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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.

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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 ...

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He grasped the Bible ' s underlying patterns and themes and reproduced them in

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different ways in images, poetry, prose and illuminated books. His purpose was not an aesthetic act, narrowly conceived.

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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 ...

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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

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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

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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

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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.

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

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Byzantine art and culture, the history of Christianity and the history of Armenia and the Middle Orient.

The Bible in the Armenian Tradition provides a concise historical account of the development of the Bible in Armenia and the illustrative traditions that are represented in surviving codices. The author focuses on the origins of the first translations of the Bible into Armenian in the fourth century, which inspired the Armenian alphabet itself. A range of beautiful Armenian Bible manuscripts from collections throughout the world are illustrated in full color and compared with western Bible illuminations. Later printed Armenian Bibles are also examined in detail, revealing fascinating examples of religious differences between the Armenian and the Catholic Christian traditions. This survey of Armenian Bible history is an important reference for biblical scholars and anyone with an interest in the history of Christianity.

Isolated in the remote Egyptian desert, at the base of Mount Sinai, sits the oldest continuously inhabited monastery in the Christian world. The Holy Monastery of Saint Catherine at Sinai holds the most important collection of Byzantine icons remaining today. This catalogue, published in conjunction with the exhibition Holy Image, Hallowed Ground: Icons from Sinai, on view at the J. Paul Getty Museum from November 14, 2006, to March 4, 2007, features forty-three of the monastery's extremely rare--and rarely exhibited--icons and six manuscripts still little-known to

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the world at large. The exhibition and catalogue bring to life the central role of the icon in Byzantine religious practices. Themes include the icon's status as holy object, the ways in which the icon sanctified the place of worship, and the monks' quest for the holy. The Greek Orthodox monastery at Mount Sinai not only functioned as a major pilgrimage site for centuries but was also a cultural crossroads at the center of the shifting sands of ecclesiastical and secular politics. The accompanying essays explore how the monastery's contact with the outside world, through pilgrimage, resulted in aesthetic exchanges between the monastery and Coptic, Crusader, and Islamic art; and between the Greek Orthodox and Roman Catholic communities in Europe.

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

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