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Steve Green's collection includes more than 44,000 pieces, including cuneiform tablet, pieces of the Dead Sea Scrolls and rare illuminated ... of an early Armenian Gospel, it dates back to 1040.

The Green Collection: Rare Biblical Artifacts

highly original study stands as a major contribution not only to modern understanding of Carolingian crosses and illuminated gospel books, but to medieval image theory as a whole.' To send content ...

The Cross, the Gospels, and the Work of Art in the Carolingian Age

God In Cyberspace Finding God On The Web Across the internet, believers are re-examining their ideas of faith, religion and spirituality By Joshua Cooper Ramo (TIME, December 16) -- The Monastery ...

Finding God On The Web

Everything is illuminated. Beyond the Sisters ... women impregnated with the spirit of the Gospel can do so much to aid mankind in not falling. Women, you do know how to make truth sweet, tender ...

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how central gospel themes are illuminated by a variety of critical approaches and theological readings; the reception of the gospels over time and in various media; and how the gospels give insight ...

The Cambridge Companion to the Gospels

He grasped the Bible's underlying patterns and themes and reproduced them in different ways in images, poetry, prose and illuminated books. His purpose was not an aesthetic act, narrowly conceived.

Blake and the Bible

It is also about the reading of 'books': the Scriptures, and the Book of Nature ... when the ideas which formed his long illuminated poems, Milton A Poem and Jerusalem: The Emanation of the Giant ...

The Edinburgh Companion to the Bible and the Arts

every strangled movement and slowly bitten word that followed illuminated the emotional damage wrought by a lifetime of repression. In this New Line Theatre production, Zachary Allen Farmer drew a ...

Best Actor in a Musical

God In Cyberspace Finding God On The Web Across the internet, believers are re-examining their ideas of faith, religion and spirituality By Joshua Cooper Ramo (TIME, December 16) -- The Monastery ...

Finding God On The Web

It's people who manipulate religion for these agendas and who pretend it's one and the same with the Gospel. It's again a bad comparison, but I recoil when people try to tell me where the ...

For over a thousand years the pre-eminent expression of Armenian culture was the illuminated manuscript--above all, the illustrated Gospel Book. Brilliantly painted and often bound in silver and decorated with jewels, these volumes constitute the principal source of information on the history, religion, language, and art of Armenia. Treasures in Heaven is the first comprehensive introduction in English to the art and history of Armenian manuscript painting. It reveals the degree to which this art form embodies a distinctively Armenian aesthetic and religious experience. Eighty-eight of the most significant examples of Armenian manuscript illumination are reproduced and extensively discussed in the catalog. Essays by a team of international scholars examine each of the principal schools and periods of Armenian illumination--from the earliest surviving works of the seventh century to manuscripts produced by the Armenian Diaspora communities during the seventeenth and eighteenth centuries. Chapters on the history and religion of

Armenia place illuminated manuscripts within the broader context of Armenian culture. The distinctive techniques and materials of Armenian manuscript painting and bookbinding are also explained. Contributors to this volume include Helen C. Evans, Nina G. Garsoian, Thomas F. Mathews, Krikor H. Maksoudian, Sylvie L. Merian, Mary Virginia Orna, and Alice Taylor.

The text's elaborate illumination also brings to life a vibrant artistic center, the Monastery of Gladzor, which long ago disappeared." "The Armenian Gospels of Gladzor includes sixty color reproductions of the manuscript's illuminated pages, ten black-and-white illustrations, and two maps along with an essay that explores the book's artistic richness and theological complexity."--BOOK JACKET.

Nira Stone (1938-2013) contributed to the understanding of mediaeval Armenian art and painting. Her interest ranged over a millennium of artistic expression, and over such fields of creativity as manuscript painting, frescos, and mosaics. The volume contains her published papers and one made newly public.

The three Garima Gospels are the earliest surviving Ethiopian gospel books. They provide glimpses of lost late antique luxury gospel books and art of the fifth to seventh centuries, in the Aksumite kingdom of Ethiopia as well as in the Christian East. As this work shows, their artwork is closely related to Syriac, Armenian, Greek, and Georgian gospel books and to the art of late antique (Coptic) Egypt, Nubia, and Himyar (Yemen). Like most gospel manuscripts, the Garima Gospels contain ornately decorated canon tables which function as concordances of the different versions of the same material in the gospels. Analysis of these tables of numbered parallel passages, devised by Eusebius of Caesarea, contributes significantly to our understanding of the early development of the canonical four gospel collection. The origins and meanings of the decorated frames, portraits of the evangelists, Alexandrian circular pavilion, and unique image of the Jerusalem Temple are elucidated. The Garima texts and decoration demonstrate how a distinctive Christian culture developed in Aksumite Ethiopia, while also belonging to the mainstream late antique Mediterranean world. Lavishly illustrated in colour, this volume presents all of the Garima illuminated pages for the first time and extensive comparative material. It will be an essential resource for those studying late antique art and history, Ethiopia, eastern Christianity, New Testament textual criticism, and illuminated books.

This important and overdue book examines illuminated manuscripts and other book arts of the Global Middle Ages. Illuminated manuscripts and illustrated or decorated books—like today's museums—preserve a rich array of information about how premodern peoples conceived of and perceived the world, its many cultures, and everyone's place in it. Often a Eurocentric field of study, manuscripts are prisms through which we can glimpse the interconnected global history of humanity. *Toward a Global Middle Ages* is the first publication to examine decorated books produced across the globe during the period traditionally known as medieval. Through essays and case studies, the volume's multidisciplinary contributors expand the historiography, chronology, and geography of manuscript studies to embrace a diversity of objects, individuals, narratives, and materials from Africa, Asia, Australasia, and the Americas—an approach that both engages with and contributes to the emerging field of scholarly inquiry known as the Global Middle Ages. Featuring 160 color illustrations, this wide-ranging and provocative collection is intended for all who are interested in engaging in a dialogue about how books and other textual objects contributed to world-making strategies from about 400 to 1600.

In 2010, the world's wealthiest art institution, the J. Paul Getty Museum, found itself confronted by a century-old genocide. The Armenian Church was suing for the return of eight pages from the Zeytun Gospels, a manuscript illuminated by the greatest medieval Armenian artist, Toros Roslin. Protected for centuries in a remote church, the holy manuscript had followed the waves of displaced people exterminated during the Armenian genocide. Passed from hand to hand, caught in the confusion and brutality of the First World War, it was cleaved in two. Decades later, the manuscript found its way to the Republic of Armenia, while its missing eight pages came to the Getty. *The Missing Pages* is the biography of a manuscript that is at once art, sacred object, and cultural heritage. Its tale mirrors the story of its scattered community as Armenians have struggled to redefine themselves after genocide and in the absence of a homeland. Heghnar Zeitlian Watenpaugh follows in the manuscript's footsteps through seven centuries, from medieval Armenia to the killing fields of 1915 Anatolia, the refugee camps of Aleppo, Ellis Island, and Soviet Armenia, and ultimately to a Los Angeles courtroom. Reconstructing the path of the pages, Watenpaugh uncovers the rich tapestry of an extraordinary artwork and the people touched by it. At once a story of genocide and survival, of unimaginable loss and resilience, *The Missing Pages* captures the human costs of war and persuasively makes the case for a human right to art.

This is the first monographic study of the Glajor Gospel, a 14th-century illuminated Armenian manuscript. In addition to critical studies of the iconography of the illuminations, the authors provide the history of the manuscript and the political and cultural setting in which it was produced, and the history of the monastery and school of Glajor.

This exquisite volume beautifully reproduces and insightfully examines the most important illuminations found in French history manuscripts.

Armenia was the first country to recognize Christianity as the official state religion in 301 AD, twelve years before Constantine's decree granting tolerance to Christianity within the Roman Empire. Ever since, Armenia has claimed the privilege of being the first Christian nation, and the wealth of Christian art produced in Armenia since then is testimony to the fundamental importance of the Christian faith to the Armenian people. This extensive new survey of Armenian Christian art, published to accompany a major exhibition at The British Library, celebrates the Christian art tradition in Armenia during the last 1700 years. The extraordinary quality and range of Armenian art which is documented includes sculpture, metalwork, textiles, ceramics, wood carvings and illuminated manuscripts and has been drawn together from collections throughout the world—many of the examples have never before been seen outside Armenia. In his authoritative text, Dr. Vrej Nersessian, Curator at The British Library, charts the development of Christianity in Armenia. This fascinating history is essential to an understanding of the art and religious tradition of Armenia, a country in which the sense of the sacred extends well beyond the purely religious, infiltrating the entire fabric of Armenian affairs to create a fascinating culture. This sumptuously illustrated book will be of immense value to anyone with an interest in Byzantine art and culture, the history of Christianity and the history of Armenia and the Middle Orient.

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