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Titolo	Between Constantinople and Rome : an illuminated Byzantine Gospel book (Paris gr. 54) and the union of Churches // Kathleen Maxwell
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Edizione	[1st ed.]
Descrizione fisica	1 online resource (391 pages) : illustrations (some color)
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. Introduction -- 2. Paris 54 : codicological and paleographical considerations -- 3. Paris 54 : modus operandi of scribes and artists -- 4. The Greek Gospel text of Paris 54 and New Testament textual criticism -- 5. The three artists responsible for the narrative miniatures and evangelist portraits of Paris 54 -- 6. Imitation and innovation : a comparative study of the narrative cycles and evangelist portraits of Paris 54 and Athos, Iviron 5 -- 7. Paris 54's place in thirteenth-century Constantinopolitan book illumination -- 8. Art and diplomacy in late thirteenth-century Constantinople : Paris 54 and the union of Churches -- 9. Epilogue : from Constantinople to Catherine de Medici.
Sommario/riassunto	This is a study of the artistic and political context that led to the production of a truly exceptional Byzantine illustrated manuscript. Paris, Bibliothèque Nationale de France, codex grec 54 is one of the most ambitious and complex manuscripts produced during the Byzantine era. This thirteenth-century Greek and Latin Gospel book features full-page evangelist portraits, an extensive narrative cycle, and unique polychromatic texts. However, it has never been the subject of a comprehensive study and the circumstances of its commission are unknown. In this book Kathleen Maxwell addresses the following questions: what circumstances led to the creation of Paris 54? Who

commissioned it and for what purpose? How was a deluxe manuscript such as this produced? Why was it left unfinished? How does it relate to other Byzantine illustrated Gospel books? Paris 54's innovations are a testament to the extraordinary circumstances of its commission. Maxwell's multi-disciplinary approach includes codicological and paleographical evidence together with New Testament textual criticism, artistic and historical analysis. She concludes that Paris 54 was never intended to copy any other manuscript. Rather, it was designed to eclipse its contemporaries and to physically embody a new relationship between Constantinople and the Latin West, as envisioned by its patron. Analysis of Paris 54's texts and miniature cycle indicates that it was created at the behest of a Byzantine emperor as a gift to a pope, in conjunction with imperial efforts to unify the Latin and Orthodox churches. As such, Paris 54 is a unique witness to early Palaeologan attempts to achieve church union with Rome.
