



Seminar

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*Crucifixion:
A Model for the Christian?*

Tuesday, 14 March, 11:15 a.m.

In the Thunberg Lecture Hall
SCAS, Linneanum, Thunbergsvägen 2, Uppsala
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S W E D I S H
C O L L E G I U M
for ADVANCED STUDY

ABOUT BARBARA CROSTINI

Barbara Crostini's background is in Classics, with a BA from the University of Oxford, followed by a doctorate in Modern History in 1999. For her dissertation, she moved into the field of Byzantine Studies, investigating a liturgical homiliary composed by a monastic founder at Constantinople, Paul of Evergetis (d. 1054). Since then, her primary research has concerned medieval Greek texts and their physical carriers, and she has produced scholarly catalogues at the Bodleian Library and at Trinity College Dublin, both in printed and in electronic format. She is currently involved in the project of cataloguing all Greek manuscript collections in Sweden, funded by Riksbankens Jubileumsfond (the Swedish Foundation for Humanities and Social Sciences). She was a researcher at Stockholm University in the Ars edendi programme (2010–15), during which she carried out a project for an online annotated edition of a Greek Psalter manuscript with illuminations.

At SCAS, Crostini will be writing the first draft of a monograph on the relationship between Byzantium and Rome in the eleventh century, at the time of the 1054 schism. She wishes to use evidence from manuscripts to recontextualize some of the fundamental issues that determined the progressive differentiation between Greek and Latin churches, in particular their respective attitude to devotion to images and the Eucharist, the role of monasteries in promoting cultural exchanges, and the use of texts and patristic authorities to weave a common 'textual community' in which further communication could take place. The provisional title of the monograph is 'Undoing the Schism: Byzantium and the Spirit of the "Gregorian Reform", ca. 1040–1071'.

ABSTRACT

To what extent, and in what way, has the crucifixion of Christ been regarded as a model for the Christian? Of the two types of crosses in widespread use in Christian iconography, the one inhabited by the dead body of Christ raises this question in particularly acute fashion. Looking at the history of this representation, and more particularly at a crisis point in eleventh-century Byzantium, this paper attempts to find a key to the interpretation of such a powerful image by exploring limits in the *imitatio Christi*.