

# Four Icons in the Menil Collection



THE MENIL COLLECTION MONOGRAPHS

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# Four Icons In The Menil Collection

**Ivan Drpić**



## **Four Icons In The Menil Collection:**

*Four Icons in the Menil Collection* Menil Collection (Houston, Tex.),1992      The Four Modes of Seeing Elizabeth Carson Pastan,2017-07-05 Borrowing its title from Madeline Harrison Caviness s influential work on the modes of seeing articulated by the twelfth century cleric Richard of Saint Victor this interdisciplinary collection brings together the work of thirty scholars from England France Germany Italy Switzerland and the United States Each author has contributed an original article that engages with ideas formulated in Caviness s wide ranging scholarship The historiographic introduction discusses themes in Caviness s publications and their importance for art historical and medieval studies today The book s thematic matrix groups together essays concerned with The Material Object Documentary Reconstruction Post Disciplinary Approaches Multiple Readings Gender and Reception Performativity Text and Image Collecting and Consumption and Politics and Ideology The contributors include curators art historians historians and literary scholars Their subjects range from medieval stained glass to the nineteenth century Gothic Revival the Sachsenspiegel and Mel Gibson s The Passion of the Christ Many foreground issues of gender reception and textuality which have permeated Caviness s scholarship Some also present approaches to sites that have been the subject of important studies by Caviness including Canterbury Chartres Reims Saint Denis Sens and Troyes The volume offers a broad range of methodological approaches to key topics in the study of medieval imagery and thus highlights the vitality of the field today      The sensual icon Bissera V, Explores the Byzantine aesthetic of fugitive appearances by placing and filming art objects in spaces of changing light and by uncovering the shifting appearances expressed in poetry descriptions of art and liturgical performance Provided by publisher      *The Celebration of the Saints in Byzantine Art and Liturgy* Nancy P. Sevcenko,2023-05-31 The studies in this volume all deal with images and texts that relate to the veneration of the saints in Byzantium after the 9th century Some papers are devoted to the church calendar and the annual commemorations of hundreds of saints through liturgical poetry and sequences of isolated images in fresco icon painting and illuminated manuscripts Others are concerned with the longer and rarer narrative cycles devoted to the life of a single saint cycles found mainly in fresco and on the so called vita icons that first appear in the East in the late 12th century Additional studies deal with the developing role of icons in liturgical ceremonies and with images of a saint being approached by a supplicant or patron A final section is devoted to places made holy by the saints and to their holy relics      Byzantine Images and their Afterlives Lynn Jones,2016-12-05 The twelve papers written for this volume reflect the wide scope of Annemarie Weyl Carr s interests and the equally wide impact of her work The concepts linking the essays include the examination of form and meaning the relationship between original and copy and reception and cultural identity in medieval art and architecture Carr s work focuses on the object but considers the audience looks at the copy for retention or rejection of the original form and meaning and always seeks to understand the relationship between intent and perception She examines the elusive nature of center and periphery expanding and enriching the discourse of manuscript production

icons and their copies and the dissemination of style and meaning Her body of work is impressive in its chronological scope and geographical extent as is her ability to tie together aspects of patronage production and influence across the medieval Mediterranean The 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 Diliانا 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 Vassilaki who examine aspects of form and style in architecture and icons The final chapters by Jaroslav Folda Anthony Cutler Rossitza Schroeder and Ann Driscoll are linked by their focus on the nature of copies and tease out the ways in which meaning is retained or altered and the role that is played by intent and reception

**The Living Icon in Byzantium and Italy** Paroma Chatterjee, 2014-03-17 This is the first book to explore the emergence and function of a novel pictorial format in the Middle Ages the *vita icon* which displayed the magnified portrait of a saint framed by scenes from his or her life The *vita icon* was used for depicting the most popular figures in the Orthodox calendar and in the Latin West was deployed most vigorously in the service of Francis of Assisi This book offers a compelling account of how this type of image embodied and challenged the prevailing structures of vision representation and sanctity in Byzantium and among the Franciscans in Italy between the eleventh and thirteenth centuries Paroma Chatterjee uncovers the complexities of the philosophical and theological issues that had long engaged both the medieval East and West such as the fraught relations between words and images relics and icons a representation and its subject and the very nature of holy presence

*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 Epigram, Art, and Devotion in Later Byzantium Ivan Drpić, 2016-07-21 Using epigrammatic poetry as a framework investigates the interplay between art and religious devotion in the later Byzantine period *Byzantine Art* Robin Cormack, 2018-02-27 The opulence of Byzantine art with its extravagant use of gold and silver is well known Highly skilled artists created powerful representations reflecting and promoting this society and its values in icons illuminated manuscripts and mosaics and wallpaintings placed in domed churches and public buildings This complete introduction to the whole period and range of Byzantine art combines immense breadth with interesting historical detail Robin Cormack overturns the myth that Byzantine art remained constant from the inauguration of Constantinople its artistic centre in the year 330 until the fall of the city to the Ottomans in 1453 He shows how the many political and religious upheavals of this period produced a wide range of styles and developments in art This updated colour edition includes new discoveries a revised bibliography and in a new epilogue a rethinking of Byzantine Art for the present day Exploring Outremer Volume II Rabei G. Khamisy, Rafael Y. Lewis, Vardit Shotten-Hallel, 2023-05-24 This collection is published in the Crusades Subsidia series in honour of Professor Adrian J Boas an archaeologist historian and scholar who has contributed widely and significantly to the study and teaching of the Middle Ages Professor Boas research encompasses the archaeology of the Latin East military orders with particular emphasis on the Teutonic Order material culture architecture and medieval art historiography and not least the Crusades and the Latin East Exploring Outremer Volume II is a collection of 15 original essays by the leading scholars in the field on the history and archaeology of the Latin East It covers aspects dealing with the history archaeology architecture and function of several castles and fortifications in the Latin Kingdom and presents new studies on the material including pottery numismatics and many other finds In addition it includes a chapter dealing with landscape archaeology This book will appeal to researchers and students alike interested in the Kingdom of Jerusalem and Duchies of Edessa and Antioch as well as the Crusades and Crusading Orders **Images of the Byzantine World** Angeliki Lymberopoulou, 2016-12-05 The main themes of this volume are the identification of visions messages and meanings in various facets of Byzantine culture and the possible differences in the perception of these visions messages and meanings as seen by their original audience and by modern scholars The volume addresses the methodological question of how far interpretations should go whether there is a tendency to read too much into too little or whether not enough attention is paid to apparent minutiae that may have been important in their historical context As the essays span a wide chronological era they also present a means of assessing the relative degrees of continuity and change in Byzantine visions messages and meanings over time Thus as highlighted in the concluding section the book discusses the validity of existing notions regarding the fluidity of Byzantine culture when continuity was a matter of a rigid adherence to traditional values and when a manifestation of the ability to adapt old conventions to new circumstances and it shows that in some respects Byzantine cultural history may have been less fragmented than is usually assumed Similarly by reflecting not just on

new interpretations but also on the process of interpreting itself the contributors demonstrate how research within Byzantine studies has evolved over the past thirty years from a set of narrowly defined individual disciplines into a broader exploration of interconnected cultural phenomena *East and West in the Crusader States* Krijna Nelly Ciggaar, Herman G. B. Teule, 1999 The meeting of East and West in the Crusader States was the theme of a symposium held at Hernen Castle in 1997 It was the continuation of a similar symposium which has been published in the *Orientalia Lovaniensia Analecta* 75 Various communities Arabs Armenians Ethiopians Greeks Syrians and Latins and various religions the Church of Rome the Orthodox Church of Constantinople the Jacobites the Muslims and others play their part in the various Crusader States sometimes in the effort to ecumenism sometimes in the form of confrontations Coins and seals in the Latin Kingdom of Jerusalem betray Eastern and Western influences Daily life is reflected in historical texts and in exempla and miracula The fall of Edessa is described in the Lament of Edessa by Nerses Snorhali which is here for the first time translated into English Even icon painting in Egypt reflects crusader influence *Orthodox Cyprus under the Latins, 1191-1571* Chrysovalantis Kyriacou, 2018-10-15 Medieval and Renaissance Cyprus was a fascinating place of ethnic cultural and religious encounters Following almost nine centuries of Byzantine rule Cyprus was conquered by the Crusaders in 1191 becoming until 1571 the most important stronghold of Latin Christianity in the Eastern Mediterranean first under the Frankish dynasty of the Lusignans and later under the Venetians Modern historiographical readings of Cypriot identity in medieval and early modern times have been colored by British colonialism Greek nationalism and Cyprocentric revisionism Although these perspectives have offered valuable insights into the historical experience of Latin ruled Cypriots they have partially failed to capture the dynamics of noncoercive resistance to domination and of identity preservation and adaptation *Orthodox Cyprus under the Latins 1191 1571* readdresses the question of Cypriot identity by focusing on the Greek Cypriots the island's largest community during the medieval and early modern period By bringing together theories from the fields of psychology social anthropology and sociology this study explores continuities and discontinuities in the Byzantine culture and religious tradition of Cyprus proposing a new methodological framework for a more comprehensive understanding of Cypriot Orthodoxy under Crusader and Venetian rule A discussion of fresh evidence from hitherto unpublished primary sources enriches this examination stressing the role of medieval and Renaissance Cyprus as cultural and religious province of the Byzantine and post Byzantine Orthodox world *Sacred Shock: Framing Visual Experience in Byzantium* Glenn Peers, 2004 *Sacred Shock* attempts to lay bare the inner workings of Byzantine art by looking closely at the marginal or subsidiary areas in works of art *The Power of Icons* Jan Morsink Ikonen (Firm), Simon G. Morsink, 2006 This illustrated book presents a collection of unique icons not usually seen outside the confines of the living room A collection assembled by the brothers Simon and Hugo Morsink both passionate icon lovers and art dealers Accompanying texts to which international experts have contributed explain the meaning of these Greek and Russian icons dating from the 15th to the 19th century while several

essays take the reader inside the world of this ancient Christian art form **BOOK JACKET Crusader Art in the Holy Land, From the Third Crusade to the Fall of Acre** Jaroslav Folda, 2005-09-05 Publisher Description **The Frescoes of Mar Musa Al-Habashi** Erica Dodd, Pontifical Institute of Mediaeval Studies, 2001 *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 A to Z of the Orthodox Church* Michael Prokurat, Michael D. Peterson, Alexander Golitzin, 2010 Of the three major branches of Christianity Orthodoxy is the least known and most misunderstood The A to Z of the Orthodox Church provides students researchers and specialists with a desk encyclopedia of the theology and theologians saints sinners places and events of the Eastern Church Two millennia of the religion are surveyed in over five hundred concise entries concentrating primarily on the last 150 years Includes an overview of the early Church through the Byzantine and Russian Empires into the present multinational Orthodox presence in the ecumenical movement Many of the general entries cannot be found elsewhere in English and the comprehensive compilation of biographies of 19th and 20th century Orthodox theologians American Russian Greek and many other nationalities is published here for the first time This book includes a detailed 4 000 year chronology illustrations extensive bibliography and an appendix listing the current canonical patriarchs and autocephalous churches

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



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