

PATRONAGE IN
THIRTEENTH-CENTURY
CONSTANTINOPLE

AN ATELIER OF LATE-BYZANTINE
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PATRONAGE IN THIRTEENTH-CENTURY CONSTANTINOPLE
BY HUGO BUCHTHAL AND HANS BELTING

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Patronage In Thirteenthcentury Constantinople

John Lowden



Patronage In Thirteenthcentury Constantinople:

Patronage in Thirteenth-century Constantinople Hugo Buchthal, Hans Belting, 1978 *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 Grand Komnenos 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 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 *Women and Religious Life in Byzantium* Alice-Mary Talbot, 2024-10-28 After an introductory general essay on the life cycle and status of women in Byzantine society this volume focuses on female religious life with particular emphasis on the role of convents as spiritual sanctuary refuge for women in need or provider of charitable services Several essays compare Byzantine nunneries with male monasteries pointing out the relatively small size and lack of intellectual and artistic activity in convents and more rigorous rules of enclosure and stability Such phenomena as double monasteries the conversion of a monastery to a nunnery and women's economic and spiritual ties with Mount Athos are also

examined Other articles investigate issues of female sanctity and sanctification analyzing types of women saints women during the era of iconoclasm and the role of the family in promoting the cult of a holy woman In addition there are studies on healing shrines in Constantinople in the middle Byzantine and Palaiologan periods and the resurgence of hagiographical writing in the late Byzantine era particularly the reworking of the vitae of older saints

Patronage in thirteenth-century constantinople : an antelier of late Byzantine book illumination and calligraphy Hugo Buchthal,1978

Miniature Painting in the Armenian Kingdom of Cilicia from the Twelfth to the Fourteenth Century Sirarpie Der Nersessian,1993 Sirarpie Der Nersessian s scholarship has influenced the understanding of Armenian art and its Byzantine context These two volumes are the culmination of six decades devoted to the exploration of Armenian art and reflect a deep knowledge of the manuscripts and their creators

Heavenly Sustenance in Patristic Texts and Byzantine Iconography Elena Ene D-Vasilescu,2018-10-22 This book examines ideas of spiritual nourishment as maintained chiefly by Patristic theologians those who lived in Byzantium It shows how a particular type of Byzantine frescoes and icons illustrated the views of Patristic thinkers on the connections between the heavenly and the earthly worlds The author explores the occurrence and geographical distribution of this new type of iconography that manifested itself in representations concerned with the human body and argues that these were a reaction to docetist ideas The volume also investigates the diffusion of saints cults and demonstrates that this took place on a North South axis as their veneration began in Byzantium and gradually reached the northern part of Europe and eventually the entirety of Christendom

Studies in Coptic Culture Mariam F. Ayad,2016 Egypt religious life and customs Copts history 332 B C 640 A D

Politics, Patronage and the Transmission of Knowledge in 13th - 15th Century Tabriz Judith Pfeiffer,2013-11-07 In Politics Patronage and the Transmission of Knowledge in 13th 15th Century Tabriz an international group of specialists from different disciplines investigate the role of Tabriz as one of the foremost centres of learning cultural productivity and politics in post Mongol Iran and the Middle East While standard accounts of Islamic history have long presented the 13th to 15th centuries as the bottom of the decline paradigm of old the present volume demonstrates the vibrancy and originality of the intellectual and cultural production of this period by focusing on Tabriz among other capitals of the region The volume particularly explores the transmission of knowledge and institutional and cultural patronage in the post Mongol period Contributors include Reuven Amitai Nourane Ben Azzouna Sheila Blair Devin DeWeese Joachim Gierlichs Birgitt Hoffmann Domenico Ingenito Robert Morrison Ertu rul kten Judith Pfeiffer Johannes Preiser Kapeller F Jamil Ragep and Patrick Wing

Letters, Literacy and Literature in Byzantium Margaret Mullett,2023-06-09 These studies look at general problems of reading Byzantine literature at literacy practices and the literary process but also at individual texts The past thirty years have seen a revolution in the way Byzantine literature has been viewed no longer is it considered a decadent form of classical literature or a turgid precursor of modern Greek literature There are still prejudices to overcome that there was no literary public or that Byzantium had no drama or humour

but Byzantine texts are now read as literature in the social context of literacy and book culture One genre is treated here more fully the letter Derrida said that letters represent all literature In these studies epistolography is examined from the point of view of genre of originality of communication and as evidence for political history Other genres touched on include the novel historiography parainesis panegyric and hagiography The section on literary process includes essays on genre patronage and rhetoric and the section on literacy practices deals with both writing and reading The collection includes one unpublished lecture which acts as introduction and additional notes and comments *Illuminated Prophet Books: A Study of Byzantine Manuscripts of the Major and Minor Prophets* John Lowden, 1988

Greek Literature: Greek literature in the Byzantine period Gregory Nagy, 2001 This book examines the response of twentieth century American poetry to the proliferation of technical and visual media It treats the modern poet's problem of how to accommodate a cultural focus on photo realism and technologically enhanced vision in a verbal aesthetic medium that itself generates no actual images Relying on references to material media in the poets correspondence and biographies as well as on tropes and visual semiotics in the poems the project explores the paradoxical sensation of reality effects in language *The Byzantine Aristocracy, IX to XIII Centuries* Michael Angold, 1984 *Later Byzantine Painting* Robert S. Nelson, 2024-10-28 Written over nearly three decades the fifteen essays involve the three aspects of the title art agency and appreciation The first refers to the general subject matter of the book Byzantine art chiefly painting of the twelfth through the fourteenth centuries the second to its often human like agency and the last to its historical reception Responding to different issues and perspectives that have animated art history and Byzantine studies in recent decades the essays have wide theoretical range from art historical formalism iconography archaeology and its manuscript equivalent codicology to statistics patronage narratology and the histories of science and collecting The series begins with art works themselves and with the imagery and iconography of church decoration and manuscript illumination shifts to the ways that objects act in the world and affect their beholders and concludes with more general appreciations of Byzantine art in case studies from the thirteenth century to the present

The Last Centuries of Byzantium, 1261-1453 Donald M. Nicol, 1993-10-14 The Byzantine Empire fragmented and enfeebled by the Fourth Crusade in 1204 never again recovered its former extent power and influence Its greatest revival came when the Byzantines in exile reclaimed their capital city of Constantinople in 1261 and this book narrates the history of this restored empire from 1261 to its conquest by the Ottoman Turks in 1453 First published in 1972 the book has been completely revised amended and in part rewritten with its source references and bibliography updated to take account of scholarly research on this last period of Byzantine history carried out over the past twenty years

Byzantium, a World Civilization Angeliki E. Laiou, Henry Maguire, 1992 This book introduces the great civilization of Byzantium and shows the centrality of Byzantium's role in world history It also celebrates the founding by Robert Woods Bliss and Mildred Bliss of one of the major institutions devoted to the study of that civilization the Byzantine Center at Dumbarton Oaks in Washington D C

Through seven interrelated chapters which were originally given as lectures at two meetings held in Washington in 1990 and 1991 to honor the fiftieth anniversary of Dumbarton Oaks the contributors demonstrate the place of Byzantine civilization in world history both Eastern and Western At the same time they show the place of Dumbarton Oaks in interpreting that civilization for what its founders called an everchanging present The first essay written by Milton Anastos a scholar who first came to Dumbarton Oaks in 1941 one year after the founding of the Byzantine Center is devoted to the institution itself and to the role that it has played in Byzantine Studies over the past fifty years The four following chapters by Speros Vryonis Dimitri Obolensky Irfan Shah d and Angeliki Laiou discuss the relationships between Byzantium and its neighboring civilizations Islamic Slavic and Western European and display the great legacy that Byzantium left to those cultures The two final essays by Gary Vikam and Henry Maguire present Byzantine art today the best known aspect of Byzantine achievement and discuss its reception by modern critics and historians

A Companion to the Intellectual Life of the Palaeologan Period, 2022-11-14 What was happening in Byzantium as the Turks drew ever closer to Constantinople and an interest in classical Greek studies had been rekindled in the West What was the role of the Byzantine scholars in an Empire facing multiple political and economic problems and what were the matters that engaged them What was the importance of teachers libraries and monasteries to the so called Palaeologan Renaissance and what the significance of the theological disputes These questions and more are addressed in the twelve essays authored by international experts of this Companion which advances our understanding of the intellectual milieu trends and achievements of the Palaeologan period

Contributors are Giuseppe De Gregorio Pantelis Golitsis Eleni Kaltsogianni Apostolos Karpozilos Sofia Kotzabassi Sophia Mergiali Sahas Ioannis Polemis Alexander Riehle Demetra Samara Ilias Taxidis and Ioannis Vassis

A Companion to Byzantine Poetry, 2019-05-06 This book offers the first complete overview of Byzantine poetry from the 4th to the 15th century By bringing together 22 scholars it explores the development of poetic trends and the interaction between poetry and society throughout the Byzantine millennium it addresses a wide range of issues concerning the writing and reading of poetry such as style language metrics function and circulation and it surveys a large number of texts by looking closely at their place within the social and cultural milieu of their authors Overall the volume aims to enhance our understanding of Byzantine poetry and shed light on its important place in Byzantine literary culture Contributors are Eirini Afentoulidou Gianfranco Agosti Roderick Beaton Floris Bernard Carolina Cupane Kristoffel Demoen Ivan Drpic J rgen Fuchsbauer Antonia Giannouli Martin Hinterberger Wolfram H randner Elizabeth Jeffreys Michael Jeffreys Marc Lauxtermann Ingela Nilsson Emilie van Opstall Andreas Rhoby Kurt Smolak Foteini Spingou Maria Tomadaki Ioannis Vassis Nikos Zagklas

The Oxford History of Western Art Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None

of the currently available general histories of art offers the wealth of perspectives and cross media references of this book. Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time. Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints. The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered. The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated. The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis. Another key feature of the narrative is the re definition of traditional period boundaries. Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities. The art of classical antiquity from c 600 BC to the fall of Rome in AD 410. The establishment of visual culture in Europe from 410 to 1527. The sack of papal Rome. European visual regimes from 1527 to 1770. The era of revolutions 1770 to 1914. Modernism and after 1914 to 2000. This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write. The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians. Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations. Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada. Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints. The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students.

The Painter Angelos and Icon-Painting in Venetian Crete Maria Vassilaki, 2023-04-28. The sixteen studies in this book include six specially translated from Greek and another two published here for the first time. They deal with the art of painting in Crete at a time

when the island was under Venetian rule The main emphasis is on the 15th century and especially on the painter Angelos More than thirty icons with his signature survive and at least twenty more can be reliably attributed to him Angelos was the most significant artist of a particularly significant era It was at this time that the centre of artistic production migrated from Constantinople the capital of the Byzantine Empire to Candia the capital of Venetian occupied Crete These studies try to reconstruct the personality of this late Byzantine painter Angelos not only through his icons but also through his will 1436 now in the State Archives in Venice In this context they also explore the status of the Cretan painter in society The large number of extant Cretan icons clearly indicates the striking increase in production from the 15th century onwards Similarly archival documents are used to examine the trade of icons in Crete and the way Cretan artists had to organize their workshops in order to meet the requirements of the market

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