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Titolo	Christ on a donkey : Palm Sunday, triumphal entries, and blasphemous pageants / / Max Harris [[electronic resource]]
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Descrizione fisica	1 online resource (xii, 277 pages) : digital, PDF file(s)
Collana	Early social performance
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Note generali	Title from publisher's bibliographic system (viewed on 20 Nov 2020).
Nota di bibliografia	Includes bibliographical references (pages 231-268) and index.
Nota di contenuto	Introduction: From pomp to donkeys -- I. Triumphal entries: from charlemagne to Oliver Cromwell. Charlemagne's birthday pomp -- Kings dead or alive -- Warrior popes -- Mud, plague, and the Lord Protector -- II. Palm Sunday processions: from Egeria to Peter the Great. Palms of victory -- Exalted and eccentric images -- Crusaders, patriarchs, and emperors -- The horse with donkey's ears -- James Nayler and Jesus of Nazareth. James Nayler's royal progress -- Jesus on a jackass -- I.A scarcity of donkeys: from Udine to El Alto. Under Muslim rule -- White horses and imagined donkeys -- Live donkeys at last -- II. Wooden Christs on wooden donkeys" from Augsburg to Chiquitos. An image of the Lord seated on an ass -- The Lord God belongs to the butchers -- The persecution of the Palmesel -- Baroque splendour and Catholic Enlightenment -- The donkey that walked on water -- Survivals and revivals -- Conclusion: Christ dismembered and the bombing of Lubeck.
Sommario/riassunto	'Christ on a Donkey' reveals Palm Sunday processions and related royal entries as both processional theatre and highly charged interpretations of the biblical narrative. Harris's narrative ranges from ancient Jerusalem to modern-day Bolivia, from veneration to iconoclasm, and from Christ to Ivan the Terrible. A curious theme emerges: those representations of Christ's entry into Jerusalem that were labelled blasphemous or idolatrous by those in power were most faithful to the

biblical narrative of Palm Sunday, while those that exalted power and celebrated military triumph were arguably blasphemous pageants.