

ROYAL IMAGERY IN MEDIEVAL GEORGIA



ANTONY EASTMOND

Royal Imagery In Medieval Georgia

Shasha Hu



Royal Imagery In Medieval Georgia:

Royal Imagery in Medieval Georgia Antony Eastmond, 2010-11-01 Initially the book traces the production and interpretation of royal imagery over three centuries from the revival of the Georgian monarchy in the ninth century to its culmination in the reign of Queen Tamar 1184-1213 on the eve of the Mongolian invasions. Specifically, the book concentrates on the five surviving images of Queen Tamar. These portraits provide untapped evidence of the ways in which artistic traditions were transformed by the need to legitimize the accession of a woman to power. Eastmond also challenges the typically held view that the role of patronage in the functioning and development of royal imagery was centrally controlled. He proposes instead that it was manipulated by members of the court to promote both local and royal interests. *Royal Imagery in the Medieval Kingdom of Georgia 786-1213* Antony Deyman Eastmond, 1992

Royal Imagery in the Medieval Kingdom of Georgia, 786-1213 Antony Eastmond, 1992 *Art, Power, and Resistance in the Middle Ages* Pamela A. Patton, 2025-01-07 This volume addresses a vital point of intersection between images in the Middle Ages and those in the modern world: the potential of medieval works of art to convey messages of power and resistance. Provoked by the misuse of medieval imagery in modern discussions, the contributors to this volume assess how medieval images connect to discourses of power in both the past and the present. The contributors each began with a single question: In the eyes of their makers and viewers, how were medieval images understood to assert or to resist forces of power? Their case studies come from a wide range of cultural, geographic, and historical contexts: the Byzantine, Ottonian, and Valois courts; the Umayyad and Castilian regimes of the Iberian Peninsula; the pluralistic military and commercial zones of the eastern Mediterranean; and the metaphorical as well as personal battlegrounds linked to medieval courtly love culture. Over eight chapters, the authors highlight patterns of visual rhetoric still evident in art today. They invite readers to contemplate how modern priorities and sensibilities might amplify, mute, or transform the discourses related to power and resistance that were threaded through the visual culture of the Middle Ages. This insightful book should be of value to anyone interested in medieval art history and art's relationship to power and authority in society. In addition to the editor, the contributors include Heather A. Badamo, Elena N. Boeck, Thomas E. A. Dale, Martha Easton, Eliza Garrison, Anne D. Hedeman, Tom Nickson, and Avinoam Shalem. *Saint George Between Empires* Heather A. Badamo, 2023-08-25 This volume examines Saint George's intertwined traditions in the competing states of the eastern Mediterranean and Transcaucasia, demonstrating how rival conceptions of this well-known saint became central to Crusader, Eastern Christian, and Islamic medieval visual cultures. *Saint George Between Empires* links the visual cultures of Byzantium, North Africa, the Levant, Syria, and the Caucasus during the Crusader era to redraw our picture of interfaith relations and artistic networks. Heather Badamo recovers and recontextualizes a vast body of images and literature from etiquette manuals and romances to miracle accounts and chronicles to describe the history of Saint George during a period of religious and political fragmentation between his rise to cross-cultural prominence in the eleventh century.

and his globalization in the fifteenth In Badamo s analysis George emerges as an exemplar of cross cultural encounter and global translation Featuring important new research on monuments and artworks that are no longer available to scholars as a result of the occupation of Syria and parts of Iraq Saint George Between Empires will be welcomed by scholars of Byzantine medieval Islamic and Eastern Christian art and cultural studies *Studies in Medieval Georgian Historiography* Stephen H. Rapp,2003 Original literature first appeared among the indigenous population of Caucasia in the fifth century AD as a consequence of its Christianization Though a number of Armenian histories were composed at this time several centuries elapsed before the Georgians created their own But how many centuries Through a meticulous investigation of internal textual criteria *Studies in Medieval Georgian Historiography* challenges the traditional eleventh century dating of the oldest Georgian narrative histories and probes their interrelationships Illuminating Caucasia s status as a cultural crossroads it reveals the myriad Eurasian influences written and oral Christian and non Christian on these pre Bagratid histories produced between the seventh and the ninth century Eastern Georgia s place in the Eurasian world and its long standing connection to the Iranian Commonwealth are specially highlighted This volume also examines several related historical and historiographical problems of the early Bagratid period and supplies critical translations of six early Georgian histories previously unavailable in English Dr Stephen H Rapp Jr is Assistant Professor of History at Georgia State University Atlanta USA and is the Founding Director of its Program in World History and Cultures *Meanings and Functions of the Ruler's Image in the Mediterranean World (11th – 15th Centuries)* ,2022-01-31 The open access version of this book has been published with the support of the Swiss National Science Foundation The book proposes a reassessment of royal portraiture and its function in the Middle Ages via a comparative analysis of works from different areas of the Mediterranean world where images are seen as only one outcome of wider and multifarious strategies for the public mise en sc ne of the rulers bodies Its emphasis is on the ways in which medieval monarchs in different areas of the Mediterranean constructed their outward appearance and communicated it by means of a variety of rituals object types and media Contributors are Michele Bacci Nicolas Bock Gerardo Boto Varela Branislav Cvetkovi Sofia Fernandez Pozzo Gohar Grigoryan Savary Elodie Leschot Vinni Lucherini Ioanna Rapti Juan Carlos Ruiz Souza Marta Serrano Coll Lucinia Speciale Manuela Studer Karlen Mirko Vagnoni and Edda Vardanyan *Imaging the Early Medieval Bible* John Williams,1999 A unique exploration of the beginnings of biblical illustration and decoration **Tamta's World** Antony Eastmond,2017-04-20 This book tells the compelling story of a Christian noblewoman named Tamta in the thirteenth century Born to an Armenian family at the court of queen Tamar of Georgia she was ransomed in marriage to nephews of Saladin after her father was captured during a siege She was later raped and then married by the Khwarazmshah and held hostage by the Mongols before being made an independent ruler under them in eastern Anatolia Her tale stretches from the Mediterranean to Mongolia and reveals the extraordinary connections across continents and cultures that one woman could experience Without a voice of her own

surviving monuments monasteries and mosques caravanserais and palaces build up a picture of Tamta's world and the roles women played in it The book explores how women's identities changed between different courts with shifting languages religions and cultures and between their roles as daughters wives mothers and widows

Sanctity, Gender and Authority in Medieval Caucasia Nikoloz Aleksidze, 2024-05-31 From the early fourth century the veneration of saints and relics spread rapidly across Christendom from the British Isles to Iran In late antique Caucasia the cult of the saints was immediately integrated into Armenian and Georgian identity and political discourses It was used to legitimise royal rule sanctify domains and dynasties define political realms and justify political decisions This book is the first systematic study of this history Discussing a wide variety of sources from Armenia Georgia Byzantium and Russia which have not been examined together before it investigates the interaction of sanctity holy relics gender and politics in the medieval Caucasus with a particular focus on Georgia Nikoloz Aleksidze analyses three chronological eras the first section focuses on late antiquity and the early Middle Ages when the cult of the relics was formed in Caucasian writing the second explores the medieval era when the Bagratids ruled in Georgia and the cults of figures such as St George the Mother of God and Queen Tamar were shaped and politicised and the third navigates a similar entanglement of sanctity gender and political rhetoric in Russian Imperial and Georgian national discourse

The ^AOxford Handbook of Byzantine Art and Architecture Ellen C. Schwartz, 2021-11-19 International authors from prominent researchers to emerging scholars offer an up to date synthesis of scholarship on Byzantine art and visual culture This is a remarkable resource to guide readers through past and current research in this most fertile of fields

Eastern Approaches to Byzantium Antony Eastmond, 2017-03-02 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

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. 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.

Languages and Cultures of Eastern Christianity: Georgian Stephen H. Rapp, Paul Crego, 2018-10-24. This volume brings together a set of key studies on the history and culture of Christian Georgia along with a substantial new introduction. The opening section sets the regional context in relation to the Byzantine empire in particular, while subsequent parts deal with the conversion and Christianization of the country, the making of a national church, and the development of a historical identity.

Interactions Jerry H. Bentley, Renate Bridenthal, Anand A. Yang, 2005-08-31. The essays presented here reflect recent widespread interest in reconsidering the political, geographical, and cultural boundaries conventionally observed by area specialists and others. They intentionally range widely through time and space, dealing with diverse issues and contexts, but each highlights the very general theme of cross-cultural interaction. Although they draw heavily on area studies, the contributors seek to put previously separate bodies of scholarship in dialogue with one another by exploring those interactions that have historically linked world regions. Four general themes are especially prominent in this volume, and the essays develop sophisticated positions on each. On the issue of agency and structure, they offer useful guidance toward recognizing the importance of both human agency and historical structures in historical processes. On the theme of states and their roles in cross-cultural interactions, they acknowledge that states do not entirely control their own destinies but nevertheless deeply influence the development of these exchanges, sometimes decisively so. Regarding the theme of the global and the local, they emphasize the reciprocal influence of global dynamics and local circumstances and agree that analyses must take both into account to be successful. Finally, all of the essays allow that the theme of cross-cultural interaction is crucial to understanding the world and its development through time.

Contributors: C. A. Bayly, Sven Beckert, Jerry H. Bentley, Renate Bridenthal, Charles Bright, Michael Geyer, Alan L. Karras, Adam McKeown, Colin Palmer, Stephen H. Rapp Jr., Caroline Reeves, John O. Voll, Karen Wigen, Anand A. Yang.

Art and Identity in Thirteenth-Century Byzantium Antony Eastmond, 2017-03-02. The church of Hagia Sophia in Trebizond, built by the emperor Manuel I Komnenos in 1238-63 in the aftermath of the fall of Constantinople to the Fourth Crusade, is the finest surviving Byzantine imperial monument of its period. *Art and Identity in Thirteenth-Century Byzantium* is the first investigation of the church in

more than thirty years and is extensively illustrated in colour and black and white with many images that have never previously been published Antony Eastmond examines the architectural sculptural and painted decorations of the church placing them in the context of contemporary developments elsewhere in the Byzantine world in Seljuq Anatolia and among the Caucasian neighbours of Trebizond Knowledge of this area has been transformed in the last twenty years following the collapse of the Soviet Union The new evidence that has emerged enables a radically different interpretation of the church to be reached and raises questions of cultural interchange on the borders of the Christian and Muslim worlds of eastern Anatolia the Caucasus and Persia This study uses the church and its decoration to examine questions of Byzantine identity and imperial ideology in the thirteenth century This is central to any understanding of the period as the fall of Constantinople in 1204 divided the Byzantine empire and forced the successor states in Nicaea Epiros and Trebizond to redefine their concepts of empire in exile Art is here exploited as significant historical evidence for the nature of imperial power in a contested empire It is suggested that imperial identity was determined as much by craftsmen and expectations of imperial power as by the emperor's decree and that this was a credible alternative Byzantine identity to that developed in the empire of Nicaea

Byzantines, Latins, and Turks in the Eastern Mediterranean World After 1150 Jonathan

Harris, Catherine Holmes, Eugenia Russell, 2012-11-29 A detailed introduction provides a broad geopolitical context to the contributions and discusses at length the broad themes which unite the articles and which transcend traditional interpretations of the eastern Mediterranean in the later medieval period

Women, Men and Eunuchs Elizabeth

James, 2013-01-11 The collected papers in this volume present a unique introduction both to the history of women of men and eunuchs or the third sex in Byzantium and to the various theoretical and methodological approaches through which the topic can be examined The contributors use evidence from both texts and images to give a wide ranging picture of the place of women and Byzantine society and the perceptions of women held by that society Women Men and Eunuchs offers a unique and valuable exploration of the issue of gender in Byzantium which will fascinate anyone interested in ancient and medieval history and gender studies

Art and Material Culture in the Byzantine and Islamic Worlds Evanthia Baboula, Lesley

Jessop, 2021-04-19 Dedicated to Erica Cruikshank Dodd Art and Material Culture in the Byzantine and Islamic Worlds offers new perspectives on the Christian and Muslim communities of the east Mediterranean from medieval to contemporary times The contributors examine how people from diverse religious backgrounds adapted to their changing political landscapes and show that artistic patronage consumption and practices are interwoven with constructed narratives The essays consider material and textual evidence for painted media architecture and the creative process in Byzantium Crusader era politics the Ottoman empire and the modern Middle East thus demonstrating the importance of the past in understanding the present Contributors Evanthia Baboula Lesley Jessop Anthony Cutler Jaroslav Folda John Osborne Glenn Peers Annemarie Weyl Carr Mat Immerzeel Bas Snelders Angela Andersen May Farhat Marcus Milwright Rico Franses

Reconstructing the Reality

of Images Maria Parani, 2021-10-25 This volume examines the occurrence of secular contemporary artefacts realia in Middle and Late Byzantine religious painting It explores the potential of Byzantine art as a source of information on material culture and inquires into the semiotic function of realia in religious pictorial contexts The first part of the book comprises five case studies dedicated to imperial official aristocratic and military dress furniture furnishings and implements The creative processes that led to the introduction of realia into religious iconography are discussed in the commentary The book conveys a wealth of information especially on Byzantine dress and provides valuable new insights into the workings of Byzantine art It is an original and thorough investigation of a fascinating yet surprisingly little studied subject

Adopting the Track of Term: An Emotional Symphony within **Royal Imagery In Medieval Georgia**

In some sort of taken by displays and the ceaseless chatter of instantaneous interaction, the melodic splendor and mental symphony produced by the written word often fade in to the backdrop, eclipsed by the persistent sound and interruptions that permeate our lives. But, situated within the pages of **Royal Imagery In Medieval Georgia** an enchanting fictional value brimming with raw emotions, lies an immersive symphony waiting to be embraced. Constructed by an elegant composer of language, that captivating masterpiece conducts readers on a psychological journey, skillfully unraveling the hidden tunes and profound affect resonating within each carefully crafted phrase. Within the depths with this touching examination, we will explore the book is key harmonies, analyze their enthralling writing design, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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