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Titolo	Medieval Latin palaeography : a bibliographical introduction / / Leonard E. Boyle
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Descrizione fisica	1 online resource (417 p.)
Collana	Toronto medieval bibliographies, , 0082-5042 ; ; 8
Disciplina	016.4771
Soggetti	Paleography - Europe Paleography, Latin Codicology Scriptoria - Europe Illumination of books and manuscripts, Medieval Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di contenuto	Frontmatter -- Editor's Preface -- Contents -- Abbreviations -- Author's Preface -- Scholarly Setting -- Cultural Setting -- Institutional Setting -- Physical Setting -- Human Setting -- Textual Setting -- Research Setting -- Index locorum, nominum, rerum -- Index codicum -- Backmatter
Sommario/riassunto	The aim of this bibliography is to present students with as wide a survey as possible of all the aspects they must consider, and all the tools they must employ, in order to evaluate the communication in any book, document, or inscription from the Middle Ages on which they would be working. From the Author's Preface.

2. Record Nr. UNINA9910794649703321

Titolo	Barbaric splendour : the use of image before and after Rome / / edited by Toby F. Martin, Wendy Morrison
Pubbl/distr/stampa	Oxford : , : Archaeopress Publishing, , [2020] ©2020
ISBN	1-78969-660-7
Descrizione fisica	1 online resource (152 pages)
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Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Cover -- Title Page -- Copyright Information -- Contents -- List of Figures -- In the eye of the dragon: how the ancient Celts viewed the world -- Figure 2.1. Roissy (Val-d'Oise), "La Fosse Cotheret", chariot grave 1002. Yoke fitting. Bronze. 3rd century BC. Saint-Germain-en-Laye, National Museum of Archaeology (Copyright V. Go, MAN). -- Figure 2.2 Roissy (Val-d'Oise), "La Fosse Cotheret", chariot grave 1002. Dragons 'dome'. Bronze. 3rd century BC. Saint-Germain-en-Laye, National Museum of Archaeology (Copyright V. Go, MAN). -- Figure 2.3. Cuperly (Marne), unknown chariot grave. Horse disc. Bronze. 4th century BC. Saint-Germain-en-Laye, National Museum of Archaeology (Copyright T. Le Mage, RMN). -- Figure 2.4. Eberdingen-Hochdorf (Baden-Wurttemberg, Germany). The wagon on the back of the kliné. Bronze. 6th century BC (in Biel, J. Der Keltenfürst von Hochdorf, Theiss, 1986). -- Figure 2.5. Cuperly (Marne), unknown chariot grave. Horse disc. Bronze. 4th century BC. Saint-Germain-en-Laye, National Museum of Archaeology (Copyright T. Le Mage, RMN). -- Figure 2.6 . Thuisy (Marne). Painted vessel. Pottery. 4th century BC. Saint-Germain-en-Laye, National Museum of Archaeology (Copyright T. Le Mage, RMN). -- Figure 2.7 . Paris (Seine). Yoke fitting. Bronze. 3rd century BC. Saint-Germain-en-Laye, National Museum of Archaeology (Copy -right T. Le Mage, RMN). -- Figure 2.8 . Celtic coins. Gold and silver. 2nd and 1st century BC. Paris, Cabinet des Médailles de la Bibliothèque nationale (in

L. Lengyel, L'Art gaulois dans les médailles, Corvina, 1954). -- Variations on a theme? Examining the repetition of patterns on British Iron Age art -- Figure 3.1. The Desborough Mirror (© Trustees of the British Museum). -- Figure 3.2. Sequence of mirror design with the positive (top) and negative (bottom) motifs found on mirror backs (drawn by J. Joy).
Figure 3.3. Mirror design outlines (drawn by J. Joy). -- Figure 3.4 . Horse harness mount from Santon, Suffolk using lyre loop framework (© Museum of Archaeology and Anthropology, Cambridge). -- Figure 3.5. The 'Oxfordshire' (left) and Pegsdon (right) mirrors (© Oxfordshire Museums and the Portable Antiquities Scheme). -- Figure 3.6 . The potential stages (labelled A-L) in the construction of the design on the back of the mirror from Birdlip, Gloucestershire (drawn by J. Joy). -- Changing perspectives in southwest Norwegian Style I -- Figure 4.1 . (a) Head plate of relief brooch from Høyland (Farsund, Vest-Agder). Enlarged. Half frontal view (right) and side view (left). Photo: University Museum of Bergen © -- (b) Detail from the relief brooch from Sande showing the nose at an angle sugg -- Figure 4.2. The Sande brooch (Farsund, Vest-Agder). Drawings: Hege Vatnaland. Photo: Ellen C. Holte, Museum of Cultural History, University of Oslo ©. -- Figure 4.3. The Sande brooch. Details: animal heads in both ends of the dividing bar on the bow. From above (a) and in side view -- (b). Enlarged. Photo: Ellen C. Holte, Museum of Cultural History, University of Oslo ©. -- Figure 4.4. The Sande brooch. Details: three-dimensional figure in side view (a) and from above (b). Enlarged. Photo: Ellen C. Holte. Museum of Cultural History, University of Oslo ©. -- Helmets and headaches: thoughts on the Staffordshire Hoard helmet -- Figure 5.1. 'Beowulf's Burial or The End of the Dark Ages' (Chris Riddell, The Observer, 27 April 1997). -- Figure 5.2. Schematic placement of bands and panels, in relation to the ornament on the crest and cheek-pieces. -- 'Magnificent was the cross of victory': the great gold cross from the Staffordshire Hoard -- Figure 6.1. (a) Location of the Hoard in relation to Watling Street (the modern A5 road).
(b) Location of the Hoard in early Anglo-Saxon England. -- Figure 6.2. The remains of the great gold cross (no. 539), with three views of the mount. Photos G. Evans/C. Fern. © Barbican Research Associates. -- Figure 6.3. (a) The cross 'unfolded' (scale 3/4) -- (b) sheet joins (approximate scale 1/2). Drawings C. Fern. © Barbican Research Associates. -- Figure 6.4. A colour interpretation of the great gold cross (no. 539). The central garnet (no. 692) in a rock crystal surround is conjecture. The three round garnets at the ends of the short arms are proposed from the single surviving example (scale 3/4). -- Figure 6.5. The form of the cross and the locations of its settings (scale 1/4). (a) a small silver cross from the nasal of the Benty Grange Helmet (after Bruce-Mitford 1974) -- (b) the Rupertus Cross. Drawings C. Fern. © Barbican Research Associates. -- Figure 6.6. Photomicrographs (scales as indicated): (a) animal art, with punched eye and 'hair' detail -- (b) punched 'hair' on an incised animal body -- (c) bezel and filigree collar of gem-setting (iv) -- (d) bezel and filigree collar of gem-setting (iii), wi -- Figure 6.7. (a) Byzantine cross of bronze with incised Christian iconography and inscription, of 6th/7th century date, from Palestine/Syria. Note the round 'serifs' at the ends of the arms (scale 1/2) -- (b) Pommel from Dinham with crosses and beast heads (-- Figure 6.8. The animal art of the cross and comparanda from Sutton Hoo: (ai-aiii) top arm (scale 1/1) -- (bi-bii) transecting arm (scale 1/1) -- (ci-ciii) bottom arm (scale 1/1) -- (d) bird head with Y-shaped groove in beak (scale 2/1) -- (e) animal ears (scale 1 -- Figure 6.9. Style II comparanda: (ai) cross, top arm (scale 1/1) -- (aii) Book of

Durrow, folio 192v (scale 1/1) -- (b) Eccles buckle (scale 1/1) -- (c) Bamburgh mount (scale 1/1) -- (d) Harford Farm brooch (scale 1/1). (e) Littlebourne buckle (scale 2/1) -- (fi-fi -- The materiality of faces -- Figure 7.1. Escutcheon of the bronze flagon from Kleinaspergle, Kr. Ludwigsburg, second half 5th century BC, height 7cm. © Landesmuseum Württemberg, Stuttgart. -- Figure 7.2. Gold armring from Rodenbach, Lkr. Kaiserslautern, second half 5th century BC, diameter 9.4cm. © Historisches Museum der Pfalz, Speyer. -- Figure 7.3. Fragment of gilded silver brooch from Galsted, South Jutland, late 5th/early 6th century AD. © Nationalmuseet København. -- Figure 7.4. Bracteates, second half of the 5th century AD. (a) Gold bracteate from Torpsgård/Senoren, Blekinge, diameter 7.18cm. © Historiska museet, Stockholm -- (b) Gold bracteate from Broholm/Oure, Funen, diameter 3cm. © Nationalmuseet København -- (c) Gol -- Figure 7.5. Detail of border zone, loop and triangular field of the gold bracteate from Gerete, Gotland, late 5th/early 6th century AD. © Historiska Museet, Stockholm. -- Figure 7.6. (a) Detail of the frieze of a silver beaker from Himlingøje, Zealand, 3rd century AD, height of the frieze 1.3cm. (b) Gilded silver and bronze shield rivet from Illerup Ådal, East Jutland, 3rd century AD, width 2.5cm. © Nationalmuseet Københav -- Figure 7.7. (a) Bronze mount of the Celtic wagon from Dejbjerg, West Jutland, 1st century BC, height 7.6cm, width 6.5cm. © Nationalmuseet København. -- (b) Gold bust of emperor Marcus Aurelius from Avenches, Kt. Vaud, late 2nd century AD, height 33.54cm, wi -- Insular numismatics: the relationship between ancient British and early Anglo-Saxon coins -- Figure 8.1. Heads (a-p) and comparanda (1-3), not to scale. (a) Belgae: Chute/Cheriton transitional gold stater (ABC 752 obv.) -- (b) Eastern: Middle Whaddon Chase gold stater (ABC 2240 obv.) -- (c) Cantiaci: Dubnovellaunos Rochestr Pegasus, silver unit (ABC.
Figure 8.2. Classical prototypes. (a) Anglo-Saxon silver sceatt: Series K, Type 42 (SCBI 63, 509) -- (b) Cantiaci: Dubnovellaunos Lion/ Horseman, bronze unit (ABC 354 obv.) -- (c) Anglo-Saxon silver sceatt: Series L-related eclectic group (T&amp -- S 361 -- ©Ashmolean -- Figure 8.3. Animal representations, coins (a-l) and comparanda (1-3). (a) Corieltavi: Vepo Ring, silver half unit (ABC 1896 rev.) -- (b) Regini and Atrebates: Tincomarus Tincom / Commi gold quarter stater (ABC 1073 rev.) -- (c) Corieltavi: Vepo Triadic, gold -- Figure 8.4. Inscriptions and patterns. (a) Regini and Atrebates: Tincomarus Warrior Tinco/CF, gold stater (ABC 1055 obv.) -- (b) Anglo-Saxon transitional shilling Pada Series, (SCBI 63, 31 rev.) -- (c) Regini and Atrebates: Tincomarus Tincom / Commi gold quar -- Preface -- Barbaric tendencies? Iron Age and early medieval art in comparison -- Toby F. Martin -- In the eye of the dragon: how the ancient Celts viewed the world -- Laurent Olivier -- Variations on a theme? Examining the repetition of patterns on British Iron Age art -- Jody Joy -- Changing perspectives in southwest Norwegian Style I -- Elna Siv Kristoffersen and Unn Pedersen -- Helmets and headaches: thoughts on the Staffordshire Hoard helmet -- George Speake -- 'Magnificent was the cross of victory': the great gold cross from the Staffordshire Hoard -- Chris Fern -- The materiality of faces -- Charlotte Behr -- Insular numismatics: the relationship between ancient British and early Anglo-Saxon coins -- Anna Gannon.

Sommario/riassunto

This book comprises a collection of essays comparing late Iron Age and Early Medieval art. Fundamentally, the book asks what making images meant on the fringe of the expanding or contracting Roman empire, particularly as the art from both periods drew heavily from - but radically transformed - imperial imagery.