion from a well trodden path Readers will be introduced to Byzantine women and children men and eunuchs emperors patriarchs aristocrats and slaves They will explore churches and fortifications monasteries and palaces from Constantinople to Cyprus and Syria in the east and to Apulia and Venice in the west Secular and sacred art profane and spiritual literature will be revealed to the reader who will be encouraged to read see smell and touch The worlds of Byzantine ceremonial and sanctity liturgy and letters Orthodoxy and heresy will be explored by both leading and innovative international scholars Ultimately readers will find insights into the emergence of modern Byzantine studies and of popular Byzantine history that are informative novel and unexpected and that provide a thorough understanding of both *Icons in the Western Church* Jeana Visel, 2016 Within the Eastern tradition of Christianity the eikon or religious image has long held a place of honor In the greater part of Western Christianity however discomfort with images in worship both statues and panel icons has been a relatively common current particularly since the Reformation In the Roman Catholic Church after years of using religious statues the Second Vatican Council's call for noble simplicity in many cases led to a stripping of images that in some ways helped refocus attention on the eucharistic celebration itself but also led to a starkness that has left many Roman Catholics unsure of how to interact with the saints or with religious images at all Today Western interest in panel icons has been rising yet we lack standards of quality or catechesis on what to do with them This book makes the case that icons should have a role to play in the Western Church that goes beyond mere decoration Citing theological and ecumenical reasons Visel argues that with regard to use of icons the post Vatican II Roman Catholic Church needs to give greater respect to the Eastern tradition While Roman Catholics may never interact with icons in quite the same way that Eastern Christians do we do need to come to terms with what icons are and how we should encounter them **Hesychasm and Art** Anita Strezova, 2014-09-01 Although many of the iconographic traditions in Byzantine art formed in the early centuries of

Christianity they were not petrified within a time warp Subtle changes and refinements in Byzantine theology did find reflection in changes to the iconographic and stylistic conventions of Byzantine art This is a brilliant and innovative book in which Dr Anita Strezova argues that a religious movement called Hesychasm especially as espoused by the great Athonite monk St Gregory Palamas had a profound impact on the iconography and style of Byzantine art including that of the Slav diaspora of the late Byzantine period While many have been attracted to speculate on such a connection none until now has embarked on proving such a nexus The main stumbling blocks have included the need for a comprehensive knowledge of Byzantine theology a training in art history especially iconological semiotic and formalist methodologies extensive fieldwork in Macedonia Bulgaria Serbia Greece Turkey and Russia and a working knowledge of Greek Old Church Slavonic Macedonian Russian Serbian Latin as well as several modern European languages French German Russian and Italian These are some of the skills which Dr Strezova has brought to her topic Professor Sasha Grishin AM FAHA Adjunct Professor of Art History School of Literature Languages and Linguistics The Australian National University

**The Chertsey Tiles, the Crusades, and Global Textile Motifs** Amanda Luyster, 2023-12-21 While visual cultures mingled comfortably along the silk roads and on the shores of the Mediterranean medieval England has sometimes been viewed by both medieval and more recent writers as isolated In this Element the author introduces new evidence to show that this understanding of medieval England's visual relationship to the rest of the world demands revision An international team led by the author has completed a digital reconstruction of the so called Chertsey combat tiles sophisticated pictorial floor tiles made c 1250 England including both images and lost Latin texts Grounded in the discoveries made while completing this reconstruction the author proposes new conclusions regarding the historical circumstances within which the Chertsey tiles were commissioned and their significant connections with global textile traditions

**Passionate Holiness** Dennis O'Neill, 2018-09-20 Archbishop Desmond Tutu of Cape Town once said with regard to South Africa's apartheid policy One of the ways of helping to destroy a people is to tell them that they don't have a history that they have no roots More recently he described homophobic discrimination as totally unacceptable and unjust as apartheid ever was Unfortunately it has been particularly difficult for some gay lesbian bisexual and transgender Christians to remain connected to identify with their own faith traditions because some of these traditions not only treat them as people of secondary status but also teach Christian history as though no people of same gender attraction or opposite gender identity had any noteworthy place in it and made no significant contributions at all to Christian tradition Passionate Holiness tries to remedy this situation by explaining why acquaintance with the stories of certain saints with whom gender minorities can identify can help them to connect with their own history and spiritual legacy and empower them to face a brighter future with a sense of optimism and inclusion

**Byzantium** Metropolitan Museum of Art (New York, N.Y.), 2004 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 were emulated 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

*Thirteenth-century Wall Painting of Salisbury Cathedral* Matthew M. Reeve, 2008 Revisionist study of the wall paintings of Salisbury Cathedral setting them in the context of thirteenth century religious reform

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In a digitally-driven earth where screens reign supreme and instant communication drowns out the subtleties of language, the profound secrets and psychological nuances concealed within words often get unheard. Yet, set within the pages of **Relics Prayer And Politics In Medieval Venetia** a fascinating fictional value sporting with organic emotions, lies an extraordinary journey waiting to be undertaken. Written by a skilled wordsmith, this wonderful opus invites viewers on an introspective journey, lightly unraveling the veiled truths and profound impact resonating within the very material of every word. Within the mental depths of this poignant evaluation, we shall embark upon a sincere exploration of the book is primary subjects, dissect their interesting writing style, and fail to the powerful resonance it evokes deep within the recesses of readers hearts.

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