

La Monumentale Basilica Vaticana

N Noddings

La Basilica di San Pietro in Vaticano: Atalante Antonio Pinelli, 2000

The Roman Martyrs Michael Lapidge, 2018 The Roman Martyrs contains translations of forty Latin *passiones* of saints who were martyred in Rome or its near environs, during the period before the peace of the Church (c. 312). Some of the Roman martyrs are universally known-SS. Agnes, Sebastian or Laurence, for example-but others are scarcely recognized outside the ecclesiastical landscape of Rome itself. Each of the translated *passiones* is accompanied by an individual introduction and commentary; the translations are preceded by an Introduction which describes the principal features of this little-known genre of Christian literature, and are followed by five Appendices which present translated texts which are essential for understanding the cult of Roman martyrs. This volume offers the first collection of the Roman *passiones* martyrum translated into a modern language. They were mostly composed during the period 425-675, by anonymous authors who were presumably clerics of the Roman churches or cemeteries which housed the martyrs' remains. It is clear that they were composed in response to the explosion of pilgrim traffic to martyrial shrines from the late fourth century onwards, at a time when authentic records (protocols) of their trials and executions had long since vanished, and the authors of the *passiones* were obliged to imagine the circumstances in which martyrs were tried and executed. The *passiones* are works of fiction; and because they abound in ludicrous errors of chronology, they have been largely ignored by historians of the early Church. Although they cannot be used as evidence for the original martyrdoms, they nevertheless allow a fascinating glimpse of the concerns which animated Christians during the period in question: for example, the preservation of virginity, or the ever-present threat posed by pagan practices. As certain aspects of Roman life will have changed little between the second century and the fifth, the *passiones* shed valuable light on many aspects of Roman society, not least the nature of a trial before an urban prefect, and the horrendous tortures which were a central feature of such trials. The *passiones* are an indispensable resource for understanding the topography of late antique Rome and its environs, as they characteristically contain detailed reference to the places where the martyrs were tried, executed, and buried.

La tomba di San Pietro Antonio Sperandio, Pietro Zander, 1999

Constantine and Rome R. Ross Holloway, 2008-10-01 Constantine the Great (285-337) played a crucial role in mediating between the pagan, imperial past of the city of Rome, which he conquered in 312, and its future as a Christian capital. In this

learned and highly readable book, R. Ross Holloway examines Constantine's remarkable building program in Rome. Holloway begins by examining the Christian Church in the period before the Peace of 313, when Constantine and his co-emperor Licinius ended the persecution of the Christians. He then focuses on the structure, style, and significance of important monuments: the Arch of Constantine and the two great Christian basilicas, St. John's in the Lateran and St. Peter's, as well as the imperial mausoleum at Tor Pignatara. In a final chapter Holloway advances a new interpretation of the archaeology of the Tomb of St. Peter beneath the high altar of St. Peter's Basilica. The tomb, he concludes, was not the original resting place of the remains venerated as those of the Apostle but was created only in 251 by Pope Cornelius. Drawing on the most up-to-date archaeological evidence, he describes a cityscape that was at once Christian and pagan, mirroring the personality of its ruler.

Christians at Rome in the First Two Centuries Peter Lampe, 2006-06-01 A groundbreaking work-broad in scope and closely detailed study of the true nature of early Christianity in Rome. >

Il sogno della conciliazione Francesco de Mari (duca di Castellaneta.), 1887

Il Colonnato di piazza S. Pietro Marcello Villani, 2016-12-11 T00:00:00+01:00 Collana Presenze diretta da Sandro Benedetti Opera che fra le antiche poche ne ha pari, fra le moderne nessuna, e che difficilmente può essere eguagliata dalle future: con queste parole, alcuni decenni dopo il suo completamento, Domenico Bernini presentava il Colonnato vaticano, esaltandone l'eccezionalità storica. Proprio la convinzione che la corretta comprensione di quest'opera 'unica' fosse possibile solo affrontandone organicamente lo studio, indagandone cioè contemporaneamente i molti aspetti e significati, ha orientato il pluriennale lavoro di ricerca che è alla base di questo volume. Superamento della logica del contributo settoriale, rigorosa analisi di fonti note ed inedite (tra cui i modelli lignei, finora non esplorati), ricostruzione su nuove basi dell'iter progettuale ed esecutivo, scavo analitico dei diversificati problemi - economici, organizzativi, funzionali, strutturali - che il Bernini e la sua équipe hanno dovuto affrontare nell'arco di oltre dieci anni, interpretazione dei temi architettonici caratterizzanti (come le motivazioni alla base del Colonnato, i complessi rapporti tra Alessandro VII, il Bernini e Virgilio Spada, il confronto con la cultura architettonica cinquecentesca, l'incompiuta vicenda del terzo Braccio): questo l'insieme dei motivi del volume, che si propone di favorire una più estesa comprensione di uno dei massimi capolavori della cultura barocca europea. MARCELLO VILLANI insegna Storia dell'architettura presso il Dipartimento di Architettura dell'Università degli Studi "G. d'Annunzio" di Chieti e Pescara. Le sue ricerche sono orientate prevalentemente verso l'architettura dell'età barocca e del XX secolo. Autore di numerosi saggi apparsi su importanti riviste di settore, ha pubblicato le monografie Pietro da Cortona architetto (con Annarosa Cerutti Fusco); La facciata di S. Maria in Via Lata. Committenza, iconologia, proporzionamento; La più nobile parte. L'architettura delle cupole a Roma 1580-1670; I Palazzi delle Esedre. Ha preso parte a diversi Convegni internazionali, collaborando a Mostre ed a progetti nazionali di ricerca. Attualmente sta conducendo un articolato studio sull'architettura dell'età barocca nelle Marche.

Pagans and Christians in Late Antique Rome Michele Renee Salzman, Marianne Sághy, Rita Lizzi Testa, 2015-11-12 This book sheds new light on the religious and consequently social changes taking place in late antique Rome. The essays in this volume argue that the once-dominant notion of pagan-Christian religious conflict cannot fully explain the texts and artifacts, as well as the social, religious, and political realities of late antique Rome. Together, the essays demonstrate that the fourth-century city was a more fluid, vibrant, and complex place than was previously thought. Competition between diverse groups in Roman society - be it pagans with Christians, Christians with Christians, or pagans with pagans - did create tensions and hostility, but it also allowed for coexistence and reduced the likelihood of overt violent, physical conflict. Competition and coexistence, along with conflict, emerge as still central paradigms for those who seek to understand the transformations of Rome from the age of Constantine through the early fifth century.

St. Peter's in the Vatican William Tronzo, 2005-08-29 This volume presents an overview of St. Peter's history from the late antique period to the twentieth century.

Burial and Memorial in Late Antiquity, 2024-10-02 Burial and Memorial explores funerary and commemorative archaeology A.D. 284-650, across the late antique world. This second volume includes papers exploring all aspects of funerary archaeology, from scientific samples in graves, to grave goods and tomb robbing and a bibliographic essay. It brings into focus neglected regions not usually considered by funerary archaeologists in NW Europe, such as the Levant, where burial archaeology is rich in grave good, to Sicily and Sardinia, where post-mortem offerings and burial manipulations are well-attested. We also hear from excavations in Britain, from Canterbury and London, and see astonishing fruits from the application of science to graves recently excavated in Trier.

La Basilica di San Pietro in Vaticano: Atlante Antonio Pinelli, 2000

American Journal of Archaeology, 1898

St. Paul's Outside the Walls Nicola Camerlenghi, 2018-08-30 This volume examines one of Rome's most influential churches: the principal basilica dedicated to St Paul. Nicola Camerlenghi traces nearly two thousand years of physical transformations to the church, from before its construction in the fourth century to its reconstruction following a fire in 1823. By recounting this long history, he restores the building to its rightful place as a central, active participant in epochal political and religious shifts in Rome and across Christendom, as well as a protagonist in Western art and architectural history. Camerlenghi also examines how buildings in general trigger memories and anchor meaning, and how and why buildings endure, evolve, and remain relevant in cultural contexts far removed from the moment of their inception. At its core, Saint Paul's exemplifies the concept of building as a process, not a product: a process deeply interlinked with religion, institutions, history, cultural memory, and the arts. This study also includes state-of-the-art digital reconstructions synthesizing a wealth of historical evidence to visualize and analyze the earlier (now lost) stages of the building's history,

offering glimpses into heretofore unexamined parts of its long, rich life.

La luce del Barocco Francesco Petrucci,2020

Art and Architecture in Italy 1250-1400 John White,John Reeves White,1993-01-01 The 14th century in Italian art is a very rich one, and Professor White's book gives architecture equal weight with painting and sculpture. The story of the Gothic style and the prehistory of the Renaissance is given: all the facts are related, but also the works of art are described with insight and for their own sakes, and not simply as data for fitting into schemes and theories. Among the great names are those of Arnolfo di Cambio, the Pisani, Cavallini, Cimabue, Duccio, Giotto, Simone Martini, and the Lorenzetti; among the buildings S. Croce, S. Maria Novella, the cathedral and the Palazzo Vecchio in Florence, and the cathedrals of Siena, Orvieto, and Milan, as well as churches, castles, and civic buildings from the Val d'Aosta to Sicily. The third edition of this work includes colour illustrations and incorporates textual revisions and an updated bibliography.

I Papi della Memoria Aa.Vv.,2012-06-22T00:00:00+02:00 Con grande ed intensa emozione, il Centro Europeo per il Turismo presenta quest'anno la mostra "I Papi della Memoria. La storia di alcuni grandi Pontefici che hanno segnato il cammino della Chiesa e dell'Umanità". Curata da Mario Lolli Ghetti e realizzata in collaborazione con il Polo Museale di Roma, il Museo Nazionale di Castel Sant'Angelo, i Musei Vaticani e la Fabbrica di San Pietro. La mostra, dal titolo significativo, traccia, per vari aspetti, una linea di congiunzione tra epoche e fatti. La manifestazione infatti cade nell'anno del Cinquantenario del Concilio Vaticano II, il grande Sinodo pastorale aperto da beato Giovanni XXIII l'11 ottobre 1962 e chiuso dal venerato Paolo VI, l'8 dicembre 1965e durante il settimo anno di Pontificato di Papa Benedetto XVI, cui la Mostra è dedicata. La ricorrenza importantissima del cinquantesimo anno dal Concilio, immancabilmente riporta alla memoria immagini della Basilica di San Pietro gremita dei Padri giunti da ogni parte del mondo e queste immagini invitano alla riflessione sui fatti e sui cambiamenti che ne sono scaturiti e che hanno contribuito in modo inequivocabile, a prendere coscienza della nostra identità di cristiani. Di questi fatti e di molti altri ancora, la mostra intende recuperarne memoria, evidenziando, come gli aspetti innovativi, a volte rivoluzionari - dall'istituzione del Giubileo di Bonifacio VIII alla riforma del calendario di Papa Gregorio XIII, dalla trasformazione barocca della Città Eterna alla nascita delle Accademie, dall'aggiornamento della Chiesa del Concilio Vaticano II al Giubileo del 2000 - abbiano un carattere duraturo e continuo, al quale ormai sembriamo inevitabilmente abituati avendone forse dimenticato la portata innovativa. La Rassegna è quindi un percorso attraverso frammenti di memoria di fede, di scienza e di arte, ma anche del vissuto e dell'umanità dei Pontefici, del loro rapporto con i sommi artisti di tutte le epoche. È un viaggio tra i capolavori di grandi artisti provenienti dai maggiori musei d'Italia e le testimonianze grafiche, fotografiche e filmiche che hanno visto i Pontefici come protagonisti della storia e della cultura. [GIUSEPPE LEPORE - Presidente Centro Europeo per il Turismo]

Standing on Holy Ground in the Middle Ages Lucy Donkin,2022-02-15 Standing on Holy Ground in the Middle Ages

illuminates how the floor surface shaped the ways in which people in medieval western Europe and beyond experienced sacred spaces. The ground beneath our feet plays a crucial, yet often overlooked, role in our relationship with the environments we inhabit and the spaces with which we interact. By focusing on this surface as a point of encounter, Lucy Donkin positions it within a series of vertically stacked layers—the earth itself, permanent and temporary floor coverings, and the bodies of the living above ground and the dead beneath—providing new perspectives on how sacred space was defined and decorated, including the veneration of holy footprints, consecration ceremonies, and the demarcation of certain places for particular activities. Using a wide array of visual and textual sources, *Standing on Holy Ground in the Middle Ages* also details ways in which interaction with this surface shaped people's identities, whether as individuals, office holders, or members of religious communities. Gestures such as trampling and prostration, the repeated employment of specific locations, and burial beneath particular people or actions used the surface to express likeness and difference. From pilgrimage sites in the Holy Land to cathedrals, abbeys, and local parish churches across the Latin West, Donkin frames the ground as a shared surface, both a feature of diverse, distant places and subject to a variety of uses over time—while also offering a model for understanding spatial relationships in other periods, regions, and contexts.

Nexus Network Journal 11,2 Kim Williams, 2009-12-05 The title of this issue of the Nexus Network Journal, *Architecture, Mathematics and Structure*, is deliberately ambiguous. At first glance, it might seem to indicate the relationship between what buildings look like and how they stand up. This is indeed one aspect of what we are concerned with here. But on a deeper level, the fundamental concept of structure is what connects architecture to mathematics. Both architecture and mathematics are highly structured formal systems expressed through a symbolic language. For architecture, the generating structure might be geometrical, musical, modular, or fractal. Once we understand the nature of the structure underlying the design, we are able to read the meaning inherent in the architectural forms. The papers in this issue all explore themes of structure in different ways.

Ingegneria rivista tecnica mensile ,1926

Cardinal Pietro Ottoboni (1667-1740) and the Vatican Tomb of Pope Alexander VIII Edward J. Olszewski, 2004 Examines the commission of the Vatican tomb of Pope Alexander VIII Ottoboni by his great-nephew Cardinal Pietro Ottoboni. Although neglected for centuries, the Ottoboni monument occupies the most strategic liturgical position in the complex of tombs in the Vatican basilica. It is impressive in scale, & offers a commanding presence on the path from the papal entryway to the apse & main altar, with a majestic papal effigy, a visually compelling narrative relief carving, & symbolically important allegories. Using unpublished archival documents in the Vatican & Lateran archives, this study discusses in detail the 30-year campaign for the construction of the tomb & identifies the artists & artisans responsible for the project. The monograph is comprehensive in its stylistic analysis, exploration of iconography, discussion of liturgical practice, & consideration of

studio procedures beginning with patron & artist, architect & sculptors, & sculptor & artisans. reveals why the project required three decades to complete. A well-written, informative, & important monograph. And, in the process, he has expanded our understanding of contemporary workshop practice and art making in the Rome of the later Baroque period. There are sections where the author's meticulous care & insightful reconstruction of events gives the reader a sense of being there in the day-to-day process of work on the site. These parts make for especially exciting and engaging reading. -- An absolutely wonderful piece of work.

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