

Special Issue

Royal Divine Coronation Iconography in the Medieval Euro-Mediterranean Area

Message from the Guest Editor

In the last decades, art historians have stressed the benefits of analysing medieval images and their figurative contents within their specific context and, in particular, they have underlined the importance of their visual impact to the viewers to determinate their functions and specific meanings. In other words, in the analysis of a Medieval image it has become fundamental to verify where it was collocated and who it was aimed at (and therefore its visibility) and for which practical reasons it was made. This Special Issue of *Arts* would like to deal with this methodology by stimulating the analysis of meaning and function of royal divine coronation scenes in religious and liturgical context in the European and Mediterranean kingdoms in the period from the 12th to the 15th centuries. In other words, area of investigation includes, but it is not limited to, royal divine coronation (or blessing) scene in mosaics, frescos, or paintings placed in cathedrals or monastic churches and illuminations of liturgical texts in European, Eastern European, Balkan, Mediterranean, Caucasian, and Middle Eastern kingdoms and empires.

Guest Editor

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About the Journal

Message from the Editor-in-Chief

Arts welcomes scholarly contributions that address fundamental issues in the arts, broadly conceived, from any meaningful perspective—theoretical, historical, interdisciplinary, and global. Submissions are expeditiously and rigorously reviewed by peers, in order to insure the highest scholarly standards. Because *Arts* is an online journal, articles reach their desired audiences more quickly and reliably than its print media peers. The future is digital, and *Arts* combines the stringent scholarly standards of traditional journals with the easy accessibility afforded by digitalization.

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