

Article

Regina Coeli—Doctrine and Iconography of the Virgin Mary's Heavenly Royalty

José María Salvador-González 

Department of Art History, Complutense University of Madrid, 28008 Madrid, Spain; jmsalvad@ucm.es

Abstract: This article aims to highlight the privileged status granted by Christianity to the Virgin Mary when considering her the Queen of Heaven. From the very early centuries of our era, this sublime title was assigned to the Virgin Mary, for her condition of Mother of God, by an increasing number of Church Fathers and theologians. Later, it was expounded by an uncountable number of medieval liturgical hymns. Finally, from the 12th century onwards, these textual proclamations were shaped in sculptures and paintings according to various iconographic types. The author will proceed by first analyzing a large corpus of texts by many Church Fathers, theologians, and hymnographers. Then, he will consider twenty sculptures and paintings which reflect the heavenly royalty of Mary according to five iconographic types.

Keywords: Western Christianity; Mariology; heavenly royalty; divine motherhood; patrology; theology; liturgical hymns; Marian iconography

1. Introduction

The title Queen of Heaven assigned to the Virgin Mary appeared in Christianity as early as the 4th century in a few patristic allusions, which became more copious in the following centuries. In a quick chronological sequence, during the Middle Ages, an increasing number of Church Fathers, theologians, and medieval liturgical hymnographers produced an enormous corpus of texts that explicitly and enthusiastically proclaimed Mary's Heavenly Royalty. However, these relatively early textual statements about Mary's status as the Queen of Heaven took several centuries to be reflected in clear and precise artistic images. Only in the 11th–12th centuries did the sculptural and pictorial representations of the Virgin as Queen become general in Western Europe. Mary appeared wearing a crown, almost always enthroned, sustaining the Child Jesus in her arms, according to the iconographic type of *Sedes Sapientiae*. Images of Mary standing crowned with her Child in her arms were also frequent, both in small and monumental sculptures, especially in the mullion of the Gothic portals. From the middle of the 12th century, the iconographic type of Mary's Coronation, first in sculpture, then in painting, developed primarily.

The thesis of the heavenly royalty of the Virgin Mary, although ignored in some Mariology books (Ponce Cuéllar 2001; De Fiores et al. 2009), is considered by other authors (De Fiores 2006b, pp. 971–89; Hauke 2008, pp. 245–51; De Fiores 2006a; De Fiores and Zamberlan 2009, pp. 1024–34).

Now, to better explain the topic, this paper will be divided into three epigraphs. In the first one, some texts by many Fathers and medieval theologians from the Greek-Eastern and Latin Churches that concordantly highlight Mary's privilege as the Queen of Heaven will be examined. In the second epigraph, numerous fragments of medieval liturgical hymns that exalt the Virgin Mary as the Queen of Heaven, Lady of Angels and Saints, or other similar titles of celestial sublimity will be exposed. In the third epigraph, twenty paintings and sculptures that illustrate several iconographic ways of representing the Virgin's Heavenly Royalty are to be iconographically analyzed. This comparative analysis of texts and images will allow us to draw several rational conclusions.



Citation: Salvador-González, José María. 2023. *Regina Coeli—Doctrine and Iconography of the Virgin Mary's Heavenly Royalty*. *Religions* 14: 815. <https://doi.org/10.3390/rel14060815>

Academic Editor:
Dyron B. Daugherty

Received: 29 May 2023
Revised: 13 June 2023
Accepted: 18 June 2023
Published: 20 June 2023



Copyright: © 2023 by the author. Licensee MDPI, Basel, Switzerland. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

2. Mary's Heavenly Royalty According to Some Church Fathers and Medieval Theologians

From the very early centuries of our era, some Eastern and Western Church Fathers proclaimed the celestial Sovereignty of the Virgin Mary. In this regard, the Ecumenical Council of Ephesus, held in June and July 431, established as a dogma that Mary is the true Mother of God (Θεοτόκος). This dogma founded the doctrinal bases for supporting the entitlement of Mary as the Queen of Heaven because, as far as she is the mother of God the Son, the King of Heaven, Mary rightfully deserves to be honored as the Heavenly Sovereign.

Therefore, as a logical consequence of the dogma of Mary's divine motherhood, the title of Queen of Heaven was increasingly acknowledged to the Virgin by Christian thinkers from the 6th century onwards. Moreover, during the Middle Ages, many Church Fathers, theologians, and liturgical hymnographers, especially in the Latin West, proclaimed Mary through various charming designations such as Queen of Heaven, Celestial Lady, Heavenly Empress, Queen of Angels and Saints, and other similar expressions of sublime status. So, throughout medieval times numerous Christian masters highlighted the supreme sovereignty of the Virgin over the angels, the saints, and the celestial and terrestrial beings, all of them paying an endless tribute of honor to her as their celestial sovereign.

2.1. Mary's Heavenly Royalty in Greek-Eastern Churches

Towards the mid-4th century, St. Ephrem of Syria (306–373) is the first Church Father who designates the Virgin Mary through several meaningful royal titles. That is the case when he requests her protection in front of the devil with this eloquent prayer: "August virgin and sovereign, queen, lady, protect me under your wings, guard me, so that Satan, who sows ruin, does not rejoice against me, nor does the iniquitous adversary triumph over me."¹

Some three and a half centuries later, Saint Germanus, Patriarch of Constantinople (634–733), in a homily on the Presentation of Mary to the temple, asks the Virgin, whom he calls Lady, to sit down, since it is convenient for her to sit as the glorious queen with all the kings of the earth. He also says that her throne is much more noble than that of the cherubs, and a sacrosanct seat corresponds to her dwelling on it.² In another homily on the Annunciation, structured as a dialogue between the angel Gabriel and Mary, the patriarch of Constantinople puts this declaration into the angel's mouth: "You are called the throne-bearer of God, and the royal seat of the heavenly King, because, as Queen and lady, and daughter of an earthly king [David] and of royal lineage, you are endowed with majesty."³ Furthermore, in another homily on the Presentation of the Virgin to the temple, Germanus exalts Mary as "the unspeakable joy of the world", "the conciliatory Queen of peace", and "the immaculate splendor of the virgins."⁴

Approximately, for the same years in which Germanus of Constantinople expressed these sentences, Saint Andrew of Crete (650–740) assumed this thesis in several writings. Thus, in his fourth sermon on the Virgin Mary's birth, he calls her "Queen of the human race", asking her to rejoice in being the chaste mother of Christ, magnificently adorned entirely with royal prerogatives.⁵ In his homily 13 on the Dormition of the Virgin, speaking of the extra-natural divine maternity of Mary and the supernatural incarnation of God the Son, the writer from Crete calls for the celebration of the problematic prophesied miracle that Mary is the immaculate Queen and the most illustrious Mother of God.⁶ In another later passage of that sermon, the author extols Mary with multiple metaphorical praises, calling her "exalted throne [of God]", "gate of heaven higher than heaven", "Queen of all humankind [. . .], who is more exalted than all other beings except God."⁷ Lastly, in another fragment of this homily on the Dormition of the Virgin, Andrew of Crete proclaims Mary as "the three times Queen Mother of God" and as the "Queen of all men", the only one capable of giving substance to the Word of God.⁸

Around the same decades, the influential Syrian Father Saint John Damascene (675–749) repeatedly affirmed the heavenly majesty of Mary. In a homily on the Annunciation, he extols the Virgin with these exhaustive praises:

Hail, the only Queen among queens, who is undoubtedly the daughter of kings, but also the mother of the King of the universe and the strength of kings and religious emperors. Hail, the only Queen among queens, surrounded by a golden dress and with variety, as David, the singer of psalms, proclaimed.⁹

In the first homily on the Dormition of the Virgin, John Damascene affirms that after her Assumption into Heaven, Mary remains with great freedom as the ineffable joy of the angels, the everlasting enjoyment of the patriarchs and the perennial exultation of the prophets.¹⁰ A few paragraphs later, he makes an assurance about the bodily Assumption of Mary into heaven: “Your immaculate and clean body of all stain has not been left on earth: but you, Queen, Mother, Lady, and true begetter of God, are transferred to the royal see of heaven.”¹¹ Finally, in writing in praise of Saint Barbara, Juan Damascene assures that Mary is the Holy Mother of God, the first Virgin to give birth, and the Mother of God, “Queen of all men and women, of heavenly and earthly beings.”¹²

Almost a century and a half later, the Byzantine poet Saint Joseph the Hymnographer (816–886) assigned the title of Queen of Heaven to the Virgin Mary in numerous Marian hymns. In one of them, he says: “Circled with varieties in fringes of gold, now you stand as a Queen and Lady at the right hand of the Lord God, interceding for your servants.”¹³ In another hymn, he requests intercession of Mary in these terms: “Oh, the most grateful to God, who gave birth to Christ, make us, as Queen that you are worthy of the kingdom of heaven to whom we turn to you.”¹⁴ In another song, the Byzantine composer expresses, “You have been made the Queen of all creatures: and therefore we glorify you, oh, Mother of God, the only perpetual Virgin.”¹⁵ Moreover, in a new Marian ode, Joseph the Hymnographer extols Mary in these terms: “Holy is God, who dwelt in your womb when he found you as the holiest and purest of all creatures, oh, immaculate Mother, Queen whose name sounds like domination.”¹⁶

2.2. Mary's Heavenly Royalty in the Latin Fathers and Theologians

Similar claims of the heavenly majesty of the Virgin Mary are documented in numerous texts by Latin Church Fathers and theologians. Thus, already in the first half of the fifth century, Saint Peter Chrysologus (380–450) exalted Mary as the sublime Queen of Heaven with these eloquent sentences:

She is truly blessed for, in addition to receiving the glory of the divine seed, she also existed as queen of chastity. She is truly blessed because she was bigger than heaven, stronger than earth, wider than the orb; for she alone contained [in her womb] God, whom the world could not contain. She carried [gestated] the one who carries the orb, begot her begetter, nourished the one who feeds all living beings.¹⁷

Approximately half a century later, the fine poet and hymnographer Saint Venantius Fortunatus (530–607), in a canticle in honor of Mary, pays tribute to her as the Queen of Heaven with these elaborate verses:

O glorious Lady,	O Gloriosa Domina,
Exalted above the stars	Excelsa super sidera
you breastfed with your sacred breast	Qui te creavit provide,
the provider who created you.	Lactasti sacro ubere.
What sad Eve took from us,	Quod Eva tristis abstulit,
You give it back to us with nutritious germ;	Tu reddis almo germine;
Enter the afflicted as stars,	Intrent ut astra flebiles,
You have been made the window of Heaven.	Coeli fenestra facta es.
You are the entrance of the supreme King	Tu regis alti janua
and the shining gate of light:	Et porta lucis fulgida:
Redeemed people, clap your hands	Vitam datam per Virginem,
To the life that has been given to us by the Virgin.	Gentes redemptae, plaudite. ¹⁸

In another chapter of this collection of hymns in honor of the Virgin, Venantius Fortunatus insists on proclaiming the heavenly royalty of Mary with these refined verses:

With whose sacred honor, mother, you surpass Olympus. Moreover, you stand above the skies that carry stars. You will sit on the proud throne, happy Queen, You are surrounded, white Virgin, by snowy choirs. Nobler than the present noble senate, Your very seat is more exalted than the high consuls. Thus, please reign forever beside the begotten king, Ornated by your childbirth, fertile mother.	Cujus honore sacro, genitrix, transcendis Olympum. Et super astrigeros erigis ora polos. Conderis in solio felix regina superbo, Cingeris in niveis lactea virgo choris. Nobile nobilior circumsistente senatu, Consulibus celsis celsior ipsa sedes. Sic juxta genitum regem regna perennem, Ornata ex partu, mater opima, tuo. ¹⁹
--	--

More than four centuries later, the abbot Saint Odilo of Cluny (961/62–1049) expressed the heavenly royalty of Mary through this lyrical hymn:

Here comes the day of joy; nice in every light in which the Queen of virgins climb the path of the stars, surrounded by glittering choirs of angels, And to whom an illustrious army of holy virgins follows, As it suits to everyone to believe, Christ, born of her, Comes manifest, bright, With a heavenly diadem. Beyond the glory of angels And takes with him as an optimal dowry [the privilege of] Not knowing the bed of sin Next to the throne of [God] the Father. The city of the heavenly kingdom and all its dignity Honor the Mother of her Prince with its convenient wishes.	Adest dies laetitiae, Jucundus omni lumine, In quo Regina virginum Scandit iter astriferum, Angelorum praefulgidis Circumvallata cuneis, Quamque sanctarum virginum Sequitur agmen inclytum. Ut decet omnes credere, Coelesti diademate Clarus, occurrit obvius Christus, ex ea genitus. Ultra angelorum gloriam Torum delicti nescium Secum ad Patris solium Reportat pignus optimum. Coelestis regni civitas, Et ejus omnia dignitas, Parentem sui Principis Votis honorat congruis. ²⁰
---	---

Two or three decades later, the Benedictine reformer and Cardinal Saint Peter Damian (1007–1072) alluded on several occasions to the heavenly royalty of Mary. In a sermon on the Assumption, he says that the Virgin is the upright Queen of the Angels in the sublimity of conversation because she is the rod of the Kingdom of God, and she is subtle in contemplating God because she knew how to keep all these words in her heart, with due consideration.²¹ Several paragraphs later, to explain the Assumption, he assumes the query from the *Song of Solomon* “Who is this that cometh up from the wilderness, Leaning upon her beloved of her?” (Song of Solomon 8:5). In addition, he responds by saying that Mary is that Queen, who upon seeing her the daughters of Zion proclaimed blessed, and to whom the queens praised. Hence, Peter Damian concludes that Mary ascends today (in her Assumption) from the desert, that is, from the world, sublimated to the loftiness of the royal throne.²² Furthermore, in another homily on the birth of the Virgin Mary, Peter Damian states:

Today the Queen was born for the world, the window of heaven, the gate of Paradise, the Tabernacle of God, the star of the sea, the ladder of heaven through which the Supreme King descended humiliated to the lowest; and the man, who lay prostrate, ascended exalted to the highest.²³

Approximately three or four decades later, the conspicuous theologian Saint Anselm of Aosta, Archbishop of Canterbury (1033/34–1109), took up the theme of the heavenly royalty of Mary on numerous occasions. Thus, in a sermon on the Assumption, he enunciates:

You have been exalted above the choirs of angels for eternity as the joyous and glorious Queen of Heaven, where you help all those who glorify you as a lady and frequent your holy name with humble prayer.²⁴

In another passage of this homily, the author prays the Virgin for her soul not be contaminated with the stain of sin but preserved with a pure heart and a chaste body through the merits of her birth, annunciation, childbirth, purification, and assumption. So —Anselm concludes—“I can present myself to the excellent palace of heaven, in which you exult and reign as the glorious Queen of angels and men, Mother of our Lord Jesus Christ”.²⁵

In another sermon on Christ and all saints, Saint Anselm begs the Virgin—whom he designates as the mother of the Savior, calling her “mother of mercy itself, holy Mary, Lady of the world, Queen of Heaven”—to offer to his Son the Lord the prayers that he commends to her mercy.²⁶ In another sermon in honor of the Virgin, he extols her with these praises: “You are the honor of the world. You, the nobility of the Christian people, oh, Queen and Lady of the world, stairway to heaven, the throne of God, the gate of Paradise, hear the prayers of the poor, do not despise the groaning of the wretched.”²⁷ Moreover, in another sermon with a similar profile, Saint Anselm implores the saving help of the Virgin with these expressions: “Honour of virgins, Lady of the nations, Queen of angels, the fountain of gardens, the ablution of sinners, Holy and Perpetual Virgin Mary, help the wretched, help the lost.”²⁸

Almost half a century later, the monk and theologian Honorius of Autun (1080–1151) is probably the author who most frequently and most convincingly adopts the thesis of Mary’s heavenly royalty in a series of passages, several of which come from his famous work *Sigillum Beatae Mariae*. In one of them, he says that today (the day of the Assumption), the glorious Virgin emigrated to the glory of Heaven, where her Son Christ sublimated her as Queen of Heaven above all the orders of the angels.²⁹ In another later passage of this work, the author says that the stature of Mary is similar to that of the palm, and, having been Christ a palm on the cross, since through him we obtain the palm of victory, the high glory of Mary is assimilated to this stature of Christ because he is the King of Heaven and she is the Queen of the angels.³⁰

Speaking of the Presentation of Jesus to the temple, Honorius ponders the innumerable multitude of inhabitants of heaven who came together in a joyful and orderly procession to attend the act in which the Virgin Mother offered the King of Glory to the human genre while the Queen of Heaven came to the temple today with the King of angels.³¹ In another subsequent passage of this writing, the author expresses:

Therefore, the glorious Mother of God, the perpetual Virgin Mary, be exalted by us with the highest praise, by whom the lost world is restored to life; she is the honorable Queen of Heaven with all the angels, the venerable Lady of the world with all the saints.³²

Finally, in a sermon on the Assumption, Honorius of Autun assures that on this day, the glorious Virgin is led with joy and exultation through the desert towards the heights; and with the joy of the angels and the jubilation of the saints as Queen of Heaven, she is introduced into the heavenly palace, where she now exudes delights, because the torrent of God’s will floods her among the cohorts of angels and armies of the saints.³³

Around those same years, Hugh of St. Victor (1096–1141) expressed in a sermon on the Assumption:

That is why the holiest virgin Mary was truly purple, for she shone upon all the saints with royal dignity as the Lady of the world and the Queen of Heaven; she who acted and ruled royally over everything, suppressed the vices and elevated the virtues.³⁴

Around those same years, Saint Bernard of Clairvaux (1090–1153), commenting in a sermon on the works of the Trinity on the exclamation of Saint Elizabeth in the Gospel of Luke, “behold, all generations will call you blessed” (Luc I, 48), says that this designates Mary, as “Mother of God, Lady of the world, Queen of heaven”. In addition, it ensures that all generations of heaven and earth will call her blessed because “you engendered life

and glory for all generations”, “For in you the angels find joy, the just grace, and sinners forgiveness for eternity.”³⁵ In his first sermon on the Assumption, the abbot of Clairvaux exalted the helping and saving power of the Virgin by expressing:

Our Queen preceded us, she preceded us and so glorious she was assumed so that the servants who cry can confidently follow the Lady. Lead us behind you; we run to the smell of your ointments (Cant. 1, 3). Our pilgrimage sent in advance our lawyer, who, as the mother of the Judge and mother of mercy, will deal with the business of our salvation pleadingly and effectively.³⁶

More than a century later, the conspicuous Franciscan master Saint Bonaventure of Bagnoregio (1217/21–1274), in his fourth sermon on the Annunciation, stated:

By the nuptial marriage, the Virgin Mary is the Mother of God; by the royal throne, she is the Queen of heaven; by the priestly ornament, she is the advocate of humankind. And the Virgin Mary was fit for all these things since she was of the species of men, of the species of kings, and the species of priests. Let the loving Virgin Mary say: *He who created me rested in my tabernacle.*³⁷

In another passage of this homily, the author insists on the royalty of Mary, consigning: “And for this reason the Blessed Virgin became the queen of all” the celestial beings as of the earthly, and infernal ones; because her benefits overflow to everyone.”³⁸ In the third sermon on the Assumption, Bonaventure once again ponders the Virgin’s heavenly royalty in these terms:

Notwithstanding, [Mary] has been made noble above all saints as to the excellence of dignity or gender; because she, being the Mother of the Most High Emperor by gender and dignity, is the noblest of all creatures; and, therefore, she was not undeservedly exalted above all creatures and placed on the highest throne at the right hand of her Son.³⁹

Finally, in the sixth sermon on the Assumption, Bonaventure exalts the Queen of Heaven in these warm concepts:

Hurry, for you will be crowned with a glorious crown, by which you will be made like the majesty of the eternal Father, according to verse sixty-two of Isaiah: *You will be a crown of glory in the hand of the Lord and a diadem of the kingdom in the hand of your God.* Because she, superior in glory to the others, shows to be in the hand of God as an example of union and burning desire. Because she, as queen of heaven, she sits at the eternal King’s right hand, according to the Psalms: The queen was present at your right hand in golden garments, and is crowned with a crown like the eternal King’s crown.⁴⁰

3. Mary’s Heavenly Royalty Proclaimed by Medieval Liturgical Hymns

It is now time to expose a large set of fragments from numerous Latin medieval liturgical hymns that allude in some way to Mary’s heavenly royalty of her exclusive titles and privileges as the celestial Lady holding the power of facilitating the entrance of believers to Heaven. To better appreciate the evolution of this thesis on Mary’s celestial Sovereignty in these hymns, they will be exposed chronologically, grouped by centuries between the 10th to the 15th.

3.1. 10th-Century Hymns

Dating from the 10th century, there are the following six hymns alluding to Mary’s royalty:

The *Hymnus 43. Hymnus de beata Maria* praises the mother of the Redeemer for her sublime virtues through this lyric stanza:

You are adorned with roses and lilies,
that emanate tuberose and balsam,
Queen and honor of virgins,
Tabernacle of Jesus Christ.

Rosis ornata et lilio,
Nardo manans et balsamo,
Regina et decus virginum,
Christi Jesu sacrarium.⁴¹

The *Hymnus 71. Hymnus de sancta Maria* underlines the unique and unrepeatable condition of the monarchical Virgin in these terms:

Noble Queen of the world,
Mother of God and man,
no woman in the world
Is born similar to you.

Regina mundi nobilis,
Mater Dei et hominis,
Nata in mundo similis
Non est tibi ex feminis.⁴²

The *Hymnus 5. Purificatio* requests Mary's efficacious mediation to achieve the believer's eternal salvation and avoid his condemnation through the following verses:

Mother full of grace,
Queen of Heaven,
make us enjoy
of God's face,
And that Satan's cohort
with his army
Do not sink us in the bilge
Through deceit.

Mater plena gratiae,
Coelica regina,
Facias nos facie
Perfrui divina,
Nec sua nos acie
Gratia fallaciae
Cohors Sathanina
Mergat in sentina.⁴³

The *Hymnus 6. De Beata Virgine Maria* greets the celestial Lady in these terms:

Hail, the glory of the world,
Queen of Heaven,
the joy of the saints,
Life of the blessed.

Salve mundi gloria,
Regina coelorum,
Sanctorum laetitia,
Vita beatorum.⁴⁴

The *Hymnus 11. De Annuntiatione Beatae Virginis Mariae* extols the saving power of the heavenly Sovereign through these concepts:

O venerable Virgin,
laudable
Queen,
Born of David's lineage,
You are the true gate of Heaven
For everyone who praises you
With excellent prayers.

O, virgo venerabilis,
Laudabilis
Regina,
De stirpe David orta,
Tu vera coeli porta,
Cunctis te laudantibus
Precibus praecelsis.⁴⁵

The *Hymnus 56. In Resurrectione Domini Nostri* exalts Savior's royal mother through these short verses:

3a. Be blessed
The same Queen of the world,
3b. By which our life
always advanced.

3a. Benedicta sit
ipsa mundi regina,
3b. Qua vita nostra
prodiit in saecula.⁴⁶

3.2. 11th-Century Hymns

From the 11th century, these four hymns alluding to the theme under analysis outstand:

The *Salve Regina* (the most popular of the Marian antiphons), although attributed to the Benedictine monk Hermann von Reichenau (Hermannus Contractus, 1013–1054), is probably the work of an anonymous eleventh-century author. This antiphon proclaims the heavenly royalty of the Virgin while begging her pious intercession in these expressive verses:

Hail, holy Queen, Mother of Mercy,
 Hail our life, our sweetness, and our hope.
 To thee do we cry,
 Poor banished children of Eve;
 To thee do we send up our sighs,
 Mourning and weeping in this valley of tears.
 Turn then, most gracious advocate,
 Thine eyes of mercy toward us;
 And after this our exile,
 Show unto us the blessed fruit of thy womb,
 Jesus.
 O clement, O loving, O sweet Virgin Mary.

Salve, regina,
 mater misericordiae;
 Vita, dulcedo et spes nostra, salve.
 Ad te clamamus, exules filii Evae;
 Ad te suspiramus, gementes et flentes
 in hac lacrymarum valle.
 Eia ergo, advocata nostra,
 illos tuos misericordes oculos
 ad nos converte,
 Et Jesum, benedictum fructum ventris tui,
 nobis post hoc exilium ostende,
 O clemens, o pia; o dulcis virgo Maria!⁴⁷

The hymn *Benedicta es Coelorum Regina*, another well-known Marian antiphone, probably from the 11th century, accumulates the praises in honor of the regal mother of the Savior in these stanzas:

Blessed you are,
 Queen of heaven,
 And ruler of the whole world,
 And medicine for the sick.
 You are called
 The brightest star of the sea,
 Who gives birth to the Sun of clemency,
 By whom you are illuminated.
 God the Father sanctified you
 to become
 God's Mother and God's brother,
 Whose daughter you were,
 Kept you sacred,
 And sent you this greeting:
 Hail, full of grace.

Benedicta es,
 Coelorum Regina
 Et mundi totius domina,
 Et aegris medicina.
 Tu praeclara maris
 Stella vocaris,
 Quae solem justitiae paris,
 A quo illuminaris.
 Te Deus Pater,
 Ut Dei mater fieres,
 et ipse frater cujus eras filia,
 Sanctificavit,
 Santam servavit
 Et mittens sic salutavit:
 Ave, plena gratia.⁴⁸

The *Hymnus 83. In Annuntiatione Beatae Virginis Mariae* exalts the heavenly Sovereign with these phrases:

Holy Virgin,
 Mary, Mother of the Only Begotten
 of God,
 Queen of Heaven and Earth,
 The only Lady.

Sancta virgo,
 Dei mater Maria
 unigeniti,
 Coeli, terrae regina,
 sola domina.⁴⁹

The *Hymnus 29. In Nativitate Domini Nostri* celebrates the greatness of the Redeemer's mother with these simple words:

Rejoice, Queen of Heaven,
 blessed because you expel,
 Eve's faults.

Gaude, coelorum regina,
 quae pellis, benedicta,
 Evae crimina.⁵⁰

3.3. 10th–12th-Centuries Hymns

The following eight hymns can be documented from some approximate date in the long interval between the 10th and 12th centuries:

The *Hymnus 44. In festo Paschae* praises the superiority of the Savior's mother in these short phrases:

4a. Be blessed
 this excellent Queen
 4b. Who begat the King
 that plundered hell.

4a. Benedicta sit
 celsa regina illa
 4b. Generans regem
 spoliante tartara,⁵¹

The *Hymnus 99. In Annuntiatione Beatae Mariae Virginis* salutes the heavenly Empress that way:

2a. Hail, Virgin of virgins,
Spouse of the King of all,
white lily
of virginity,
Mary.
2b. Hail, Lady of Queens
from the thorn (?) of Heaven.
Heaven and Earth
bless you,
Mary.

2a. Ave, virgo virginum,
sponsa regis omnium,
virginitatis
candens lilium
Maria.
2b. Ave, coeli de spina (?)
reginarum domina,
te benedicunt
coeli et terrae,
Maria.⁵²

The *Hymnus 101. In Annunciatione Beatae Virginis Mariae* lauds the sublimity of the virtues of the celestial Queen through these expressive verses:

2a. Lady of the World,
Who is the only one
chaste
Queen of virgins,
2b. The cause of salvation
The gate of life
and Heaven,
full of grace.

2a. Mundi domina
quae est sola,
castissima
virginum regina,
2b. Salutis causa,
vitae porta
atque coeli
referta gratia.⁵³

The *Hymnus 104. In Purificatione Beatae Virginis Mariae* commemorates the royal mother of the Redeemer for her powerful saving mediation through these stanzas:

6a. Oh Queen of virgins,
we sing to you, Mary,
by whom the clear lights
shined to the world.
6b. You are the world's nutritious salvation,
you have been made the gate of Heaven,
life is given to everyone
through you.

6a. Virginum o regina,
te canimus, Maria,
per quam fulsere clara
mundo lumina.
6b. Tu salus orbis alma,
tu coeli porta facta,
per te saeculo vita
omni est data.⁵⁴

The *Hymnus 105. In Assumptione Beatae Virginis Mariae* celebrates Mary's heavenly sovereignty with these verses:

6a. Oh, blessed
and venerable
Virgin, who enjoys
Of angels' joys.
6b. Oh heavenly
Queen, Mary,
because you do not lack
Of the glory of Paradise.⁵⁵

6a. O beata
et venerabilis
Virgo, quae gaudiis
perfruis angelorum.
6b. O regina
coelestis Maria
quia non eges
paradisi gloria.

The *Hymnus 106. In Assumptione Beatae Virginis Mariae* pays tribute to God the Son's mother with these delicate praises:

4a. The excellent Virgin.
Mary got scared
By the light, [when] Gabriel
spoken like this:
4b. You, nutritious Queen,
will conceive to the King
Of the universe, which rules
All things from eternity.

4a. Praecelsa Maria
virgo pavescit
lumine, Gabriel
affatur ita:
4b. Concipies, alma
regina, orbis
regem in saecula
regentem cuncta.⁵⁶

The *Hymnus 107. In Assumptione Beatae Virginis Mariae* enjoys the royalty of the mother of God the Son this way:

4a. Hail, Mary
Nourishing mother of my Lord,
Heavenly
full of grace,
4b. You, blessed,
give birth to the King in this world,
turned into
Queen of the orb.

4a. Ave, Maria,
Domini mei mater alma,
Coelica
plena gratia,
4b. Tu benedicta
regem in saecula paries,
effecta
orbis regina.⁵⁷

The *Hymnus 118. In festo, Omnium Sanctorum* invokes the immaculate mother of God the Son as the effective protector of the faithful's bodily and spiritual purity through these verses:

8a. Supreme
Queen
of the virgins,
you are an uncorrupted mother
and a pregnant virgin,
8b. Consecrated
To the Lord
and to chastity,
keep clean
our souls and bodies.

8a. Regina
virginum
praemaxima,
tu mater incorrupta
virgo et gravida,
8b. Sacrata
Domino
et castitas,
nostras serva animas
mundaque corpora.⁵⁸

3.4. 12th-Century Hymns

From the 12th century, one is able to document these seven hymns referring to the topic above:

The *Hymnus 346. De Beata Virgine Maria* asks the celestial Queen, whose virginal divine maternity celebrates, to intercede before her Son for the faithful's salvation against the infernal enemy:

Let us sing the praises of the Virgin,
which, by a word from God,
not by man's semen
became the mother of God and man;
[...]
With our prayers, Queen, [we request you]
be an open door before your Son,
Who came through a closed door,⁵⁹
To save us from [hellish] enemies.

Laudes canamus virginis,
quae sermone, non semine
a Deo, non ab homine
fit Dei mater hominis;
[...]
Nostris, regina, precibus
esto patens ad filium, quo clauso venit,
ostium,
salvare nos ab hostibus.⁶⁰

The *Hymnus 352. Sancta Maria* (rewritten in the 12th century from an original of the 7th-century poet Venantius Fortunatus) glorifies the royal mother of the Supreme King through these lyrical stanzas:

Now, Virgin of virgins,
We offer you the praise of our poems,
And this little crowd resonates with you,
Queen of Heaven.
[...]
Breastfeed, Queen of children,
the Son of the Eternal King,
nurse with your sacred breast
the one who granted you to live.
You are from an illustrious royal lineage
And, by full rights, You gave birth
to the Owner of the world,
the one desired by everyone.

Nunc tibi, virgo virginum,
Laudes ferimus carminum
Teque, coelorum regina,
resultet haec plebecula.
[...]
Lacta regina parvulum
Aeterni regis filium,
lacta sacro ubere,
qui te concessit vivere.
Tu clara stirpe regia
jureque mundi domina
desideratum omnibus
tu protulisti gentibus.⁶¹

The *Hymnus 505. Letania de domina nostra virgine Maria* glorifies the heavenly royalty of the Savior's mother through these sentences:

Holy Mary, Queen of virgins,
thornless rose,
with flowers and roses,
With loaves and shepherds,
Pray for us to the blessed
fruit of your womb.

Sancta Maria tu floris et rosis,
Panis et pastoris,
Virginum Regina,
Rosa sine spina.
Ora pro nobis benedictum
ventris tui fructum.⁶²

The *Hymnus 527. De sancta Maria (troparium)* extols and pleads for the power of Mary's universal mediation before her divine Son through this long sequence of expressive verses:

Oh, Lady, oh, make us auspicious
The Lord,
your firstborn,
Holy Mary!

O domina, o dominum
propitium fac
nobis tuum primogenitum,
sancta Maria!⁶³

Several stanzas later, *Hymnus 527* goes on to say:

Oh, Queen!
oh, reign, win,
dominate,
your only begotten
will not die
Holy Mary!
Now you, mother, reign
At the right hand of your Son,
exalted
over the choirs of angels.
circled
for heavenly glory,
Holy Mary!

O regina,
o regnat, vincit,
imperat,
non moriturus
tuus unicus,
sancta Maria!
Nunc super choros angelorum
exaltata
a dextris filii
mater regnas,
coelesti gloria
circumdata,
sancta Maria!⁶⁴

Then the *Hymnus 527* concludes by expressing:

Remember us with mercy
in this misery,
take us, who are devastated,
to the eternal
tabernacle,
Holy Mary.
Oh Virgin, oh Lady,
Oh, Queen mother,
Holy Mary.

Nostri memor esto in misericordia
in hac miseria,
nos exules
reduc ad aeterna
tabernacla,
sancta Maria.
O virgo, o domina,
o mater regina,
sancta Maria.⁶⁵

The *Hymnus 558. Oratio ad gloriosam Virginem Mariam* devotes to Virgin Mary's sovereignty in almost all its stanzas, in some of which it expresses:

Oh, Mary, Mother of God,
Have pity on me, I beg you,
And pray for me to God,
So that he acquits this guilty.

O Maria, mater dei,
miserere precor mei
atque pro me roga deum,
ut absolvat istum reum.

Here I entrust myself to you
And I give myself to you as a slave,
you, Lady, welcome me
and look here with mercy.

Ecce tibi me commendo
et me servum tibi reddo,
tu, domina, me suscipe
et clementer huc respice.⁶⁶

Then *Hymnus 558* continues lauding the Virgin Mary through similar proclamations over her sublime qualities in these stanzas:

Oh, lady worthy of veneration
And praise, above all,
if you want to help me,
who will force me to despair?
Oh, glorious Lady,
Beautiful above all
Remember your servant
Who entrusted himself to you.
Oh, sweetest Lady,
The meekest above all,
help me, I beg you
and I always call on you.

O domina veneranda
super omnes et laudanda,
si me velis adjuvare,
quis me coget desperare?
O domina gloriosa,
super omnes speciosa,
memor esto servi tui,
qui se commendavit tibi.
O domina dulcissima,
super omnes mitissima,
assis mihi supplicanti
et te semper invocanti.⁶⁷

In the next stanza, *Hymnus 558* goes on to express:

Oh, the most merciful Lady,
the worthiest of all praise,
make me worthy to exalt you,
revere you and love you.
Oh Lady loved by God,
decent and distinguished by your lineage,
but even more distinguished by your merits
and nobler because of your customs.
Oh, the most pleasant Lady,
very rich for your virtues,
so fertile with all good,
who is not second to everyone.

O domina piissima,
omni laude dignissima,
fac me digne te laudare,
venerari et amare.
O domina deo cara,
stirpe decens et praeclara,
sed meritis praeclarior
moribusque nobilior.
O domina gratissima,
virtutibus ditissima,
omni bono tam fecunda,
quod nulli es hoc secunda.⁶⁸

Insisting on the same idea, the *Hymnus 558* repeats its praises over the excellent virtues of the Queen of Heaven as follows:

Virgin always before childbirth
And in childbirth and after childbirth,
You are preferred to all by all rights,
And exalted above all,
Always chaste, always pure,
always to please God,
never feckless, never vain,
as if you were not human.
Oh Lady of ladies,
Oh Queen of queens,
for your mercy
drive away my poverty.

Virgo semper ante partum
et in partu et post partum,
jure cunctis es praelata,
super omnes exaltata,
Semper casta, semper pura,
semper deo placitura,
nunquam levis, nunquam vana,
ac si esses non humana.
O domina dominarum,
o regina reginarum,
propter tuam pietatem
pelle meam paupertatem.⁶⁹

The *Hymnus 98. De gaudiis Beatae Virginis Mariae* salutes the Virgin's privilege as the universal helper, whose saving support it pleads for by these rhymes:

1. Queen of Heaven, rejoice,
Enchanted with heavenly praise.
2a. Rejoice, glittering gem,
Rejoice, gate of Heaven,
Splendid as the lilies,
Blooming rose.
2b. Splendid gate of Heaven,
Only you are the unique salvation.
Oh, Lady of the world,
save us.

1. Regina coelorum, gaude,
Inclita coelesti laude.
2a. Gaude, gemma lucida,
Gaude, coeli janua,
Lucens ut lilia,
Florens rosa.
2b. Coeli porta fulgida,
Sola tu salus unica,
O mundi domina,
Tu nos salva.⁷⁰

The *Hymnus 69. In Assumptione Beatae Virginis Mariae* implores the exalted Sovereign of Heaven for her mediation in saving humankind by stating:

8a. Happy Star and Queen, By which the divine light shone, Look at us in the shadow;	8a. Felix sidus et regina, Per quam luxit lux divina, Nos in umbra respice;
8b. Hold out your hand to the fallen of the Earth, Make us, Assumpted, to be assumed To the rest of the blessed.	8b. Tende manum stratis humi, Fac, assumpta, nos assumi Beatorum requie. ⁷¹

3.5. 11th–13th-Century Hymns

From this interval of three centuries, one can set up these two hymns alluding to the theme:

The *Hymnus 98. De beata Maria Virgine* celebrates the sublimity of the Empress of Heaven through these warm expressions:

9a. Hail Queen of virgins bright morning star, Lady of the angels;	9a. Ave virginum regina, Stella fulgens matutina, Angelorum Domina;
9b. Uplifter of the oppressed, hear the pleas From your servants who beg you.	9b. Sublevatrix oppressorum, Supplicantum servulorum Intende precamina.
10a. You are the hope of the faithful, You are the salvation and the refuge, Hail, Lady of the World;	10 a. Tu es spes fidelium, Salus et refugium, Ave mundi domina;
10b. The most chaste of virgins, The best of queens, Absolve our faults.	10b. Virginum castissima, Reginarum optima, Solve nostra crimina. ⁷²

The *Hymnus 95. De Compassione Beatae Virginis Mariae* sympathizes with the pain of the royal Virgin of Sorrows through these feelings:

Console yourself more, Lady and Queen, Why do you abandon yourself to sadness, morning star, Your Son removes the world from ruin.	Consolare, domina magis et regina, Cur moerore deficis, stella matutina, Tuus levat filius mundum a ruina. ⁷³
---	---

3.6. 13th-Century Hymns

From the 13th century these three hymns alluding to the above theme can be considered:

The *Hymnus 583. Sequentia* honors the heavenly royalty of Mary, whose protection it begs to receive earthly and heavenly goods, by expressing:

Filled with so many merits, Embellished with so many graces, Oh, august Empress, Who reigns in the kingdoms of Heaven! Give us, mother and matron, Your gifts to the hopeful, And give us the goods of one life and another, since you can, by your grace.	Tantis meritis onusta, Tantis gratiis venusta, imperatrix o augusta, coeli regnans in regia! Nobis, mater et matrona, sperantibus tua dona utriusque vitae bona da, nam potes, ex gratia. ⁷⁴
---	--

The *Hymnus 585. Sequentia de Sancta Maria* requests the rescuing intercession of the celestial Sovereign through these rhymes:

Empress of the angels, Comforter of the orphans, Hear us, oh Mary. [. . .] You are seated on the sublime throne, Propelled by the sound of prayers, Hear us, oh Mary.	Imperatrix angelorum, Consolatrix orphanorum, Audi nos, o Maria. [. . .] In sublimi sedes throno, Propulsata precum sono, Audi nos, o Maria. ⁷⁵
---	--

The *Hymnus 126. De beata Maria Virgine* pleads for Mary's mercy and saving power through these verses:

Queen of the world, Mary, excuse the limitations from our sins And give us the joys of Heaven.	Regina mundi, Maria, Excusa peccatorum Nostrorum Distermina Et da coelorum gaudia. ⁷⁶
--	--

The hymnus *Magna, major, maxima* requests the mediation of the heavenly Lady before her divine Son in favor of the believer through these expressive proclamations:

Great, greater, the greatest [Virgin], fill the intimacy of the heart With the heavenly temperature. Oh, the happiest light, Be close to us Asking the King of glory that we join the inhabitants of Heaven, Granting us that after the hope Let's enjoy the new way on the right. Virgin Mother of grace, you who are called Queen, have mercy on the poor.	Magna, major, maxima, Reple cordis intima Coelesti temperie. O lux beatissima, Esto nobis proxima, Rogans regem gloriae, Ut nos jungat superis, Dans nobis in dexteris Post spem frui specie. Quae regina diceris, Miserere miseris, Virgo mater gratiae. ⁷⁷
---	--

3.7. 14th-Century Hymns

Corresponding to the 14th century one can find out more than two dozen hymns alluding to the subject under study:

The famous antiphon *Ave, regina coelorum* greets the celestial Sovereign with these expressive rhymes:

Hail, O Queen of Heaven. Hail, O Lady of Angels Hail! thou root, hail! thou gate, From whom unto the world a light has arisen:	Ave, regina coelorum, Ave, domina angelorum; Salve, radix, salve, porta Ex qua mundo lux est orta.
Rejoice, O glorious Virgin, Lovely beyond all others, Farewell, the most beautiful maiden, And pray for us to Christ.	Gaude, Virgo gloriosa, Super omnes speciosa; Vale, o valde decora, Et pro nobis Christum exora. ⁷⁸

The *Hymnus 586. Laudes beatae Mariae* commends the heavenly Lady as follows:

You, Queen, to whom the divine glory crowned, you are the morning star which shines brightly.	Tu regina, quam divina Coronavit gloria, Tu lucina matutina Fulgens luculentia. ⁷⁹
--	--

The *Hymnus 591. Laudes Mariae* puts in light the tribute that everybody in Heaven pay to the celestial Empress as follows:

Hail, Royal Virgin, mother of clemency, Hail, full of grace, Queen of glory, egregious mother Of the sublime offspring, Who are sitting in glory From the heavenly homeland, royal mother and daughter of the true King.	Ave virgo regia, mater clementiae, ave plena gratia, regina gloriae, genitrix egregia prolis eximiae, quae sedes in gloria coelestis patriae, regis veri regia mater et filia. ⁸⁰
---	---

Several stanzas later, *Hymnus 591* retakes similar proclamations to praise Mary as the Queen of Heaven that way:

You [are] mother and daughter of so much power, of so much victory, in such an egregious way, cleaning light, pious mother. The celestial beings And the luminaries of Heaven obey you, The Sun and the moon And all the stars in heaven Are amazed at your beauty. Virgin who rules the heights, The angels praise you above heaven.	Tu tantae potentiae, tantae victoriae, formae tam egregiae mater et filia, lux munditiae genitrixque pia, obediunt tibi coelestia, coeli luminaria, stupefiunt de tua specie sol et luna cunctaque polorum sidera, virgo regens supera, te laudant angeli super aethera. ⁸¹
---	--

The *Hymnus 595. Ad eandem [Mariam]*, from about the 14th century, strongly requests the saving intercession of the celestial Queen before her divine Son in favor of the devotees, through these eloquent rhymes:

Lady of Heaven, To which all armies Of the saints revere in the heavenly curia, pray to your Son, The Redeemer of all, to give us the divine prize by his clemency, And so, to erase the vice and the opprobrium of those who pray.	Coeli domina, quam sanctorum agmina venerantur omnia in coelesti curia, tuum roga Filium, Redemptorem omnium, ut sua clementia nobis donet bravium, sic deleat vitium se precantium et opprobria. ⁸²
--	--

The *Hymnus 322. De beata Virgine Maria* acclaims the heavenly Sovereign as follows:

Hail, Lady of the world And Queen of Heaven, Virgin mother of God, Thornless rose.	Salve mundi Domina Et coeli regina, Mater Dei integra, Rosa sino spina. ⁸³
---	--

The *Hymnus 477. Item ad sanctam Mariam*, from around the 14th century, celebrates the excellence of Mary's majesty with these vivid stanzas:

Rejoice you who are sitting above the stars like a Queen, whose mandates every creature carries. The chorus of the blessed And the Principalities submit with joy at your discretion, And those armies of celestial spirits get aroused diligently at your wish, And continually rejoice of your abundant and perennial glory, And worship you continuously Like Princess and Queen of this heavenly homeland.	Gaude super sidera sedens ut regina, cujus fert imperia omnis creatura. Ad tuum arbitrium coetus beatorum atque principatum gaudentes famulantur, et ad tuum desiderium illa supernorum spirituum agmina serule inflammantur, abundanti de tua et perenni gloria jugiter laetantur, te principem et reginam illius coelestis patriae jugiter venerantur. ⁸⁴
---	---

The *Hymnus 504. Psalterium Mariae* proclaims the position of Mary as Sovereign of Heaven next to her divine Son, by stating:

Hail, noble Queen,
chaste and humble at the same time,
who are present at the right hand of your Son
Beautiful in a varied dress.

Ave regina nobilis,
casta simul et humilis
astans a dextris filio
vestitu pulchra vario.⁸⁵

Quite a few stanzas later *Hymnus 504* continues to express similar praises, when enouncing:

Hail, famous Queen,
from which the light
born in the darkness gives birth to joy
In the faithfuls' houses.

Ave regina celebris,
de qua lumen in tenebris
exortum parit gaudium
in domibus fidelium.⁸⁶

The *Hymnus 508. Roseum crinale Beatae Virginis Mariae* praises the helping power of the heavenly Lady in these terms:

Hail, noble Queen,
to which no ruin terrifies,
and you are the pond of the saints,
of which the true medicine
was favorable to us.

Salve nobilis regina,
nulla quam terret ruina,
et sanctorum es piscina,
de qua vera medicina
nobis ardebat.⁸⁷

The *Hymnus 530. De eadem [beata Virgine Maria] Sequentia*, from about the 14th century, exalts the Sovereign of Heaven, whose saving universal intercession before her divine Son pleads with these moving verses:

You joined your King Son,
whom you nursed and nurtured,
With the proper behavior of a mother.
You, then united to Him,
have recently been made Queen
By the merits of your deeds.

Regi nato adhaesisti,
quem lactasti et pavisti
more matris debito.
Quae conjuncta tunc eidem
es regina facta pridem
operum pro merito.⁸⁸

The *Hymnus 530* goes on in the same line of plaudits to the heavenly Lady, whose saving mediation it requests in these terms:

So, Queen, get
before the King [God]
that the ruinous debts of the prisoners
be forgiven, and do with your usual mercy
let the reborn reign
after being purged of their guilts.

Reis ergo fac, regina,
apud regem, ut ruina
relaxentur debita,
Et regnare fac renatos,
a reatu expurgatos
pietate solita.⁸⁹

The *Hymnus 531. Alia sequentia*, from about the 14th century, pleads for the saving intercession of the Queen Mother before her divine Son by these moving proclamations:

Throne of the true Solomon [Jesus]
whom the King ordained in glory
With the illustrious gifts of Heaven.
O Queen of mercy
And all holiness,
inexhaustible river,
Save those who trust in you,
Satisfying the thirsty
with your healthy drink.

Thronus veri Salomonis,
quem praeclaris coeli donis
ornavit rex gloria.
O regina pietatis
et totius sanctitatis
flumen indeficiens,
In te salva confidentes,
salutari sitientes
potu nos reficiens.⁹⁰

The *Hymnus 536. Oratio de Sancta Maria* vehemently requests the royal Virgin of Mercy in favor of the afflicted sinners, when expressing:

Empress of the angels,
 Consoler of the poor,
 Console me who am moaning,
 Already stinking in sins.
 Comfort the sinner
 and do not give your honor
 To the alien or the cruel,
 I beg you, Queen of Heaven.

Angelorum imperatrix,
 miserorum consolatrix,
 consolare me gementem,
 in peccatis jam foetentem.
 Consolare peccatorem
 et ne tuum des honorem
 alieno aut crudeli,
 precor te, regina coeli.⁹¹

The *Hymnus 53. In Visitatione Beatae Mariae Virginis* celebrates the enthronement of Mary as Queen of Heaven by her divine Son through these expressive stanzas:

5a. The dominator [woman] of the world
 transcends, assumed [to Heaven],
 to the choirs of angels,
 Queen of Heaven,
 nurturing Mother of God,
 5b. There the Son enthrones
 this Virgin,
 and imposes the crown
 Above her head
 For the glory of God.⁹²

5a. Mundi dominatrix,
 Choros angelorum
 Transcendit assumpta,
 Regina coelorum,
 Dei mater alma,
 5b. Illic hanc cathedrat
 Virginem filius,
 Imponit coronam
 Super caput ejus
 Ad gloriam Dei.

The *Hymnus 66. De beata Maria Virgine* invokes the saving power of the celestial Empress in these sentences:

3a. Hail, Lady of the world,
 Hail, Queen of Heaven,
 mercy mother;
 3b. Hail, you who heal the guilt,
 Hail, you who save all things,
 oh Mary.

3a. Salve, mundi domina,
 Salve, coeli regina,
 Mater pia;
 3b. Salve, sanans crimina,
 Salve, salvans omnia,
 O Maria.⁹³

The *Hymnus 71. De beata Maria Virgine* extols the sublime greatness of de Virgin as heavenly Sovereign as follows:

Oh, Mary, merciful mother.
 Shimmering star of the sea.
 nurturing mother, spouse of God,
 Daughter of the High King.
 You are the Queen of Heaven
 The verdant rose devoid of thorns,
 Lady of the angels.

1a. O Maria, mater pia.
 Stella maris fulgida.
 1b. Mater alma, sponsa Dei,
 Summi regis filia.
 2a. Tu coelorum es regina,
 Vernans rosa carens spina,
 Angelorum domina.⁹⁴

The *Hymnus 73. De beata Maria Virgine* implores the rescuing mediation of the royal mother of God in these stanzas:

4a. Sweet, and tender Queen,
 Lead us safe from destruction
 For so many crimes in the world.
 4b. Take us with you, let's be salvageable
 And let us rejoice with your Son
 Above Heaven, Mary.

4a. Dulcis, mitis et regina,
 Duc nos salvos a ruina
 Per tot mundi crimina.
 4b. Transfer tecum, valeamus
 Et cum nato gaudeamus
 Super coelos Maria.⁹⁵

The *Hymnus 75. De beata Maria Virgine* invokes the crucial protection of the celestial Lady through these moving phrases:

4a. Hail, Queen of Heaven,
 Consoler of the poor,
 refuge of the fallen,
 4b. Comfort the fallen,
 Pious, come, don't be late,
 Granting us the remedy.

4a. Salve, regina coelorum,
 Consolatrix miserorum,
 Lapsorum refugium,
 4b. Tu nos lapsos consolare,
 Pia veni, ne morare,
 Conferens remedium.⁹⁶

The *Hymnus 97. De beata Maria Virgine* requests the rescuing intercession of the heavenly Empress before God in these words:

5a. You, Queen of Heaven, World's medicine, clean our crime , merciful.	5a. Tu coeli regina, Mundi medicina, Munda scelus Nostrum piissima.
5b. Fast forward to life In the ruin of death appeasing God, You [who are] the most benign.	5b. In mortis ruina Nos ad vitam mina Placans Deum, Tu benignissima. ⁹⁷

The *Hymnus 99. De gaudiis Beatae Mariae Virginis* exalts the Sovereign of Heaven as follows:

1a. Rejoice, Mary, Mother and daughter Of the eternal King,	1a. Gaude Maria, mater aeterni regis et filia,
1b. Rejoice, Mary, Queen of Heaven and Lady of the world.	1b. Gaude Maria, regina coeli et mundi domina. ⁹⁸

The *Hymnus 133. De beata Maria Virgine* greets the celestial Madam with these warm praises:

Hail, Queen of Heaven Mother of the King of angels, Hail, hope of believers;	Ave, regina coelorum, Mater regis angelorum, Ave, spes credentium; ⁹⁹
--	--

The *Hymnus 147. De beata Maria Virgine* proclaims Mary's heavenly royalty in these verses:

Be blessed the cell of cleanliness, the road guide, The Queen of the homeland, The mother of the King of glory.	Benedicta Sit cella munditiae, Dux viae, Regina patriae Mater regis gloriae. ¹⁰⁰
---	---

The *Hymnus 72. In Assumptione Beatae Mariae Virginis* addresses Mary, as Queen of Heaven, to ask for her saving mediation in life and death, by proclaiming:

Hail, Mary, mother of grace, Mother of mercy, Save us from ruin; Source of life, vein of forgiveness, Hurry then to come, When we get closer to death, Oh, let us be safe with you in perpetual enjoyment.	Ave, Maria gratiae Mater, mundi regina, Mater misericordiae, Salva nos a ruina; Fons vitae, vena veniae, Venire tunc festina, Cum morti propinquamus, O, tecum valeamus Perpetuo gaudere. ¹⁰¹
--	--

The *Hymnus 91. De beata Maria Virgine* exalts the heavenly Lady with these poetic compliments:

1a. Hail, Queen of glory, Mary, star of the sea, You give birth to the Sun of Justice, You, who are comparable to the moon.	1a. Salve, regina gloriae, Maria, stella maris, Solem paris justitiae, Quae lunae compararis.
1b. Sweetness of the life of grace, source of healthy water, Mother of mercy, you are called harbor.	1b. Vitae dulcedo gratiae, Fons aquae salutaris, Mater misericordiae, Tu portus appellaris. ¹⁰²

The *Hymnus 541. De Sancta Maria* proclaims and requests the mediating power of the Virgin as the celestial Queen through these emotive proclamations:

Illustrious advocate,
Trinity's Garden,
Empress of Heaven,
Deity's Temple,
star that shines very clearly
in the sky,
Be for me, Lady,
A merciful mother.

Advocata inclita,
hortus trinitatis,
imperatrix coelica,
templum deitatis,
stella coeli fulgida
summae claritatis,
esto mihi, domina,
mater pietatis.¹⁰³

Several stanzas later the *Hymnus 541* insists in similar praises to the heavenly Sovereign, when extolling:

Virgin, flower and lily,
Virgin so adorned,
superexalted
to the throne of Heaven,
You reign set otherwise
together with God the Son.
Help me,
sweet advocate.

Virgo, flos et lilium,
Virgo tam ornata,
In coelorum solium
Superexaltata,
Secus Dei Filium
Regnas collocata;
Mihi fer auxilium,
Dulcis advocata.¹⁰⁴

The German hymnographer and Carthusian monk Konrad von Haimburg (Conradus Gemnicensis, † 1360), composed the famous hymn *Crinale Beatae Mariae Virginis*, in some of whose stanzas he sings the sublime attributes of the imperial mother of the Redeemer, while requesting her saving protection, through these rhymes:

Hail, mother of Solomon [Christ],
worthy of scepters and crowns,
worthy of the supreme gifts of your Son,
who reigns on the thrones of Heaven,
O Queen of Glory!
Hail, living fountain of the gardens,
By which the mind of the contrite thirsts,
Wash away the stain of sinners,
Give [us] heavenly nectar,
Oh, butler of pardon.

Ave mater Salomonis,
Digna sceptris et coronis.
Digna summis nati donis,
Quae in coeli regnas thronis,
O, regina gloriae.
Ave vivus fons hortorum,
Quem mens sitit contritorum,
Lava labem peccatorum,
Nectar praebe supernorum,
O, pincerna veniae.¹⁰⁵

Some stanzas later of this *Crinale*, Konrad von Haimburg goes on to insist in similar ideas:

Hail, singular Virgin,
Despite being the mother of an amazing boy,
That is why you are the only one
who gives birth without [sexual intercourse],
You dominate everyone with dignity
on the supreme throne.
Hail generous [Queen of] Sheba¹⁰⁶
O glorious Queen,
Give us the precious gifts of the King,
Give us the grace in banishment.

Salve virgo singularis,
Mater tamen miri maris,
Unde sola expers paris
Digne cunctis dominaris
In supremo solio.
Salve Saba generosa
O, regina gloriosa,
Dona regis pretiosa
Impertire gratiosa
Nobis in exsilio.¹⁰⁷

Furthermore Konrad von Haimburg, in the hymn *Oratio super Salve Regina* highlights the supernatural power of intercession of the Empress of Heaven before her divine Son, by proclaiming:

Hail, noble Queen,
source of mercy,
medicine of life for the sick,
vein of forgiveness for the fallen.
now drink for the thirsty
nectar of indulgence,
and medicine of grace
for whom the thorn of guilt pierces.

Salve nobilis regina,
Fons misericordiae,
Aegris vitae medicina,
Lapsis vena veniae.
Sitibundis nunc propina
Nectar indulgentiae,
Et quos culpae pungit spina,
Medicamen gratiae.¹⁰⁸

An untitled hymn from the 14th century sings the sublime splendor of the glory by which Mary reigns in Heaven in the fullness of her bodily and spiritual beauty, by acclaiming:

Rejoice, noble Queen, incomparable Virgin who shines alone with a white, omniform, and effulgent dress, sitting on the imperial throne.	Gaude, Regina nobilis, Virgo incomparabilis, Quae in vestitu candido, Omniformi et fulgido, Sola fulges in solio Sedens imperatorio. ¹⁰⁹
--	--

Then this untitled hymn goes on to praise the heavenly Lady as follows:

Rejoice, you, in whose head A golden crown shines, Distinguished with an admirable precious stone, And dressed in an ethereal light . . . Rejoice, you who are beautifully adorned with the fullness Of the decorum of a twin stole, Both body and soul.	Gaude in cujus capite Distincta miro lapide Corona lucet aurea, quam vestit lux aetherea . . . Gaude quae plenitudine decoris stolae geminae, Tam corporis quam animae, ornata es pulcherrime. ¹¹⁰
---	--

The *Hymnus 13. De conceptione Beatae Mariae Virginis. In 3. Nocturno. Responsoria* requests the effective intercession of the heavenly Lady to achieve well-being on Earth and salvation in heaven through these emotional words:

Oh mother And Queen of mercy, Save us from ruin in the valley of misery; for this special feast Take us to the happy joys from Heaven, glorious Virgin.	O misericordiae Mater et regina, In valle nos miseriae Custodi a ruina; Ob festa specialia Tua gaudiosa Duc nos ad coeli gaudia Virgo gloriosa. ¹¹¹
--	---

The *Hymnus 15. De conceptione Beatae Mariae Virginis. In 1. Vesper. Ad Magnificat* intones the royalty of Redeemer's mother as follows:

Queen's glory Of Heaven remain endless, She launched the morning star, With which the eternal night withdrew.	Gloria reginae coelorum sit sine fine, Quae jubar ingessit, quo nox aeterna recessit. ¹¹²
--	---

3.8. Hymns from the 13th–15th Century

Numerous hymns on the subject produced on an approximate date in the long interval of these three centuries can be taken into account.

The *Hymnus 518. Sequentia de Santa Maria Virgine* asks for the protection of the celestial Sovereign in these verses:

Mother of the King and Queen, Guide and discipline of customs, Lead us from the bilge of evils to heaven.	Mater regis et regina, morum dux et disciplina, de malorum nos sentina perduc ad coelestia. ¹¹³
--	---

The *Hymnus 7* salutes the royal mother of God by these poetic expressions:

Hail, burning bush
without any burns
To which the King of Heaven
was born into the world,
who chose you for himself
As a virtuous espouse,
As Lady of the angels
And Queen of Heaven
and all kingdoms.

Salve ardens rubus
Nihil concrematus,
Per quam rex coelorum
In mundum est natus,
Qui sibi te elegit
Sponsam virtuosam,
Dominam angelorum
Et reginam polorum,
Omnium regnorum.¹¹⁴

The *Hymnus 14* celebrates Mary's celestial royalty by these vivid enouncements:

The cohorts of the saints
acclaim you,
They love you
Continually,
praising together sweetly
the Queen of Heaven.

Te clamant,
Amant
Jugiter
Agmina sanctorum,
Collaudantes praedulciter
Reginam polorum.¹¹⁵

The *Hymnus 15* acknowledges the Virgin as preelected celestial Lady as follows:

Before God
created the world,
She [Mary] was preconceived
For a long time
in divine mind
As Queen of Heaven.

Haec praeconcepta
Dudum fuerat,
Antequam mundum
Deus fecerat,
Mente divina
Coeli regina.¹¹⁶

The *Hymnus 29* pleads for the saving protection of the heavenly royal mother of the Redeemer by this stanza:

Glorious Empress,
Filled with the titles of praises,
powerful and imperious,
With angelic songs
Mother and Queen,
Entrust us with full right
To your Son without disturbing him,
Give us your Son,
Mother of Christ, worthy of God.

Imperatrix gloriosa,
Plena laudum titulis,
Potens et imperiosa,
Canticis angelicis.
Jure commendaris,
Mater et regina,
Nato non gravaris.
Tuo nos assigna,
Christi mater, Deo digna.¹¹⁷

The *Hymnus 34* asks for the saving intercession of the celestial Sovereign with these vibrant pleas:

Mary, messenger of the triune God,
I beg you with a piteous voice,
Do not despise the words of those who lament,
Crying out to you, Queen of glory,
Wailing with teary eyes
From the scum of the world.

Maria triuni gerula,
Te precor voce querula,
Ne aspe maris verba lamentantis,
Ad te, regina gloriae,
Clamantem mundi scoriae
Rorantibus ocellis ejulantis.¹¹⁸

The *Hymnus 42* expresses the believer's confidence in the protection of the heavenly Lady as follows:

Oh Queen
divine light,
Pray for me
Oh most beautiful
than the rose,
Do visit the sense.

O regina,
lux divina,
Pro me rogita,
O formosa,
plus quam rosa
Sensum visita.¹¹⁹

The *Hymnus 48* asks for the saving intercession of the celestial Empress through these vibrant pleas:

Oh Queen,
Lady of Heaven,
Virgin daughter
And mother of God,
Give us who ask you
that, by your prayers,
We will be
with the citizens of Heaven

O, regina,
Coeli domina,
Virgo Dei filia,
Et puerpera,
Da nobis petentibus
Tuis precibus,
Ut simus cum civibus
In coelestibus.¹²⁰

The *Hymnus 50* congratulates Mary as the celestial Monarch as follows:

Hail, Queen of Glory,
slag cleaner,
Empress of Heaven,
The voice of an angel greeted you
Mercifully, gently.

Salve regina gloriae,
Emundatrix scoriae,
Imperatrix coelica,
Blande vox angelica
Te piam salutavit.¹²¹

The *Hymnus 56* sings the glory of the royal mother of the Savior with these simple rhymes:

Hail, Queen of Heaven,
Mother of the King of angels,
Beautiful spouse of God,
appreciable rose from the flowers.

Ave regina coelorum,
Mater regis angelorum,
Sponsa Dei speciosa,
Spectabilis florum rosa.¹²²

The *Hymnus 85* the hymn celebrates Mary's status as the Empress of Heaven by the following verses:

Rejoice, Queen of glory,
You who enter Heaven today,
Above the heavenly cohorts,
Mary, the whitest lily.

Gaude regina gloriae,
Quae polos transis hodie,
Peragmina coelestium,
Maria candens lilio.¹²³

The *Hymnus 109* extols the divine motherhood of the royal Virgin, whose help it asks for by this stanza:

Oh, Mary, you are the worthy
Spouse of Christ, worthy of God,
Virgin Queen of virgins,
Be merciful and kind to us.

Sponsa Christi Deo digna,
Virgo virginum regina,
Nobis pia sis benigna,
O, Maria, tu condigna.¹²⁴

The *Hymnus 131* proclaims Mary's heavenly royalty by these short sentences:

You behold the King
That prevails over Heaven,
The sad world already defeated,
You are called Queen of Heaven.

Regem conspicis,
Regentem aethera,
Victo jam orbe tristi
Coelorumque regina vocaris.¹²⁵

The *Hymnus 140* requests the intercession of the Monarch of Heaven before her divine Son in favor of humankind with these touching pleas:

Empress of Heaven,
mother of orphans,
magnificent Queen
From the heavenly homeland,
Oh, Egregious Virgin,
Erase [our] faults
Through your illustrious Son
From royal lineage.

Imperatrix coelica,
Mater orphanorum,
Regina magnifica
Patriae coelorum,
O, virgo egregia,
Inclytum per natum
Sobole de regia
Deleas reatum.¹²⁶

A few stanzas later the *Hymnus 140* continues to praise the heavenly Lady as follows:

The holiest Queen, Favorer of the clergy, The most chaste of virgins, Light also of the saints, Grant that by your prayers We can see your Son and remain With you in the homeland [of Heaven].	Regina sanctissima, Fautrix clericorum, Virginum castissima, Lux quoque sanctorum, Tua per precamina Natum videamus, Et tecum in patria, Da, ut maneamus. ¹²⁷
--	---

The *Hymnus 185* begs the celestial Sovereign for her careful attention to the pleas of the faithful through these vibrant stanza:

Sublime star of lights, Queen of Heaven, To which the Rector of Heaven chose from eternity, Listen, Mary, the prayers of Your supplicants.	Excelsum sidus luminum, Regina coelorum, Quam elegit ab aeterno Rector aetherorum, Audi vota supplicum, Maria, tuorum. ¹²⁸
---	--

3.9. 15th-Century Hymns

Dating back to the 15th century, one can document a large series of hymns that allude to the subject under analysis:

The *Hymnus 537. De Beata Maria Virgine* requests the intercession of the heavenly Lady before her divine Son in favor of the believers through these vivid verses:

Princess and patron Of the angels, Grant [us] that you speak good things in favor of the Kingdom's crown, with the praise you enjoy.	Angelorum princeps et patrona, dona, ut loquaris bona pro regni corona, laude quae fruaris. ¹²⁹
---	---

The *Hymnus 392. Ave Maria in rythmis* exalts the exclusive privileges of the celestial Sovereign as follows:

Hail, blessed Queen, you are a consecrated Virgin, designated mother of God before the beginning of the world. Mary, conductor of Heaven And Princess of virgins, true crown of the martyrs And mirror for the saints.	Ave regina beata, quae es virgo consecrata, Dei mater ordinata ante mundi principium. Maria coeli ducissa virginum et principissa, martyrum corona ipsa et sanctis speculum. ¹³⁰
---	--

A few stanzas later, the *Hymnus 392* continues extolling the virtues and exclusive privileges of the Lady of Heaven through these poetic expressions:

Full of love of salvation, Of honesty and candor, Of clarity with splendor, you are the happy spouse of the King. The Lord procreated you, He crowned you adorned, And ordained you crowned to his beloved Son. You are the Queen Empress, The Mediator between God and us And the consoler of sorrows, chosen from the start.	Plena salutis amore, honestate et candore, claritate cum splendore, es felix sponsa regia. Dominus te procreavit et ornatam coronavit, coronatam ordinavit suo dilecto filio. Tu regina imperatrix, Dei et nostrum mediatrix ac moestorum consolatrix, electa ab exordio. ¹³¹
---	---

The *Hymnus 447. Assumptionis Beatae Mariae Virginis* celebrates Mary's exaltation as the celestial Sovereign after being assumed into Heaven, by this expressive stanza:

The Queen of world today
 Ascends to the throne of glory,
 distinguished as this lily
 that exists before the morning star.
 Assumed [to Heaven], she stands out
 over angels and archangels,
 and a tiny woman
 surpasses all the merits of the saints.

Regina mundi hodie
 thronum conscendit gloriae,
 illum enixa lilium,
 qui est ante luciferum.
 Assumpta super angelos
 excellit et archangelos,
 cuncta sanctorum merita
 transcendit ima femina.¹³²

The *Hymnus 462. Gaudia terrena et aeterna Beatae Mariae Virginis* celebrates the sublime privileges of the elected mother of God the Son through these warm statements:

Rejoice, Virgin, bride of Christ,
 after being greeted [by Gabriel], you conceived
 by the announcement of the archangel.
 Rejoice, beloved Queen,
 you have been made mother of God
 giving birth in a manger.
 Rejoice, because your triumvirate
 adored childbirth
 stands happily by a royal trinity.

Gaude virgo, sponsa Christi,
 salutata concepisti
 nuntiante archangelo.
 Gaude regina dilecta,
 Dei mater es effecta
 pariendo in praeseptio.
 Gaude, nam triumviratus
 tuus partus adoratus
 est trino fausta regio.¹³³

The *Hymnus 479. In honorem virginis prosa* salutes Mary's splendid heavenly royalty through these poetic expressions:

Rejoice, Queen of Heaven,
 Sun of admirable brilliance,
 Bright moon, path of life,
 Source of supreme grace;
 because three kings
 Of royal power, pious mother,
 offered three gifts
 To the new King of glory.

Gaude coelorum regina,
 Sol mirae fulgentiae,
 Luna splendens, vitae via,
 Fons supernae gratiae;
 nam tres reges, mater pia,
 Regalis potentiae,
 Dona obtulerunt tria
 Novo regi gloriae.¹³⁴

The *Hymnus 480. De beata Virgine oratio* vehemently pleads for the helpful intercession of the Lady of Heaven through these two fiery stanzas:

Rejoice, light of the world,
 Oh, Queen of angels
 Turn your face towards me, "be healed!"
 say openly,
 Oh, shining dawn!
 [...]
 Rejoice, now enlightened,
 enthroned in Heaven,
 Glorious Empress,
 Help me, Virgin, without delay,
 offering prayers on my behalf.

Gaude lumen saeculorum,
 O, regina angelorum,
 ad me vultum tuum verte, "esto sanus!"
 dic aperte,
 O, rutilans aurora!
 [...]
 Gaude nunc illuminata,
 coeli sede collocata,
 imperatrix gloriosa,
 juva, virgo, non morosa,
 pro me preces offerens.¹³⁵

The *Hymnus 481. De Beata Maria Virgine* extols the heavenly royalty of the Virgin together with her divine Son by proclaiming:

Rejoice, crowned with a double set of
 Stars, illustrated
 by the principle of light.
 Rejoice, blessed Queen,
 exalted above Heaven,
 Mother united to the Son.

Gaude stellis coronata
 bisseis et illustrata
 luminis principio.
 Gaude regina beata,
 super coelos exaltata,
 mater juncta filio.¹³⁶

The *Hymnus 484. De Beata Virgine Maria* celebrates the supernatural attributes and privileges of the royal mother of God through these lyrical proclamations:

Hail, Queen of Heaven,
Hail, discipline of customs,
Path of life, divine light,
Virgin, mother, daughter.
Hail, holy temple of God,
source of salvation, door of hope,
all the convicts run towards you
with full confidence.

Ave coelorum regina,
ave morum disciplina,
via vitae, lux divina,
virgo, mater, filia.
Ave templum sanctum Dei,
fons salutis, porta spei,
ad te currunt omnes rei
plena cum fiducia.¹³⁷

Then the *Hymnus 484* continues its exaltation of the celestial Queen for her outstanding virtues by proclaiming:

Hail, mother of the Savior,
vase of virtues, flower of honor,
sinner's medicine,
merciful mother of the Lord.
Hail, mother of Jesus Christ,
You begot God being a virgin,
by your virtue you ascended
giving salvation to mankind.

Ave mater salvatoris,
vas virtutum, flos honoris,
medicina peccatoris,
pia mater Domini.
Ave mater Jhesu Christi,
virgo Deum genuisti,
per virtutem ascendisti
dans salutem homini.¹³⁸

The *Hymnus 488. Salve Regina* exalts the heavenly royalty of God's mother as follows:

Today you became Queen,
You redeemed us from death
When you conceived Christ
The Savior of all.

Regina hoc effecisti,
Nos de morte redemisti,
Quando Christum concepisti
Salvatorem omnium.¹³⁹

The *Hymnus 489. Super Salve Regina*, inspired by the *Salve Regina* antiphon, acclaims with special insistence the Virgin Mary in her condition as Queen of Heaven and helper of humankind. Thus, in its first stanza it states:

Hail noble Queen
source of mercy,
Medicine of life for the sick,
vein of forgiveness for the fallen:
now gift for the thirsty
nectar of indulgence,
and medication of grace
For whom the thorn of guilt pricks.

Salve nobilis regina
Fons misericordiae,
Aegris vitae medicina,
lapsis vena veniae:
sitibundis nunc propina
Nectar indulgentiae,
et quos culpae pungit spina
Medicamen gratiae.¹⁴⁰

A few stanzas later, the *Hymnus 489*, while continuing to celebrate the glories of the celestial Lady, requests her intercession before her divine Son through these rhymes:

And our special hope,
Hail, honor of the virgins,
Whose virginal bosom
produces the salvation of men,
eternal Empress
Of the heavenly cohorts,
ask the Lord
To get us out of evil.

Et spes nostra specialis,
Salve decus virginum,
Cujus alvus virginalis
Fert salutem hominum,
Imperatrix aeternalis
Supernorum agminum
Ut nos eruat a mali,
Deprecare Dominum.¹⁴¹

In other later verses the *Hymnus 489* asks for the saving protection of the empyrean Sovereign by the following expressions:

Truly clement,
truly pious,
Truly royal Virgin,
To whose praising harmony
resounds in the homeland [of Heaven],
Ruling us on this road
Through your protection,
Take us, *oh sweet Mary*,
to eternal joys.

Vere clemens,
vere pia,
vere virgo regia,
cui laudis harmonia
personat in patria,
nos gubernans in hac via
tua per praesidia
transfer *dulcis o Maria*
in aeterna gaudia.¹⁴²

The *Hymnus 490. De beata Virgine solemnisi antiphona* salutes the celestial Empress as follows:

Hail, Lady of the world,
Queen of Heaven,
joy of the saints,
life of the blessed.

Salve mundi domina
regina coelorum,
sanctorum laetitia,
vita beatorum.¹⁴³

The *Hymnus 491. De Beata Maria Virgine* greets the royal mother of God the Son with these enthusiastic compliments:

Hail, Queen of Glory,
Mary, star of the sea,
You give birth to the Sun of justice,
and compare yourself to the moon
[. . .]
High King's Palace,
Emperor's Throne,
Bridegroom's Kneeler,
You are the spouse of the Creator.

Salve regina glorie,
Maria stella maris,
solem pariter iustitiae,
quae lunae compararis.
[. . .]
"Summi regis palatium,
thronus imperatoris,
sponsi reclinatorium,
tu sponsa creatoris."¹⁴⁴

The *Hymnus 492. Oratio de Beata Maria* requests the redeeming intercession of the Queen of Heaven in life and death with these pathetic pleas:

So, Madam,
Queen of the whole world,
Let us soon clean up
the vices in this misery,
So that, after the end of life,
Let us not be led to torture,
But with your holy prayers
We join the citizens of Heaven.

Eja ergo, domina,
totius mundi regina,
fac nos in hac miseria
praesto deflere vitia,
ne post vitae terminum
trahamur ad supplicium,
sed tuis sanctis precibus
jungamur coeli civibus.¹⁴⁵

The *Hymnus 496. Super Ave maris stella*, inspired by this famous Marian antiphone, asks for the salvific help of the celestial Lady as follows:

Queen of Heaven,
make us meek and chaste,
let us who, wrapped in evils,
be freed from guilt,
and fed
with the bread of angels.

Nos *culpae solutos*,
malis involutos,
regina coelorum,
mites fac et castos,
alimento pastos
pane angelorum.¹⁴⁶

The *Hymnus 510. Ad beatam Mariam* manifests his devoted fidelity to the Queen of Paradise through these eloquent declarations:

You are Empress in Heaven
reigning endlessly,
I adore you and venerate you,
as I must by duty,
I do not want to deny you, mother,
although my vice disgusts me,
I want to praise you always
although I am not able.

Imperatrix es in polo
regens sine termino,
te adoro teque colo,
sicut jure debeo,
te negare mater nolo,
quamvis gravior vitio,
te laudare semper volo,
licet non sufficio.¹⁴⁷

Several stanzas later the author of this *Hymnus 510* goes on to express his admiration before the sublime greatness of the heavenly Empress through these rhymes:

Oh, queen of angels	O, Regina angelorum
And Lady of the world,	Atque mundi domina,
Empress of the underworld,	Imperatrix infernorum,
The most sublime Queen,	Hera sublimissima,
The true mother of orphans,	Vera mater orphanorum,
the most pious of the pious,	Piarum piissima,
The true health of the sick,	Vera salus infirmorum
heal my vices.	sana mea vitia. ¹⁴⁸

Some verses later, the *Hymnus 510* continues to ask for the rescuing protection of the heavenly Queen with these expressive stanza:

Sweet and the most meek	Imperatrix reginarum
Empress of queens,	Dulcis et mitissima,
Flower and gem of the maidens,	Flos et gemma puellarum,
be propitious	Mihi sis propitia,
In this valley of tears	In hac valle lacrimarum
In which misery exists,	In qua est miseria,
I committed crime, have mercy	Crimen feci, sed non parum
abundantly, Madam.	Miserere, domina. ¹⁴⁹

The *Hymnus 533. Ad Beatam Virginem Mariam* asks for the saving protection of the celestial Sovereign that way:

Hail, morning star,	Ave stella matutina,
sinner's medicine,	peccatorum medicina,
Princess and Queen of the world,	mundi princeps et regina
be discipline for us.	esto nobis disciplina. ¹⁵⁰

The *Hymnus 544. Flores Beatae Mariae Virginis, ad primam, hymnus* requests the help of the Lady of Heaven to live virtuously through these invocations:

Spouse of the Supreme Prince,	Superni sponsa principis,
promoter of man,	Propiciatrix hominis,
Mary, royal Virgin,	Maria, virgo regia,
Full of praise and grace,	Plena laude et gratia,
Suppress the stimulus of flesh	Compesce carnis fomitem
And the fury of the cruel enemy,	Hostisque saevi rabiem,
Grant us to despise earthly things,	Terrena da despicere,
and wish the heavenly ones.	Superna concupiscere. ¹⁵¹

The *Hymnus 556. Alia prosa* salutes the empyrean Lady as follows:

You, who are called Queen,	Quae Regina diceris,
Have mercy on the wretched,	Miserere miseris,
Virgin, mother of grace.	Virgo mater gratiae. ¹⁵²

The *Hymnus 563. Ad Beatam Virginem Mariam* asks for the redeeming help of the celestial Sovereign through these rhymes:

Bow down, o Queen,	Aures tuas, o Regina,
your ears to my prayers,	Meis precibus inclina,
so that the heavenly medicine	Ut coelestis medicina
Would be close to me through you.	Per te mihi sit vicina. ¹⁵³

The *Hymnus 590. Ad Beatam Virginem Mariam* exalts in this way the supernatural virtues and privileges of the heavenly Lady to live virtuously:

Holy Mother of God,
 very bright star of the sea,
 mighty Queen!
 Honor and glory of the saints,
 Mediator of the weak,
 Consoler of the poor!
 thornless rose
 Virgin full of grace,
 you carry the beauty of purity,
 And have the modesty of chastity.¹⁵⁴

Mater dei sanctissima,
 stella maris clarissima,
 regina potentissima!
 Decus et gloria sanctorum,
 mediatrix languidorum,
 consolatrix miserorum!
 Rosa spinarum nescia,
 virgo plena gratia,
 gerens sanctimoniarum decorem,
 tenens sanctimoniarum pudorem.¹⁵⁵

Then this *Hymnus 590* goes on to praise the sublime virtues of the celestial Queen in these effusive terms:

Born of royal lineage,
 merciful, propitious,
 noble, humble, laudable,
 prudent, admirable:
 mirror of virginity
 That lights up the whole world.
 You are the lily of Paradise,
 Empress of Heaven,
 Dominator of the beings of the Earth,
 honor of virgins,
 devoid of guilt.

Orta de stirpe regia,
 misericors, propitia,
 nobilis, humilis, laudabilis,
 prudens, ammirabilis:
 Virginitatis speculum
 totum illustrans saeculum.
 Tu paradisi lilium,
 imperatrix coelestium,
 dominatrix terrestrium,
 honor virginum,
 expers criminum.¹⁵⁶

The *Hymnus 619. Thronus beatæ Mariæ* celebrates the exclusive status of the Queen of Paradise at God's side with these eloquent verses:

Hail, Lady of Heaven,
 To whom the cohorts of angels
 sing songs
 next to the Supreme Good,
 singing hymns sweetly,
 modulating them
 continuously
 with the sound of harmony.
 All beings, Heaven, Earth, the seas,
 are subject to you,
 regal dominating Lady,
 on the heavenly throne.

Salve coeli domina,
 cui pangunt carmina
 angelorum agmina
 summo coram bono,
 intonantes pariter,
 hymnizantes dulciter,
 modulantes jugiter
 harmoniarum sono.
 Tibi parent omnia,
 polus, tellus, maria,
 dominatrix regia,
 in coelesti throno.¹⁵⁷

The *Hymnus 66. De conceptione Beatae Mariæ Virginis. Ad Matutinum* exalts the privileged greatness of the royal mother of God with these eloquent stanzas:

1. Oh, radiant spouse of Christ,
 gracious Queen of Heaven,
 prudent Virgin
 and intact mother of God.
 [. . .]
 3. You are the pleasant rod
 of royal lineage born of David,
 Lady, you breastfed
 The King of kings without staining you.

1. O sponsa Christi fulgida,
 Regina coeli inclita,
 Virgoque prudentissima
 Et mater Dei intacta.
 [. . .]
 3. Tu virga stirpe regia
 David sacrata exorta,
 Quae regem sine macula
 Regum lactasti domina.¹⁵⁸

The *Hymnus 71. In Praesentatione Beatae Mariæ Virginis* salutes the celestial Sovereign as follows:

Hail, little container of virtues
 Hope and Lady of the world,
 illustrious Queen of Heaven,
 Gate of eternal life.

Salve, virtutum cellula
 Mundi spes atque domina,
 Regina coeli inclita,
 Aeternae vitae janua.¹⁵⁹

The *Hymnus 75. In Praesentatione Beatae Mariae Virginis. In 1. Vesperis* celebrates the protecting power of the Lady of Paradise in this stanza:

Behold how prudent and faithful	En quam prudens et fidelis
Is Mary, Lady of the world,	Maria, mundi Domina,
Established now in Heaven	Constituta nunc in caelis
As Queen who protects all beings.	Regina tuens Omnia. ¹⁶⁰

The *Hymnus 93. In festo Mariae nivis. In 1. Vesperis* exalts the saving capability of the celestial Empress in these sentences:

For this we praise the Queen of virgins,	Ob hoc reginam virginum
with a diligent mind,	Laudemus mente sedula,
so that she saves us through her Son	Ut nos per suum filium
for eternity.	Salvificet per saecula. ¹⁶¹

The *Hymnus 17. De praesentatione Beatae Mariae Virginis. Ad Matutinum. Invitatorium* commemorates the empyrean Lady that way:

Let us adore accordingly	Reginam coeli Mariam
Mary, the Queen of Heaven,	Concorditer adoremus,
Who, entering the temple of the Lord,	Quae intrans templum Domini
brought hope, so that we praise [her].	Spem contulit, ut laudemus. ¹⁶²

The *Hymnus 19. De Praesentatione Beatae Mariae Virginis. In 3. Nocturno. Responsoria* addresses the heavenly Sovereign looking for her protection in the face of life's difficulties through these warm pleas:

Oh crystal Queen	O regina crystallina,
whom the divine light informs,	Quam informat lux divina,
medicine for the sick	Infirmorum medicina,
get our minds out of ruin,	Mentem perduc a ruina,
and the body out of languor;	Corpus a languoribus;
Make me call you friend.	Fac, ut dicam te amicam. ¹⁶³

The *Hymnus 19. De Praesentatione Beatae Mariae Virginis. In Vesperis* asks for the protection of celestial Empress by the following verses:

For the grace you found,	Per gratiam, quam invenisti,
Queen of Heaven, save us,	Salva nos, regina coelorum,
who praise you, mother	Laudantes te, mater
And hope for the orphans.	Et spes orphanorum. ¹⁶⁴

The *Hymnus 21. Historia de Domina in sabbato. In 3. Nocturno. Responsoria* highlights this way the sublime status of Mary as the empyrean Lady over the angels and blessed:

Gate of Paradise,	Paradisi janua,
hope and path of life,	Vitae spes et via,
the hierarchy of Heaven	Tibi servit cernua
serves you meekly	Coeli hierarchia.
And praises you assiduously,	Te decet assidua
pious Queen;	Laus, regina pia; ¹⁶⁵

The German hymnographer Ulrich Stocklins von Rottach (Udalricus Wessofontanus, act. 1438–1443), in his *Hymnus 15. Alia oratio de Beata Virgine Maria*, extols the celestial Sovereign through these warm stanzas.

You are called Queen of virgins,	Tu regina diceris virginum,
White rose and light of lights,	Rosa candens et lumen luminum,
meek and singular consolation	Mitis atque levamen hominum
Of humankind.	Singulare.
You are the purger of our guilt.	Tu purgatrix es nostri criminis.
You, the beloved of godhead	Tu divini dilecta numinis
and the one who never despair	Et quae nunquam peccantem
the sinner.	Desperare. ¹⁶⁶

Ulrich Stocklins von Rottach, in the *Hymnus 19. Oratio devota de Beata Maria Virgine*, asks for the saving intercession of the celestial Queen before her divine Son through these vivid rhymes:

Oh, heavenly Queen of glory,	O regina coelestis gloriae,
Of dignity and excellence,	Dignitatis et excellentiae,
For you, oh, mother of forgiveness,	Per te nobis, o mater veniae,
The weight of wickedness is removed from us.	Remittatur pondus nequitiae.
[...]	[...]
The honor of the orb, sublime Lady,	Decus orbis, sublimis domina,
Appease the divine King for us,	Placa nobis regentem numina,
Queen of all creatures,	Creaturae totius regina,
listen to the pleas of your plebs.	Tuae plebis audi precamina. ¹⁶⁷

Once again Ulrich Stocklins von Rottach, in his *Hymnus 21. O pulcherrima mulierum*, celebrates the protecting role of the empyreal Lady as follows:

Hail morning star	Ave, sole pulchrior
more beautiful than the sun	Stella matutina,
more flowery than lilies,	Liliis floridior,
that smells in the middle of the frost,	Olens in pruina,
redder than roses	Rosis rubicundior,
O Queen of Heaven,	O coeli regina,
Save me from ruin	Me, qui tibi famulor,
Since I am at your service.	Serves a ruina. ¹⁶⁸

One more time, Ulrich Stocklins von Rottach, in his *Hymnus 31. Abecedarius VI*, pleads for the redeeming help of the celestial Empress as follows:

Illustrious Queen	Totius saeculi
of all the world,	regina inclita,
perfectly endowed	Cunctis virtutibus
of all the virtues,	perfecte praedita,
always be with us	Nos tuis precibus
with your prayers,	semper concomita
we who wander miserably	Vagantes misere
by regions of the world.	per mundi climata. ¹⁶⁹

Ulrich Stocklins von Rottach, in his *Hymnus 34. Abecedarius IX*, request the efficacious protection of the heavenly Sovereign as follows:

Noble Queen	Regina nobilis
And Lady of Heaven,	coelique domina,
to whom the cohorts	Cui angelica
Of the angels attend,	adsistunt agmina,
May	Efficacissima
your most effective prayers	tua precamina
cancel the attempts	Nostrorum hostium
From our enemies.	pellant conamina. ¹⁷⁰

Insisting on similar ideas, Ulrich Stocklins von Rottach prays in his *Hymnus 43. Abecedarius 3*, to the royal Lady to protect him from evil as follows:

From here, I beg you,	Hinc te venerabilem
venerable Queen,	Deprecor reginam,
for your commendable	Tuam per laudabilem
and divine Son	Prolem ac divinam
expel [from me] the horrible	Abige horribilem
satanic larva,	Larvam sataninam,
So that it does not me drag	Ne me trahat flebilem
into the pitiful ruin of death.	Mortis in ruinam. ¹⁷¹

Ulrich Stocklins von Rottach, in his *Hymnus 48. Rosarium I*, asks for the mediation of the celestial Lady before her divine Son in this stanza:

Hail, Virgin, the only one
whom fertility was granted,
whom the Trinity too
ordained as Queen of Heaven,
May your kindness unite us
To Your holy Son.

Ave, virgo, cui soli
Data est fecunditas,
Quam quoque regina poli
Ordinavit trinitas,
Tuae sacrae jungat proli
Nos tua benignitas.¹⁷²

Lastly Ulrich Stocklins von Rottach, in his *Hymnus 50. Rosarium III* requests the safeguarding of the celestial Sovereign by these exclamations:

Rejoice, oh, Queen
of existing things,
be our medicine
in the minds of the sick
and always defend us
of ruin in the future.

Gratulare, o regina
Rerum exsistentium,
Esto nostra medicina
Mente infirmantium,
Ac defende a ruina
Semper nos in posterum.¹⁷³

The *Hymnus 71. In Assumptione Beatae Mariae Virginis* praises the Queen of Heaven through the following proclamations:

11a. Ordainer of the Angels,
Mediator of Sinners,
Health of health;
11b. Dominator of the Ladies,
Empress of Queens,
the sanctity of sanctities.

11a. Angelorum ordinatrix,
Peccatorum mediatrix,
Sanitatum sanitas;
11b. Dominarum dominatrix,
Reginarum imperatrix,
Sanctitatum sanctitas.¹⁷⁴

The *Hymnus 57. De Doloribus Beatae Mariae Virginis* salutes the celestial Empress in this stanza:

1a. Hail, generous Virgin
and glorious Queen
of the heavenly host,
1b. Preelected blooming rose,
sometimes painful mother
in the valley of sadness.

1a. Salve virgo generosa
Et regina gloriosa
Coelestis militiae,
1b. Praeelecta vernans rosa,
Mater quondam dolorosa
In valle tristitiae.¹⁷⁵

The *Hymnus 96. De beata Maria Virgine* celebrates in the following rhymes the supernatural exaltation of God's mother to Heaven:

You are already sublimated in the Kingdom,
And contemplate the face of your Son,
you are worthy of being placed next to the King
to be crowned Queen,
certainly, you give birth without sexual intercourse.

Jam in regno sublimaris,
Nati vultum contemplaris,
Ut regina coronaris,
Nescia quippe paris
prope regem digna locaris.¹⁷⁶

The *Hymnus 82. In Praesentatione Beatae Mariae Virginis* salutes the virginal God the Son's mother as follows:

Hail, Queen,
pious Virgin, fertile
by divine grace
preserving her virginity.

Salve regina,
pia virgo, divina
gratia fecunda,
puritate salva.¹⁷⁷

The *Hymnus 102. In Assumptione Beatae Mariae Virginis* commemorates the royal exaltation of the mother of Christ through the following statements:

3a. The Son decorated her,
adorned her
And so, he arranged her,
3b. So, he put her on the throne
Like the Queen
And Lady of Heaven.

3a. Natus decoravit,
Ornavit,
Sic ipsam disposuit,
3b. Ut coeli reginam,
Dominam
In throno suo posuit.¹⁷⁸

An untitled hymn from the 15th century celebrates through these enthusiastic stanzas the sublime status of the elected Savior's mother after being exalted as the empyrean Empress:

Rejoice, Virgin, as you adorn
 Heaven with your decorum in the form of light,
 as the sun surpasses with its splendor
 everything that shines.
 Rejoice, you, to whom the choirs
 Of angels and saints are subjected
 As to their Queen, they offered her
 The gifts of their votes.
 [. . .]
 Rejoice, supremely crowned,
 adorned with the gifts of the flesh,
 associated with the right hand of Christ,
 reigning above all things.
 Rejoice, you who always enjoy
 Of these sincere delights,
 So that you rejoice in eternity
 with great joy.

Gaude, virgo, quae decore
 Ornas coelum lucis more,
 velut cuncta sol splendore
 superat lucentia.
 Gaude cui angelorum
 Chori parent et sanctorum,
 Ut reginae, ac votorum
 Exhibent obsequia.
 [. . .]
 Gaude, summe coronata,
 carnis dotibus ornata,
 Christi dextris sociata,
 Regnans super omnia.
 Gaude, semper quae frueris
 His deliciis sinceris,
 Ut in aevum iucunderis
 Summa cum laetitia.¹⁷⁹

A second untitled hymn from the 15th century commemorates the exaltation of Mary as the Lady of Paradise by these verses:

The Queen elevated to Heaven,
 exalted above all
 The hierarchies of celestial beings,
 Is placed on the right of her Son,
 glorified in her body and her soul
 As the promoter of the faithful.

Regina sursum levata,
 Super omnes exaltata
 Ordines coelestium,
 In nati destra locatur,
 Carne mente gloriatur
 Promotrix fidelium.¹⁸⁰

The *Hymnus 550. De Beata Maria Virgine*, from about the 15th century, extols as follows the exemplary behavior of Mary as the mother of God the Son, by which she deserved to be exalted as the Sovereign of Heaven:

You joined your King Son,
 whom you nursed and nurtured,
 With the proper behavior of a mother.
 You then united to Him,
 You have recently been made Queen
 By the merits of your works.

Regi nato adhaesisti,
 quem lactasti et pavisti
 more matris debito,
 Quae conjuncta nunc eidem
 es regina facta pridem
 operum pro merito.¹⁸¹

4. Marian Iconographic Types Reflecting Mary's Heavenly Royalty

The relatively early and forceful affirmations of the medieval liturgical Fathers, theologians, and hymnographers about the heavenly royalty of the Virgin Mary took a long time to be reflected in sculptural and pictorial images. Only from the 12th century will the first documented sculptures of Mary with the crown of Queen of Heaven begin to be seen before paintings with similar characteristics appeared since the 13th century. In addition, it is necessary to underline that the doctrine and iconography of Mary as Queen of Heaven are phenomena manifested essentially in the Latin Western Church, since in the field of the Greek-Eastern Churches they occur very rarely. Instead of this majestic and imposing model of the Virgin Queen, Byzantine art prefers other more human and emotional types of the Virgin Mary: such are, for example, the *Glycofilousa* or *Eleusa*, the *Galactotrofusa* (*Virgo Lactans*), the *Odeghitria* (the one that shows the way), the *Platytera*, and other iconographic types based on warm human feelings.

In the initial sculptural representations of the Virgin Queen, Mary appeared wearing a crown on her head and carrying her Child in her arms in two basic situations. The first is as a free-standing sculpture, according to two different compositional modalities: as a figure seated with the Child in her lap, following in the latter case the iconographic model of *Sedes Sapientiae*, or as a standing figure with her Child in her arms. The second situation is that of architectural sculpture integrated into the Gothic portals. In turn, this modality of architectural sculpture assumes two expressions: either as a standing figure on the mullion

of the portals or in a seated position on the tympanum, almost always in the Coronation scene, sometimes as the Virgin enthroned with the Child in her arms. In fact, from the middle of the 12th century, the iconographic type of the Virgin Mary's Coronation began to spread first in sculpture, then in painting. Finally, the Virgin crowned as Queen also multiplied in other Marian iconographic types, such as the Virgin of Mercy and the *Sacra Conversazione*.

In this sense, the author will now analyze these five iconographic types just mentioned of Mary crowned as the Queen of Heaven: (1) The Enthroned Virgin; (2) The Standing Virgin with Child; (3) The Virgin Mary's Coronation; (4) The Virgin of Mercy; and (5) The *Sacra Conversazione*.

4.1. The Enthroned Virgin

The compositional-narrative modality of the enthroned Virgin with her Child in her arms illustrates the iconographic theme of Mary *Sedes Sapientiae* (See or Seat of Wisdom), an iconographic theme already analyzed in other studies (Salvador-González 2012; 2017, pp. 359–78; 2020a, pp. 56–68; 2020b, pp. 127–45; 2021a, pp. 111–35; 2021b, pp. 525–53; 2021c, pp. 391–406; 2022b; 2022c). In it, the Virgin appears seated (sometimes on a throne) holding her Child, almost always seated on her legs, in such a way that she appears as the seat of Christ, the divine Wisdom.

The expression *Sedes Sapientiae* derives from the passage of *Proverbs* in which it is stated: “Wisdom hath built her house” (*Sapientia aedificavit sibi domum*. Prov. 9:1). This biblical sentence was interpreted from early dates by the Church Fathers and medieval theologians according to two complementary exegetical projections. According to a Mariological projection, some interpreted it as a symbolic prefiguration of the Virgin Mary, who was “built” as a “house” by God the Father so that God the Son “lodged” in her (in her womb) during his conception, gestation, and birth. In turn, according to a Christological projection, other Fathers and theologians interpreted this “house” as the human nature in which God the Son “housed” his divine nature, both natures being indissolubly united in the single person of Jesus Christ, Son of God incarnate as a man. In any case, both interpretative variants, far from being antithetical, are essentially related and entirely complementary: this is because the human nature of Christ (“house” in which divinity dwells forever) was generated in the womb of Mary (“house” in which God the Son stayed for only nine months during his gestation).

In this way, the four works to be analyzed below—as well as countless other examples of the same iconographic type—visualize the double Mariological-Christological thesis of the *Sedes Sapientiae*: in her position as the seat or throne of her little Son, Mary symbolizes this seat or house¹⁸² that Wisdom built for herself, to be able to incarnate as a man in her womb, but it also symbolizes the human nature, generated from the womb of Mary, in which God the Son hypostatically housed his divine nature.

On the other hand, the fact that in these four works to be analyzed Mary appears enthroned and with a royal crown on her head reflects the thesis that, being the mother of God, the supreme King of Heaven, she deserves to be the Heavenly Queen. This “genetic” relationship between the King Son and the Queen Mother is an idea brought to light by many patristic, theological, and liturgical texts analyzed above.

This Romanesque wooden statuette from France (Figure 1) is a good example of Mary as *Sedes Sapientiae*. Both protagonists, in a completely frontal position and perfect monoaxial symmetry, fulfill their respective roles in this iconographic theme: Mary, as the enthroned and crowned Queen of Heaven, serves as a throne for her divine Son (the divine Wisdom). The archaism of the style, the clumsiness of the workmanship, and the inexpressiveness of the characters reveal the Romanesque period in which this sculpture was made.

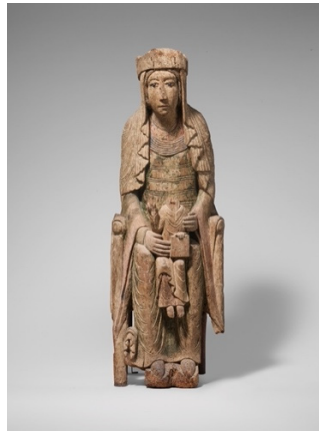


Figure 1. *Enthroned Virgin and Child*, c. 1130–1140. The Metropolitan Museum of Art, New York.

This ivory statuette of the Virgin enthroned with her child in her arms (Figure 2)—one of the few Spanish examples of this material that have been preserved—perfectly illustrates the first iconographic type under study. Covered in flowing garments, the Virgin appears seated on a throne with a Queen’s crown on her head, holding her divine Child seated on her lap. The seated (enthroned) child Jesus holds the sphere of the universe in his left hand, while he raises his right hand as a sign of blessing (or cursing), rehearsing as a child the pose of the adult Universal Judge Pantocrator. For her part, Mary grasps an apple in her right hand, to signify that she is the new Eve, who as the mother of the Savior, contributes to healing the lethal damage caused to us by the First Mother of Humanity. This attribute of the Virgin as co-redemptrix/helper is illustrated even more strongly by the fact that she is stepping on the head of the dragon/devil that lies under her feet. Such detail reflects the promise made by YHWH in the Earthly Paradise, when, condemning the First Parents for their Original Sin, he promised that a woman would crush the head of the tempting serpent: “I will put enmity between thee and the woman, and thy seed and her seed; she shall crush thy head, and thou shalt lie in wait for her heel.” (Gen 3:15).



Figure 2. *Enthroned Virgin and Child*, c. 1200–1250. The Metropolitan Museum of Art, New York.

This French statuette in painted ivory from the Metropolitan Museum of Art in New York (Figure 3) maintains some similarities and differences with respect to the previous Spanish sculpture. The similarities derive from the enthroned pose, the royal crown on the head, and the crushing of the devil serpent. The fundamental difference lies in the fact that the Child’s behavior is more natural, leaving behind his imposing mini-Pantocrator-Judge attitude to assume the tender gesture of playing with his mother, trying to take what she offers to him (a flower? an apple?).



Figure 3. *Enthroned Virgin and Child*, c. 1275–1300. The Metropolitan Museum of Art, New York.

Jan van Eyck's panel, *The Virgin of Chancellor Rolin*, c. 1435, from the Musée du Louvre in Paris (Figure 4) is a sophisticated example of the iconographic sub-type under consideration. The political, social, and economic echoes emanating from the ostentatious praying figure of Chancellor Rolin, rendered with the acute realism characteristic of early Flemish painters, are worth noting. However, it is more interesting to highlight here the role of the Virgin Mary in her status as the Queen of Heaven. Richly dressed and seated on a throne, Mary holds on her legs her divine Child in a sumptuous palace, while a flying angel is going to place on her head an enormous, rich crown of gold and precious stones. One can find here again the symbolic scheme of Mary the Queen as *Sedes Sapientiae*: the crowned and enthroned Virgin, serving at the same time as the throne for her Child, who performs the gesture of blessing, characteristic of the Universal Judge Pantocrator.



Figure 4. Jan van Eyck, *La Virgen del Canciller Rolin*, c. 1435. Musée du Louvre, Paris.

4.2. Standing Virgin with Child

The symbolic meaning of this second iconographic sub-type has much in common with that of the first. In fact, characterizing Mary with a crown on her head, presenting her divine Son standing up, once again manifests the idea that precisely because she is the Mother of the King of Heaven, she has deserved to be crowned the Queen of Heaven, the Lady of the angels, the saints, and all the blessed of Paradise. This is evidenced by the five works of this sub-type to be analyzed below.

The French *Standing Virgin with Child* statuette, c. 1310–20, from the Metropolitan Museum of Art in New York (Figure 5) is a good specimen of the iconographic sub-type to be considered in this section. Wearing the crown of the Queen of Heaven, the Virgin contemplates upright her little Child, while he unfolds a scroll or phylactery, to signify

the New Testament that he has come to reveal. On the other hand, the fact of representing Mary holding and protecting her defenseless Son in her arms reinforces the dogmatic idea of Mary's virginal divine motherhood and, therefore, also the idea of her sublime privilege as heavenly Sovereign, as the mother of the King of Heaven. It thus becomes clear that a simple woman was able to conceive, gestate, give birth, nurture, and protect the omnipotent Son of God.



Figure 5. *Standing Virgin with Child*, c. 1310–20. The Metropolitan Museum of Art, New York.

The statuette in alabaster and gold *Standing Virgin with Child*, c. 1350–75, from the British Museum (Figure 6), probably sculpted in the English Midlands, also exhibits the iconographic sub-type under consideration. Mary appears standing and crowned as the Queen of Heaven, bearing in her right her Child, and holding in her left a flowering branch, a likely allusion to Jesse's flowering rod or Aaron's flowering rod. Christ holds a golden orb in his right hand to symbolize his absolute power over the universe.



Figure 6. *Standing Virgin with Child*, c. 1350–1375. The British Museum. Photo British Museum.

The German Gothic carving *Virgin and Child on a Crescent Moon*, c. 1480, from the Metropolitan Museum of Art in New York (Figure 7) is a clear exponent of the subject of Mary *Regina Coeli* in the form of a standing figure in free-standing sculpture. The gesture of the Virgin showing/offering her little Son face to face reinforces the thesis that it is precisely she who, by accepting the divine plan of becoming the mother of Emmanuel, made it possible for God the Son to incarnate as man, and come from heaven to this world to redeem the guilt of the human beings and bring them the eternal salvation. This explains why this Virgin carries a bunch of grapes in her left hand, in a clear reference to the wine of the Eucharist and, therefore, to Christianity. The Child carries in his right hand a sphere, the symbol of the universe, to signify that He is the King and Lord of all that exists. In turn, Mary exhibits in this sculpture an enormous crown of the Heavenly Queen, in her privileged condition as the mother of the King of Heaven. The presence of a crescent moon under the feet of the Virgin shows her as the Apocalyptic Woman, in a clear allusion to the

vision of Saint John the Evangelist in his *Apocalypse*, when he says he has seen “a woman clothed in the sun, and the moon was under her feet.” (Rev 12:1).



Figure 7. *Virgin and Child on a Crescent Moon*, c. 1480. The Metropolitan Museum of Art, New York.

The impressive *Virgin and Child* in the mullion of the *Portal of the Virgin*, west left portal of Notre-Dame of Paris, c. 1210–20 (Figure 8), is a perfect example of the architectural monumentalization of the iconographic sub-type studied here, with the feature of the crowned Queen of Heaven holding her divine Child on her left arm. “Enthroned” on the arm of her mother, with a book in his left hand and blessing with his right, he reflects the pose of the Universal Judge-Pantocrator. In turn, the Virgin holds a flowered stem in her right hand, to signify her Biblical prefiguration as the flowered stem at Jesse’s root, and Aaron’s dry, flowered rod. It is important to note here that, in addition to the meanings already highlighted in the preceding examples, in the sense of Mary as the Queen of Heaven, this statue of the Virgin on the mullion of Notre-Dame of Paris, being located right at the entrance of the temple, also implies the idea of Mary as *Janua Coeli*, a theme that, as shown in other studies ([Salvador-González 2023a; 2023b](#), pp. 1–24), implies the affirmation of the intercessory and protective power of Mary to facilitate the eternal salvation of the believer.

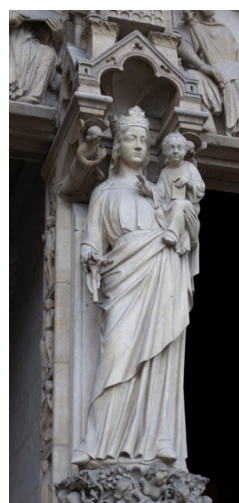


Figure 8. *Virgin and Child*, mullion of the *Portal of the Virgin*, west left portal of Notre-Dame of Paris, c. 1210–20.

First, the small dimensions of the painting by Jan van Eyck, *The Virgin in a church*, c. 1438–1440, from the Gemäldegalerie in Berlin (Figure 9) reveal that it is one of the portable devotional images that some wealthy people could afford for their exclusive personal use.

However, more interesting for our purposes is to note that it is also a brilliant example of the iconographic sub-type under analysis: the Virgin Mary as the Queen of Heaven standing with her Child in her arms. This is manifested by the elaborately crown of gold and precious stones that she wears on her head. As if that were not enough, the fact that the scene is set inside a monumental Gothic cathedral is intended to mean that Mary, as the mother of Christ the Savior, the founder of Christianity, is also the Mother of the Church (*Mater Ecclesiae*) and collaborator of her divine Son in the eternal salvation of the faithful.



Figure 9. Jan van Eyck, *The Virgin in a church*, c. 1438–1440. Gemäldegalerie, Berlin.

4.3. The Coronation of the Virgin

As already said, since the 12th century, the rich iconographic theme of the Coronation of the Virgin has spread in Western Europe, a theme that, partially addressed by some authors (Mâle [1924] 1966, [1899] 1988; Bréhier 1928; Réau 1957; Toscano 1960; Schiller 1980), has been treated in depth as a specific topic by other specialists (Verdier 1980; Thérél 1984; Salvador-González 2012; 2022a, pp. 1–28). What all these various interpretations of the Coronation of Mary have in common is that it is Christ himself, enthroned and almost always crowned, who presides over the solemn ceremony of the coronation of the Virgin, usually imposing the crown himself on the head of the Virgin. Mary, thus putting in light that the Virgin deserves to be the Queen of Heaven, for being the mother of the King of Heaven. This is manifested by the five works to be analyzed below.

The Coronation of the Virgin, atop the tympanum of the *Portail de la Vierge* (North Portal) on the west façade, c. 1210–1220, from the Cathedral of Notre-Dame of Paris (Figure 10), is a perfect pattern of a monumental representation of the ennoblement of Mary as the Queen of Heaven. Surrounded by a cohort of small angels in the first internal archivolt, and flanked by two large kneeling angels carrying two candelabra, Christ and the Virgin appear enthroned and crowned as the Sovereigns of Heaven. Christ blesses his pleading Mother as he hands her a scepter, while a flying angel atop the tympanum finishes placing the crown on the Virgin's head. Thus, one can see with a monumental resonance the exaltation of Mary as the Queen of Heaven, the Lady of angels and saints. This is a royal dignity that she deserves due to her condition as the virginal mother of the Savior, who thus certifies it by presiding over the coronation ceremony of his mother as Heavenly Empress.



Figure 10. *The Coronation of the Virgin.* Tympanum of the *Portail de la Vierge* (North Portal) on the west façade, c. 1210–20. Cathedral of Notre-Dame of Paris.

On the tympanum of the *Portal of the Virgin* (South Portal) on the west façade of Amiens Cathedral, c. 1220–30 (Figure 11) the coronation scene is accompanied in the lower register by the two scenes of the burial of the Virgin (on the left of the image) and of her resurrection/her assumption (on the right of the picture). The royal couple is flanked by four angels, one thuriferary and the other ceriferary on each side of the throne, while at the top two angels encircle the crown on the Virgin's head, accompanied by a third angel who incenses the heavenly Lady. Enthroned next to her divine Son, who blesses her with his right hand, while she holds the book of Scripture in her left, Mary carries in her left hand her scepter that accredits her as the Empress of Heaven.



Figure 11. Tympanum of the *Portal of the Virgin* (South Portal) West façade of the Amiens Cathedral, c. 1220–30.

The Coronation of the Virgin, c. 1324 (attributed to Paolo Veneziano), from the National Gallery of Art in Washington, DC (Figure 12) reflects essentially the iconographic sub-type under study. Surrounded by a cohort of angels, Christ, and the Virgin Mary, both with splendid crowns on their heads, stand enthroned. Christ is finishing crowning his mother, who makes a gesture of acceptance, extending both hands forward. With their common throne and their two crowns, Christ and Mary show their status as the Kings of Heaven, to whom the surrounding angels pay a respectful tribute of honor.



Figure 12. Paolo Veneziano (attributed), *The Coronation of the Virgin*, c. 1324. The National Gallery of Art, Washington, DC.

Fra Angelico composes *The Coronation of the Virgin*, 1434–35 (Figure 13), from the Musée du Louvre with a conceptual structure that substantially enriches this iconographic type. Sitting on a splendid Gothic throne and crowned with a splendid golden crown, Christ is crowning his mother, respectfully kneeling in front of him. With such an unusual disposition of both protagonists, the cultured Fra Angelico wanted to signify that the original King of Heaven since eternity is Christ, God the Son, who decided to reward Mary as Queen of Heaven for having accepted to be his virginal Mother on earth. Angelico enriched this altarpiece with plenty of angels and saints, covered with luxurious vestments, all paying respectful tribute to both celestial Sovereigns. The painter accumulated such a crowd aside the throne to better highlight that Mary is the Queen of Heaven, of angels, saints, and blessed of the celestial Paradise.



Figure 13. Fra Angelico, *The Coronation of the Virgin*, c. 1434–35. Musée du Louvre, Paris.

Although much simpler in composition than the Fra Angelico altarpiece just discussed, Fra Filippo Lippi conceives the triptych *The Coronation of the Virgin*, c. 1441–45, from the Pinacoteca Vaticana (Figure 14) with similar conceptual intentions to those of the Angelico. In fact, after more explicitly designing the palace and throne of the King of Heaven, animated on both sides by small groups of angels and saints, such as Fra Angelico's earlier work, Lippi depicts Christ seated on the common throne in the act of placing the royal crown on the head of his mother, who humbly kneels before him. As in the previous case, here too, the inaugural moment of Mary's kneeling to be crowned by her divine Son does

not diminish in the least her status as the majestic Queen of Heaven, the Lady of angels, saints, and the blessed.



Figure 14. Fra Filippo Lippi, *The Coronation of the Virgin*, c. 1441–1445. Pinacoteca Vaticana.

4.4. The Virgin of Mercy

Although it is the rarest and the least representative iconographic sub-type of the Heavenly Royalty of Mary, this one of the Virgin of Mercy also has sufficient doctrinal justification. Precisely because she is the Queen of Heaven, the Virgin Mary, the mother of the Savior, has two decisive powers: that of helping and protecting the faithful in the difficulties, dangers, and temptations of this life and, furthermore, that of interceding before, her divine Son, the Universal Judge, to obtain his clemency so that those who turn to her may obtain the eternal salvation. These ideas are well reflected in the two panels to be presented below.

Lippo Memmi in his *Madonna della Misericordia*, c. 1350, from the Capella del Corporal in the Orvieto Cathedral (Figure 15), depicts the Virgin praying with folded hands while two angels raise the edges of her cloak to cover a diverse crowd of people from various categories and social classes, who implore her protection kneeling at her feet in fervent prayer. Mary appears as the majestic Queen of Heaven with her golden crown, surrounded by a host of angels who serve as her cohort of honor. It is evident here that they want to emphasize the effective power that, thanks to her privilege of being the Queen of Heaven, the Virgin exercises in favor of humans to achieve their protection in the vicissitudes of this life and, ultimately, their eternal salvation.



Figure 15. Lippo Memmi, *Madonna della Misericordia*, c. 1350. Capella del Corporal, Orvieto Cathedral.

The *Madonna della Misericordia*, c. 1444–64 (Figure 16) that Piero della Francesca painted as the central panel of *The Mercy Polyptych*—commissioned by the Sansepolcro Company of Mercy—is undoubtedly the best-known example of this Marian iconographic type. In this central panel of the aforementioned polyptych, Piero captures the Virgin protecting eight people under her wide cloak, which she unfolds with both hands, who represent the group of members of the Sansepolcro Company of Mercy, a corporation made up of various confraternities dedicated to the help and well-being of the population, managing hostels for pilgrims, houses for the poor, hospitals for the sick, and orphanages for foundlings. By depicting the protective Virgin with the crown of the Queen of Heaven, Piero also reveals the idea that it is precisely because of this condition of the heavenly Sovereign that Mary can effectively protect and help those who come to her.



Figure 16. Piero della Francesca, *Madonna della Misericordia*, c. 1444–64.

4.5. *The Sacra Conversazione*

The *Sacra Conversazione* is perhaps the most complex of the sub-types in which the iconographic theme of the Virgin Mary as the Queen of Heaven is manifested. Although such a sub-type admits numerous compositional variants, they are all essentially reduced to this structure: the Virgin Mary, with or without a crown, appears seated on a sumptuous throne holding her divine Child in her arms, while around the throne are concentrated small groups of angels and saints. These saints, almost always identifiable by their own attributes and characteristics, remain very close to the Virgin on both sides of the throne, as if they were engaging her in a conversation on sacred topics (*Sacra Conversazione*). Four examples of this type will be now considered.

Painted by Fra Angelico, the *Sacra Conversazione*, known as *Pala di San Marco*, c. 1440, in the Museo Convento di San Marco in Florence (Figure 17), is a paradigmatic work in this regard, not only for having been the most relevant painting commissioned by Cosimo de' Medici, destined for the most important temple of the Order of the Domenicani Osservanti, but also because it clearly reflects the doctrinal meaning of the subject. Seated majestically on a luxurious throne with a niche-shaped back, the Virgin appears in the center of the scene, holding the Child in her arms, surrounded on both sides by groups of angels serving as a cohort of honor. To the right of the royal couple are St. Lawrence, St. John the Evangelist, and St. Marc, while to their left St. Dominic de Guzman, St. Francis of Assisi, and St. Peter Martir do the same. Kneeling in the foreground are St. Cosme and St. Damian, the patron saints of the Medici (St. Cosme was the patron of “Cosimo” il Vecchio).



Figure 17. Fra Angelico, *Sacra Conversazione* (*Pala di San Marco*), c. 1440. Museo Convento di San Marco, Florence.

The central panel of *The Saint John Triptych* that Hans Memling painted around 1474–79 for the Saint John Hospital in Brugge (Figure 18) is an exquisite model of *Sacra Conversazione* in the style of the early Flemish painters. Having on her head a simple diadem with some precious stones, instead of a pompous gold crown, the Virgin Mary appears in a luxurious palace, seated on an elegant throne with a canopy, with a dorsal and pedestal decorated with oriental tapestries and carpets. Served by two little kneeling angels, Mary has as an honor guard on her right in an upright position Saint John the Baptist, with his camel skin dress, his staff, and his lamb (*Agnus Dei*), and on her left Saint John the Evangelist with his apocalyptic red dress and his chalice with poison. Seated at the feet of the royal couple, on their right remain Saint Catherine of Alexandria (with the broken cogwheel of her martyrdom), on whom the Child is putting the ring of her mystical wedding with him, and on her left Saint Barbara with the fortified tower that identifies her. Thus, in this colorful Flemish *Sacra Conversazione* with four saints and two angels, the Virgin Mary manifests herself as the majestic Queen of Heaven and the Lady of all who inhabit it.



Figure 18. Hans Memling, Central panel of *The Saint John triptych*, c. 1474–79. Saint John Hospital, Brugge.

In addition, Giovanni Bellini offers in his *Pala di San Giobbe*, c. 1487, from the Galleria dell'Accademia in Venice (Figure 19) a good example of Mary as the Queen of Heaven in

Sacra Conversazione with some saints. In a monumental marble palace, the Virgin appears seated with her Child in her arms on a sumptuous and high throne housed in an apse with Byzantine mosaics, entertained by three musical angels seated at her feet. To the right of the two royal protagonists, Saint Francis of Assisi, Saint John the Baptist, and Saint Job remain standing, while to their left Saint Dominic de Guzmán, Saint Sebastian, and Saint Louis of Tolosa stand. Here again, the enthroned Virgin with her divine son in her arms is a vivid image of Mary in heavenly *Maestà*.

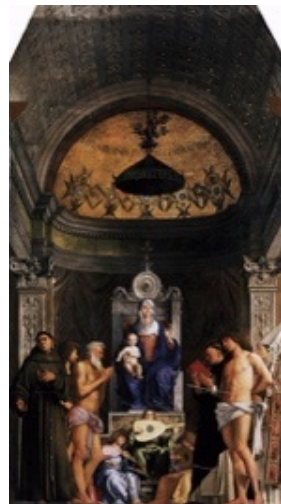


Figure 19. Giovanni Bellini. *Pala di San Giobbe*, c.1487. Galleria dell'Accademia, Venice.

Also, Sandro Botticelli in his *Sacra Conversazione* (*Pala di San Barnaba*), c. 1490, from the Galleria degli Uffizi in Florence (Figure 20), offers a complete sample of the iconographic sub-type analyzed in this section. Flanked by four powerful angels, the Virgin appears with her Child in her arms seated on a lavish marble throne in the context of a splendid palace, like the majestic Kingdom of Heaven. To the right of the heavenly sovereigns Saint Barbara (with her broken cogwheel), Saint Augustine writing her *Confessions*, and Saint Barnaba form a trio. To the left of the throne, one can see Saint John the Baptist, Saint Ignatius of Antioch, and the Archangel Saint Michael, with his armor as the leader of the angelic legions. Once again, Mary, solemnly enthroned with her divine Son in her arms and surrounded by angels and saints, manifests in this *Sacra Conversazione* her sublime hierarchy as the Queen of Heaven, the Lady of all the blessed who dwell in it.



Figure 20. Sandro Botticelli, *Sacra Conversazione* (*Pala di San Barnaba*), c. 1490. Galleria degli Uffizi, Florence.

5. Conclusions

At the end of this long investigation, it seems possible to synthetically extract some crucial results.

In almost perfect agreement, the Church Fathers, theologians, and medieval liturgical hymnographers, mainly in Latin Western Christianity, find a direct relationship between the divine motherhood of Mary and her privileged status as the Queen of Heaven. According to them, for having accepted to be the Mother of God the Son, the King of the Universe, he grants his mother Mary the exclusive privilege of sharing his royal dignity, exalting her as the Queen of Heaven and all its inhabitants.

Therefore, the angels, the saints, the virgins, and the blessed of the heavenly Paradise pay a tribute of veneration and respect to Mary, recognizing her as her Lady, and joyfully celebrating her sublime glory.

Many Fathers, theologians, and liturgical hymnographers also emphasize that Mary deserved to be elevated as the Queen of Heaven for the fullness of her grace and the excellence of her virtues, which make her far superior to all celestial and terrestrial creatures, with such a sublimity that only God is above her.

On the other hand, medieval Christian art wanted to reflect these doctrinal approaches visually. For this reason, the iconographic types of the crowned Virgin carrying her divine Child in her arms soon appeared as a way of manifesting the “power” of Mary as nurturing mother over the omnipotent Son of God. This situation of Mary protecting her little Jesus is expressed both when she is standing and sitting on a throne, in the modality of *Sedes Sapientiae*.

In the same way, since the 12th century onwards, the iconographic type of the Coronation of the Virgin became frequent in sculpture and painting, an exaltation carried out by Christ himself in majesty, often personally placing the crown on the head of his mother.

In addition, both medieval writers and artists who deal with the subject of the heavenly royalty of the Virgin shed light on this conviction in various ways: Mary’s status as the Queen of Heaven gives her the necessary power to protect from evil those who come to her in search of her merciful help, and to intercede before his Son the Savior in favor of the believer, keen to obtain eternal salvation.

Funding: This research receive no external funding.

Institutional Review Board Statement: Not applicable.

Informed Consent Statement: Not applicable.

Data Availability Statement: Not applicable.

Conflicts of Interest: The author declares no conflict of interest.

Notes

- ¹ Ephremus Syrus, *Hymni de b. Maria* 19 (ed, T.J. Lamy II, Malines 1886, 624). Cited by (Hauke 2008, p. 247).
- ² “Sede, Domina; decet enim, regina cum eis et prae omnibus regibus terrae gloriosa, sublimi adeo loco sedere. Tibi, quae Cherubico longe nobilior es thronus, sacrosancta ad inhabitandam sedes debetur.” (Germanus Constantinopolitanus, *In Praesentationem SS. Deiparae*, I. PG 98, 303).
- ³ “Angelus. Thronus Dei bajulus, regalisque coelestis regis sella apellaris, quod Regina ac Domina, regisque terreni filia, regiaque specie, ac majestate praedita sis.” (Germanus Constantinopolitanus, *In Annnciationem SS. Deiparae*. PG 98, 323–326).
- ⁴ “Ave, mundi Gaudium inenarrabile; ave, regina pacis conciliatrix; ave, matrum splendor immaculatus.” (Germanus Constantinopolitanus, *In Sanctae Deiparae Praesentationem*, XV. PG 98, 1499).
- ⁵ “Gaude, casta mater, ac virgo lactans. Gaude, diadema pulchriudinis, generisque ac hominum Regina, regalibus undique magnifice decorata praerogativis.” (Andreas Cretensis, *Oratio IV. In sanctam Nativitatem praesanctae Dominae nostrae Dei Genitricis, semperque virginis Mariae*. PG 97, 863).
- ⁶ “velut non tantum demiretur humanam concretionem seu compositionem, ejusve rursum in partes disjunctionem: quin enimvero, et jam ipsum, in Regina hac immaculata illa illustratissimaque ipsius Matre, arduum miraculum oraculo celebrent”. (Andreas Cretensis, *Oratio XIII. In dormitionem sanctissimae Deiparae Dominae nostrae III*. PG, 97, 1087).

- 7 “Tu inexhausti unguenti nova pixis unguentaria; [. . .] solium illud excelsum; porta coelis coelorum elevatior; regina totius
humani generis; nuncupatiomem cum usu sinceram retinens; quae, uno excepto Deo, rebus omnibus excelsior es.” (Andreas
Cretensis, *Oratio XIII. In dormitionem sanctissimae Deiparae Dominae nostrae III*. PG, 97, 1099).
- 8 “Haec sane tibi, o ter regina Dei Genitrix, a te tuisque ad Deum efficacissimis praecibus, occultos rerum tuarum, quamquam rudius,
docti sermones, pro modica nunc facultate, vel minus accurate digessimus. [. . .] Sed, o Regina universorum hominum, ipsiusque
per se Sapientiae et Verbi subsistentia, capax: primae, inquam, illius, et principis, ac omnium causae!” (Andreas Cretensis, *Oratio
XIII. In dormitionem sanctissimae Deiparae Dominae nostrae III*. PG, 97, 1107).
- 9 “Salvesis, sola inter reginas regina, quae regum quidem filia es, universorum autem Regis Mater, ac religiosorum regum et
imperatorum robur. Salvesis, sola inter reginas regina, vestitu deaurato circumdata, ac varietate, veluti psalmorum cantor David
exclamavit.” (Joannes Damascenus, *Homilia in Annuntiationem B.V. Mariae*. PG 96, 654–655).
- 10 “et cum magna et inexplicabili libertate astans, angelis, et mundo sublimioribus Virtutibus universis, omni sermone major laetitia
es, patriarchis sempiterna oblectatio, justis gaudium ineffabile, perennis prophetis exsultatio.” (Joannes Damascenus, *Homilia I in
Dormitionem B.V. Mariae*. PG 96, 718).
- 11 “Non est relictum in terra immaculatum omnisque labis expers corpus tuum: sed in regias coelorum sedes, regina tu, hera,
domina, veraque Dei Genitrix, translata es.” (Joannes Damascenus, *Homilia I in Dormitionem B.V. Mariae*. PG 96, 719).
- 12 “Te sancta sanctorum Deipara, prima Virgo parens, et Dei mater, quae muliebrem sexum prima solaque clarificavit, cunctorumque
masculorum ac feminarum, coelestium ac terrestrium Regina est, tanquam ejus mater qui omnibus dominatur”. (Joannes
Damascenus, *Laudatio Sanctae Barbarae Martiris*. PG 96, 810).
- 13 „Circumdata varietatibus in fimbriis aureis, tanquam Regina ac Domina, a dextris Dei ac Domini nunc astas, intercedens pro
servis tuis.” (Josephus Hymnographus, *Mariale*. PG, 105, 1122).
- 14 „O Deo gratissima, quae regem Christum peperisti, utpote regina, eos, qui ad te recurrunt, dignos fac regni coelorum.” (Josephus
Hymnographus, *Mariale*. PG, 105, 1142).
- 15 „Tanquam Creatorem enixa, creaturarum omnium Regina facta es: propterea te glorificamus, o Deipara, sola semper Virgo.”
(Josephus Hymnographus, *Mariale*. PG, 105, 1175).
- 16 „Sanctus est Deus, qui habitavit in utero tuo, cum te omnibus creaturis sanctiorem ac puriorem invenisset, o Dei Mater immaculata
Regina cujus nomen dominationem sonat.” (Josephus Hymnographus, *Mariale*. PG, 105, 1187).
- 17 “Vere benedicta, quae et divini germinis suscepit gloriam, et regina totius exstitit castitatis. Vere benedicta, quae fuit major coelo,
fortior terra, orbe latior; nam Deum quem mundus non capit, sola cepit. Portavit eum qui portat orbem, genuit genitorem suum,
nutrivit omnium viventium nutritorem.” (Petrus Chrysologus, *Sermo CXLIII. De eadem [De Assumptione D. Mariae Virginis]*. PL 52, 584).
- 18 Venantius Fortunatus, *Miscellanea. Liber VIII. Caput IV. De Sancta Maria*. PL 88, 265. Cited also as *O gloriosa Domina*. In (Chevalier
1894, p. 130).
- 19 Venantius Fortunatus, *Miscellanea. Liber VIII. Caput VII. In laudem sanctae Mariae Virginis et matri Domini*. PL 88, 282.
- 20 Sanctus Odilo, *Hymnus in Assumptione Sanctae Mariae*. PL 142, 1053–1054.
- 21 “Sic et angelorum regina recta est in sublimitate conversationis, quia virga directionis, virga regni Domini (Psal. xlv). Subtilis in
deitatis contemplatione, quia ipsa est quae conservabat omnia verba haec, conferens in corde suo (Luc, ii)” (Petrus Damianus,
Sermo XL. De Assumptione Beatissimae Mariae Virginis. PL 144, 721).
- 22 “Sequitur de ejus Assumptione: Quae est ista, quae ascendit de deserto, deliciis affluens, innixa super dilectum suum? Haec est
regina illa, quam videntes filiae Sion, “Beatissimam praedicaverunt, et reginae laudaverunt eam (Cant, vi)”. Ascendit autem
hodie de deserto, id est de mundo, ad regalis throni celsitudinem sublimata.” (Petrus Damianus, *Sermo XL. De Assumptione
Beatissimae Mariae Virginis*. PL 144, 722).
- 23 “Hodie nata est regina mundo, fenestra coeli, janua paradisi, tabernaculum Dei, stella maris, scala coelestis, per quam supernus
Rex humilatus ad ima descendit; et homo, qui postratus jacebat, ad superna exaltatus ascendit.” (Petrus Damianus, *Sermo XLVI.
Homilia in Nativitate Beatissimae Virginis Mariae (VIII Sept.)*. PL 144, 753).
- 24 “Exaltata super choros angelorum gaudens et gloriosa in perpetuum regina coelorum, ubi adjuvas omnes qui te dominam
glorificant, et sanctum nomen tuum humili prece frequentant”. (Anselmus Cantuariensis, *Oratio 40. Ad sanctam Virginem Mariam.
In Assumptione ejus*. PL 158, 963).
- 25 “Nulla de caetero macula peccati anima mea inquinetur; sed mundo corde et casto corpore per merita tuae saluberrimae
nativitatis, annuntiationis, et sanctissimi virginei partus tui, et castissimae purificationis, et gloriosissimae assumptionis in
excelso coelorum palatio possim praesentari, in quo gloriosa exsultas et regnas regina angelorum et hominum, Mater Domini
nostri Jesu Christi.” (Anselmus Cantuariensis, *Oratio 40. Ad sanctam Virginem Mariam. In Assumptione ejus*. PL 158, 966).
- 26 “In primis audio te suppliciter orare, quae vicinior existis salutis nostrae, quae vitam nostram peperisti, mundo perduto
remedium attulisti, benedicta super mulieres Virgo mater ipsius misericordiae, sancta María, Domina mundi, regina coeli, tuae
sanctissimae pietati meam orationem qualemcumque committo, ut eam offeras dilectissimo Filio tuo Domino nostro.” (Anselmus
Cantuariensis, *Oratio 39. Ad Christum et omnes sanctos*. PL 158, 932).
- 27 “Tu decus mundi. Tu nobilitas populi christiani, O regina et domina mundi, scala coeli, thronus Dei, janua paradisi, audi preces
pauperum, ne despicias gemitus miserorum.” (Anselmus Cantuariensis, *Oratio 45. Ad eandem sanctam Virginem Mariam*. PL 158, 962).

- 28 “Decus virginum, domina gentium, regina angelorum, fons hortorum, ablutio peccatorum, sancta et perpetua Virgo Maria, succurre misero, subveni perditio”. (Anselmus Cantuariensis, *Oratio 49. Ad eandem Dei Matrem*. PL 158, 947).
- 29 “Filii sui inhaerens complexibus perenniter divinitatis ejus cum angelis satiatur aspectibus. Ad quam gloriam hodie gloriosa virgo migravit, in qua eam Filius reginam coelorum super omnes ordines angelorum sublimavit.” (Honorius Augustodiniensis, *Sigillum Beatae Mariae*. PL 172, 49).
- 30 « *Statura tua assimilata est palmae*. Christus fuit palma in cruce, quia per eum adipiscitur palma victoriae. Cui assimilata est statura, id est alta gloria Mariae, quia sicut ipse Rex coelorum, ita ipsa regina angelorum. » (Honorius Augustodiniensis, *Sigillum Beatae Mariae ubi exponuntur Cantica Canticorum*. Caput VII. PL 172, 514).
- 31 “O quam innumerabilis multitudo supernorum civium ad hodiernam festivitatem, fratres, celebri cultu confluit, dum mater virgo regem gloriae humano generi produxit! Quam laeto committatu ordinatim praecessit, dum regina coelorum cum rege angelorum hodie ad templum processit!” (Honorius Augustodiniensis, *Pars III. Liturgica*. PL 172, 851).
- 32 “Deinde gloriosa Dei Genitrix perpetua virgo Maria summis laudibus a nobis extollatur per quam perditus mundus ad vitam restauratur; quae regina coelorum cunctis angelis est honorabilis, domina mundi omnibus sanctis venerabilis. ” (Honorius Augustodiniensis, *Pars III. Liturgica*. PL 172, 1015).
- 33 “gloriosa virgo Maria cujus hodie sollemnia recolimus votive, de hoc mundo confusus Judaeis, daemonibus in abyssum submersis, in laetitia et exultatione educitur, et per desertum aeris cum concentu angelorum et jubilatione sanctorum in coeleste palacium regina coelorum introducit, in quo nunc cum deliciis est affluens, quia inter coetus angelorum, inter agmina omnium sanctorum exundat eam habundantius voluptatis Dei torrens.” (Honorius Augustodiniensis, *De Assumptione Sanctae Mariae*. PL 172, 991).
- 34 “Beata itaque virgo Maria vere purpura fuit, quae super omnes sanctos regali dignitate velut domina mundi, et regina coeli, effulsit; quae se prae omnibus regaliter egit et rexit, vitia depressit, virtutes erexit.” (Hugo de S. Victore, *Sermo 46. In Assumptione Beatae Mariae*. PL 177, 1025).
- 35 “Eo beatam te dicent omnes generationes (Luc. I, 48). Genitrix Dei, domina mundi, regina coeli. Omnes, inquam, generationes. Sunt enim generationes coeli et terrae. [. . .] Ex hoc ergo beatam te dicent omnes generationes, quae omnibus generationibus vitam et gloriam genuisti. In te enim angeli laetitiam, justi gratiam, peccatores veniam inveniunt in aeternum.” (Bernardus Claraevallensis, *Sermo II. De operibus Trinitatis super nos, et de triplici gratia Spiritus sancti*. PL 183, 328).
- 36 “Praecessit nos regina nostra, praecessit, et tam gloriosa suscepta est, ut fiducialiter sequantur Dominam servuli clamantes. Trahe nos post te; in odorem unguentorum tuorum curremos (Cant, 1, 3). Advocatam praemissit peregrinatio nostra, quae tanquam Judicis mater, et mater misericordiae, suppliciter et efficaciter salutis nostrae negotia pertractabit.” (Bernardus Claraevallensis, *In Assumptione B.V. Mariae. Sermo I, 1*. PL 183, 415).
- 37 “Propter nuptiale connubium Virgo Maria est Mater Dei; propter regale solium, regina caeli; propter sacerdotale ornamentum, advocata generis humani. Et ad haec omnia idonea erat Virgo Maria, cum esset de genere hominum, de genere regum et de genere sacerdotum. Dicat ergo amantissima Virgo Maria: Qui creavit me requievit in tabernaculo meo.” (Bonaventura de Balneoregio, *De Annunciatione B. Virginis Mariae. Sermo IV, 1: Q IX, 672a*).
- 38 “Et ideo beata Virgo omnium regina facta est.—Omnes ergo eam laudent, in eius honorem omne genu flectatur, caelestium, terrestrium. et infernorum; quia beneficia eius in omnes redundant.” (Bonaventura de Balneoregio, *De Annunciatione B. Virginis Mariae. Sermo IV, 1: Q IX, 673a*).
- 39 “Super omnes Sanctos nihilominus facta est nobilis quantum ad dignitatis sive generis excellentiam; ipsa enim genere et dignitate, cum sit Mater Imperatoris altissimi, est omnium creaturarum nobilissima; et idcirco super omnem creaturam et ad dexteram Filii sui fuit non immerito exaltata et in solio sublimissimo collocata”. (Bonaventura de Balneoregio, *De Assumptione B. Virginis Mariae. Sermo III, 2: Q IX, 692a*).
- 40 “Festina namque, quia coronaberis corona gloriosa, per quam efficeris conformis maiestati Patris aeterni, secundum illud Isaiae sexagesimo secundo: Eris corona gloriae in manu Domini et diadema regni in manu Dei tui. Ipsa namque, in gloria prae ceteris excelsior, quasi in manu Dei ostenditur ad exemplum unionis et accensionis desiderii. Unde ipsa tanquam regina caeli sedet ad dexteram Regis aeterni, secundum illud Psalmi: Astitit regina a dextris tuis in vestitu deaurato, et coronata est corona consimili coronae Regis aeterni”. (Bonaventura de Balneoregio, *De Assumptione B. Virginis Mariae. Sermo VI, 2: Q IX, 699b–700a*).
- 41 Hymnus 43. AHMA 2, 46.
- 42 Hymnus 71. AHMA 2, 61.
- 43 Hymnus 5. AHMA 2, 125.
- 44 Hymnus 6. AHMA 2, 151.
- 45 Hymnus 11. AHMA 2, 154.
- 46 Hymnus 56. AHMA 7, 68.
- 47 *Salve Regina*. In Wikipedia https://en.wikipedia.org/wiki/Salve_Regina (accessed on 28 December 2022).
- 48 *Benedicta es, Coelorum Regina*. In (Chevalier 1894, p. 37).
- 49 Hymnus 83. AHMA 10, 71.
- 50 Hymnus 29. AHMA 7, 48.

- 51 Hymnus 44. AHMA 7, 57.
- 52 Hymnus 99. AHMA 7, 112.
- 53 Hymnus 101. AHMA 7, 115.
- 54 Hymnus 104. AHMA 7, 119.
- 55 Hymnus 105. AHMA 7, 120.
- 56 Hymnus 106. AHMA 7, 121.
- 57 Hymnus 107. AHMA 7, 122.
- 58 Hymnus 118. AHMA 7, 133.
- 59 It alludes to Ezekiel's *porta clausa* as a symbol of the virginal divine motherhood ant perpetua virginity of the Virgin Mary.
- 60 Hymnus 346. Mone 1854, 35.
- 61 Hymnus 352. Mone 1854, 44.
- 62 Hymnus 505. Mone 1854, 261.
- 63 Hymnus 527. Mone 1854, 314.
- 64 Ibid., 315.
- 65 Ibid.
- 66 Hymnus 558. Mone 1854, 361.
- 67 Ibid.
- 68 Ibid., 362.
- 69 Ibid.
- 70 Hymnus 98. AHMA 10, 82.
- 71 Hymnus 69. AHMA 9, 57.
- 72 Hymnus 98. AHMA 8, 79.
- 73 Hymnus 95. AHMA 10, 80.
- 74 Hymnus 583. Mone 1854, 398.
- 75 Hymnus 585. Mone 1854, 399.
- 76 Hymnus 126. AHMA 10, 100.
- 77 *Magna, major, maxima*. In (Chevalier 1894, p. 88).
- 78 *Ave, regina coelorum*. In Chevalier. *Poésie liturgique traditionnelle*, 1894, 47.
- 79 Hymnus 586. Mone 1854, 401.
- 80 Hymnus 591. Mone 1854, 406.
- 81 Ibid.
- 82 Hymnus 595. Mone 1854, 408.
- 83 Hymnus 322. Mone 1854, 4.
- 84 Hymnus 477. Mone 1854, 192.
- 85 Hymnus 504. Mone 1854, 235.
- 86 Hymnus 504. Mone 1854, 239.
- 87 Hymnus 508. Mone 1854, 277.
- 88 Hymnus 530. Mone 1854, 318.
- 89 Ibid.
- 90 Hymnus 531. Mone 1854, 319.
- 91 Hymnus 536. Mone 1854, 324.
- 92 Hymnus 53. AHMA 8, 51.
- 93 Hymnus 66. AHMA 8, 61.
- 94 Hymnus 71. AHMA 8, 63.
- 95 Hymnus 73. AHMA 8, 65.
- 96 Hymnus 75. AHMA 8, 66.
- 97 Hymnus 97. AHMA 8, 78.
- 98 Hymnus 99. AHMA 10, 83.
- 99 Hymnus 133. AHMA 10, 103.
- 100 Hymnus 147. AHMA 10, 111.
- 101 Hymnus 72. AHMA 9, 59.

- 102 Hymnus 91. AHMA 9, 74.
- 103 Hymnus 541. Mone 1854, 333.
- 104 Ibid.
- 105 Conradus Gemnicensis, Hymnus 2. AHMA 3, 23. This hymn had already been included by Mone 1854, where it stands with the entry *Hymnus 507. Oratio, quae dicitur crinale beatae Mariae virginis*. Mone 1854, 268.
- 106 It is an analogy of the Queen of Sheba as a prefiguration of the Virgin Mary, after having assimilated king Solomon to Christ.
- 107 Conradus Gemnicensis, Hymnus 2. AHMA 3, 23.
- 108 Conradus Gemnicensis, Hymnus 10. AHMA 3, 38.
- 109 Untitled Hymn. (Bover 1947, p. 356).
- 110 Ibid.
- 111 Hymnus 13. AHMA 5, 52.
- 112 Hymnus 15. AHMA 5, 57.
- 113 Hymnus 518. Mone 1854, 303.
- 114 Hymnus 7. AHMA 1, 51.
- 115 Hymnus 14. AHMA 1, 56.
- 116 Hymnus 15. AHMA 1, 57.
- 117 Hymnus 29. AHMA 1, 68.
- 118 Hymnus 34. AHMA 1, 73.
- 119 Hymnus 42. AHMA 1, 82.
- 120 Hymnus 48. AHMA 1, 86.
- 121 Hymnus 50. AHMA 1, 87.
- 122 Hymnus 56. AHMA 1, 94.
- 123 Hymnus 85. AHMA 1, 111.
- 124 Hymnus 109. AHMA 1, 126.
- 125 Hymnus 131. AHMA 1, 139.
- 126 Hymnus 140. AHMA 1, 145.
- 127 Ibid.
- 128 Hymnus 185. AHMA 1, 170.
- 129 Hymnus 537. Mone 1854, 327.
- 130 Hymnus 392. Mone 1854, 90.
- 131 Ibid.
- 132 Hymnus 447. Mone 1854, 154.
- 133 Hymnus 462. Mone 1854, 173.
- 134 Hymnus 479. Mone 1854, 193–194.
- 135 Hymnus 480. Mone 1854, 196.
- 136 Hymnus 481. Mone 1854, 198.
- 137 Hymnus 484. Mone 1854, 201.
- 138 Ibid.
- 139 Hymnus 488. Mone 1854, 205.
- 140 Hymnus 489. Mone 1854, 208.
- 141 Ibid.
- 142 Hymnus 489. Mone 1854, 209.
- 143 Hymnus 490. Mone 1854, 210.
- 144 Hymnus 491. Mone 1854, 211.
- 145 Hymnus 492. Mone 1854, 212.
- 146 Hymnus 496. Mone 1854, 217.
- 147 Hymnus 510. Mone 1854, 284.
- 148 Hymnus 510. Mone 1854, 285.
- 149 Hymnus 510. Mone 1854, 286.
- 150 Hymnus 533. Mone 1854, 321.
- 151 Hymnus 544. Mone 1854, 340–341.

- 152 Hymnus 556. Mone 1854, 359.
 153 Hymnus 563. Mone 1854, 371.
 154 Hymnus 590. Mone 1854, 405.
 155 Ibid.
 156 Ibid.
 157 Hymnus 619. Mone 1854, 442.
 158 Hymnus 66. AHMA 4, 46.
 159 Hymnus 71. AHMA 4, 49.
 160 Hymnus 75. AHMA 4, 51.
 161 Hymnus 93. AHMA 4, 60.
 162 Hymnus 17. AHMA 5, 62.
 163 Hymnus 19. AHMA 5, 69.
 164 Hymnus 19. AHMA 5, 70.
 165 Hymnus 21. AHMA 5, 74.
 166 Udalricus Wessofontanus, Hymnus 15. AHMA 6, 47.
 167 Udalricus Wessofontanus, Hymnus 19. AHMA 6, 53–54.
 168 Udalricus Wessofontanus, Hymnus 21. AHMA 6, 60.
 169 Udalricus Wessofontanus, Hymnus 31. AHMA 6, 1 120.
 170 Udalricus Wessofontanus, Hymnus 34. AHMA 6, 126.
 171 Udalricus Wessofontanus, Hymnus 43. AHMA 6, 142.
 172 Udalricus Wessofontanus, Hymnus 48. AHMA 6, 154.
 173 Udalricus Wessofontanus, Hymnus 50. AHMA 6, 163.
 174 Hymnus 71. In *Assumptione BMV*. AHMA 9, 58.
 175 Hymnus 57. AHMA 8, 54.
 176 Hymnus 96. AHMA 9, 77.
 177 Hymnus 82. AHMA 10, 69.
 178 Hymnus 102. AHMA 10, 85.
 179 Untitled hymn. In (Bover, 1947, p. 348).
 180 Untitled hymn. In (Bover, 1947, p. 355).
 181 Hymnus 550. Mone 1854, 351. This stanza appears also included as Hymnus 530 in Mone 1854, 318.
 182 It should be specified that the Latin word *sedes* means both “seat” to sit on and “see” or “house” to live in.

References

Primary Sources

- Analecta Hymnica Medii Aevi*, 1. *Cantiones Bohemicae. Leiche, Lieder und Rufe des 13., 14. und 15. Jahrhunderts nach Handschriften aus Prag, Jistebnicz, Wittingau, Hohenfurt und Tegernsee*. Edited by Guido María Dreves. 1886. Leipzig: Fues’s Verlag (R. Reisland). Cited through the abbreviation AHMA 1.
- Analecta Hymnica Medii Aevi*, 2. *Hymnarius Moissiacensis. Das Hymnar der Abtei Moissac im 10. Jahrhundert*. Leipzig: Fues’s Verlag (R. Reisland). Cited through the abbreviation AHMA 2.
- Analecta Hymnica Medii Aevi*, 3. *Conradus Gemnicensis. Konrad von Hainburb und Seiner Nachahmer und Ulrichs von Wessobrunn, Reimgebete und Leselieder*. Edited by Guido María Dreves. 1888. Leipzig: Fues’s Verlag (R. Reisland). Cited through the abbreviation AHMA 3.
- Analecta Hymnica Medii Aevi*, 4. *Hymni inediti. Liturgische Hymnen des Mittelalters aus Handschriftlichen Breviarien, Antiphonalien und Processionalien*. Edited by Guido María Dreves. 1888. Leipzig: Fues’s Verlag (R. Reisland). Cited through the abbreviation AHMA 4.
- Analecta Hymnica Medii Aevi*, 5. *Historiae rhythmicae. Liturgische Reimofficien des Mittelalters. Erste Folge. Aus Handschriften und Wiegendrucken*. Edited by Guido María Dreves. 1892. Leipzig: Fues’s Verlag (R. Reisland). Cited through the abbreviation AHMA 5.
- Analecta Hymnica Medii Aevi*, 6. *Udalricus Wessofontanus. Ulrich Stöcklins von Rottach Abts zu Wessobrunn 1438–1443 Reimgebe und Leselieder mit Ausschuss der Psalterien*. Edited by Guido María Dreves. 1889. Leipzig: Fues’s Verlag (R. Reisland). Cited through the abbreviation AHMA 6.
- Analecta Hymnica Medii Aevi*, 7. *Prosarium Lemovicense. Die Prosen der Abtei St. Martial zu Limoges aus Troparien des 10., 11. und 12. Jahrhunderts*. Edited by Guido María Dreves. 1890. Leipzig: Fues’s Verlag (R. Reisland). Cited through the abbreviation AHMA 7.

- Analecta Hymnica Medii Aevi*, 8. *Sequentiae ineditae. Liturgische Prosen des Mittelalters aus Handschriften und Wiegenbrucken*. Erste Folge. Edited by Guido Maria Dreves. 1890. Leipzig: Fues's Verlag (R. Reisland). Cited through the abbreviation AHMA 8.
- Analecta Hymnica Medii Aevi*, 9. *Sequentiae ineditae. Liturgische Prosen des Mittelalters aus Handschriften und Wiegenbrucken*. Zweite Folge. Edited by Guido Maria Dreves. 1890. Leipzig: O. R. Reisland. Cited through the abbreviation AHMA 9.
- Analecta Hymnica Medii Aevi*, 10. *Sequentiae ineditae. Liturgische Prosen des Mittelalters aus Handschriften und Wiegenbrucken*. Dritte Folge. Edited by Guido Maria Dreves. 1891. Leipzig: O. R. Reisland. Cited through the abbreviation AHMA 10.
- Andreas Cretensis, *Oratio IV. In sanctam Nativitatem praesentiae Dominae nostrae Dei Genitricis, semperque virginis Mariae*. PG 97, 863.
- Andreas Cretensis, *Oratio XIII. In dormitionem sanctissimae Deiparae Dominae nostrae III*. PG, 97, 1087–1107.
- Anselmus Cantuariensis, *Oratio 39. Ad Christum et omnes sanctos*. PL 158, 932.
- Anselmus Cantuariensis, *Oratio 49. Ad eandem Dei Matrem*. PL 158, 947.
- Anselmus Cantuariensis, *Oratio 40. Ad sanctam Virginem Mariam. In Assumptione ejus*. PL 158, 963–966.
- Anselmus Cantuariensis, *Oratio 45. Ad eandem sanctam Virginem Mariam*. PL 158, 962.
- Ave, regina coelorum*. “Carême. Anthienne à la Sainte Vierge. 68.” In Chevalier, *Poésie liturgique traditionnelle*, 1894, 47.
- Ave, regina coelorum*. In Chevalier, *Poésie liturgique traditionnelle*, 1894, 47.
- Benedicta es, Coelorum regina*. “Prose à la Sainte Messe. A la Sainte Vierge. 57.” In (Chevalier 1894, p. 37).
- Bernardus Claraevallensis, *Sermo II. De operibus Trinitatis super nos, et de triplici gratia Spiritus sancti*. PL 183, 328.
- Bernardus Claraevallensis, *In Assumptione B.V. Mariae. Sermo I*, 1. PL 183, 415.
- Bonaventura de Balneoregio, *De Annunciatione B. Virginis Mariae. Sermo IV*, 1: Q IX, 672a–673a.
- Bonaventura de Balneoregio, *De Assumptione B. Virginis Mariae. Sermo III*, 2: Q IX, 692a.
- Bonaventura de Balneoregio, *De Assumptione B. Virginis Mariae. Sermo VI*, 2: Q IX, 699b–700a.
- Conradus Gemnicensis (Konrad von Haimburg), *Hymnus 2. Crinale B. M. V.* AHMA 3, 23.
- Conradus Gemnicensis, *Hymnus 10. Oratio super Salve regina*. AHMA 3, 38.
- Ephremus Syrus, *Hymni de b. Maria 19* (ed. T.J. Lamy II, Malines 1886, 624). Cited by Mauke 2008, 247.
- Gaude, virgo, Quae decora*. In (Bover 1947, p. 348).
- Gaude, Regina nobilis*. In (Bover 1947, p. 356).
- Germanus Constantinopolitanus, *In Praesentationem SS. Deiparae*, I. PG 98, 303.
- Germanus Constantinopolitanus, *In Annnciationem SS. Deiparae*. PG 98, 323–326.
- Germanus Constantinopolitanus, *In Sanctae Deiparae Praesentationem*, XV. PG 98, 1499.
- Honorius Augustodiniensis, *Sigillum Beatae Mariae ubi exponuntur Cantica Canticorum. Caput VII*. PL 172, 514.
- Honorius Augustodiniensis, *Pars III. Liturgica*. PL 172, 851–1015.
- Honorius Augustodiniensis, *De Assumptione Sanctae Mariae*. PL 172, 991.
- Hugo de S. Victore, *Sermo 46. In Assumptione Beatae Mariae*. PL 177, 1025.
- Hymni Latini Medii Aevi*. E Codd. Mss. Edidit et Adnotationibus Illustravit Franc. Jos. Mone. *Tomus Secundus. Hymni ad. B.V. Mariam*. Edited by Franz Josef Mone. 1854. Friburgi Brisgoviae: Sumptibus Herder. Cited through the abbreviation Mone 1854.
- Hymnus 5. Purificatio*. AHMA 2, 125.
- Hymnus 6. De B. V. Maria*. AHMA 2, 151.
- Hymnus 7*. AHMA 1, 51.
- Hymnus 11. De Annuntiatione. B. V. M.* AHMA 2, 154.
- Hymnus 13. De conceptione BMV. In 3. Nocturno. Responsoria*. AHMA 5, 52.
- Hymnus 14*. AHMA 1, 56.
- Hymnus 15*. AHMA 1, 57.
- Hymnus 15. De conceptione BMV. In 1. Vesper. Ad Magnificat*. AHMA 5, 57.
- Hymnus 17. De praesentatione BMV. Ad Matutinum. Invitatorium*. AHMA 5, 62.
- Hymnus 19. De Praesentatione BMV. In 3. Nocturno. Responsoria*. AHMA 5, 69.
- Hymnus 19. De Praesentatione BMV. In Vesperis*. AHMA 5, 70.
- Hymnus 21. Historia de Domina in sabbato. In 3. Nocturno. Responsoria*. AHMA 5, 74.
- Hymnus 29*. AHMA 1, 68.
- Hymnus 29. In Nativitate D.N.* AHMA 7, 48.
- Hymnus 34*. AHMA 1, 73.
- Hymnus 42*. AHMA 1, 82.
- Hymnus 43. Hymnus de beata Maria*. AHMA 2, 46.
- Hymnus 44. In festo Paschae*. AHMA 7, 57.
- Hymnus 47. In Nativitate BMV*. AHMA 8, 47.
- Hymnus 48*. AHMA 1, 86.
- Hymnus 50*. AHMA 1, 87.
- Hymnus 53. In Visitatione BMV*. AHMA 8, 51.
- Hymnus 56*. AHMA 1, 94.
- Hymnus 56. In Resurrectione D.N.* AHMA 7, 68.
- Hymnus 57. De Doloribus BMV*. AHMA 8, 54.

- Hymnus 66. De beata Maria V.* AHMA 8, 61.
- Hymnus 66. De conceptione BMV. Ad Matutinum.* AHMA 4, 46.
- Hymnus 69. In Assumptione BMV.* AHMA 9, 57.
- Hymnus 71. Hymnus de sancta Maria.* AHMA 2, 61.
- Hymnus 71. In Assumptione BMV.* AJHMA 9, 58.
- Hymnus 71. In Praesentatione BMV.* AHMA 4, 49.
- Hymnus 71. De beata Maria V.* AHMA 8, 63.
- Hymnus 72. In Assumptione BMV.* AHMA 9, 59.
- Hymnus 73. De beata Maria V.* AHMA 8, 65.
- Hymnus 75. In praesentatione B.MV. In 1. Vesperis.* AHMA 4, 51.
- Hymnus 75. De beata Maria V.* AHMA 8, 66.
- Hymnus 82. In Praesentatione BMV.* AHMA 10, 69.
- Hymnus 83. In Annuntiatione BMV.* AHMA 10, 71.
- Hymnus 85.* AHMA 1, 111.
- Hymnus 91. De beata Maria V.* AHMA 9, 74
- Hymnus 93. In festo Mariae nivis. In 1. Vesperis.* AHMA 4, 60.
- Hymnus 95. De Compassione BMV.* AHMA 10, 80.
- Hymnus 96. De beata Maria V.* AHMA 9, 77.
- Hymnus 97. De beata Maria V.* AHMA 8, 78.
- Hymnus 98. De beata Maria V.* AHMA 8, 79.
- Hymnus 98. De gaudiis BMV.* AHMA 10, 82.
- Hymnus 99. In Annuntiatione BMV.* AHMA 7, 112.
- Hymnus 99. De gaudiis BMV.* AHMA 10, 83.
- Hymnus 101. In Annuntiatione BMV.* AHMA 7, 115.
- Hymnus 102. In Assumptione BMV.* AHMA 10, 85.
- Hymnus 104. In Purificatione BMV.* AHMA 7, 119.
- Hymnus 105. In Assumptione BMV.* AHMA 7, 120.
- Hymnus 106. In Assumptione BMV.* AHMA 7, 121.
- Hymnus 107. In Assumptione B.MV.* AHMA 7, 122.
- Hymnus 109.* AHMA 1, 126.
- Hymnus 118. In festo Omnium Sanctorum.* AHMA 7, 133.
- Hymnus 126. De beata Maria V.* AHMA 10, 100.
- Hymnus 131.* AHMA 1, 139.
- Hymnus 133. De beata Maria V.* AHMA 10, 103.
- Hymnus 140.* AHMA 1, 145.
- Hymnus 147. De beata Maria V.* AHMA 10, 111.
- Hymnus 185.* AHMA 1, 170.
- Hymnus 322. De b. virg. Maria.* Mone 1854, 4.
- Hymnus 333. De eadem [conceptione s. Mariae virg.], ad completorium hymnus.* Mone 1854, 19.
- Hymnus 346, De b. v. Maria.* Mone 1854, 35.
- Hymnus 352. S. Maria.* Mone 1854, 44.
- Hymnus 392. Ave Maria in rythmis.* Mone 1854, 90.
- Hymnus 447, Assumptionis b. Mariae v.* Mone 1854, 154.
- Hymnus 462. Gaudia terrena et aeterna b. Mariae v.* Mone 1854, 173.
- Hymnus 477. Item ad s. Mariam.* Mone 1854, 192.
- Hymnus 479. In honorem virginis prosa.* Mone 1854, 193–194.
- Hymnus 480. De b. virgine oratio.* Mone 1854, 196.
- Hymnus 481. De b. Maria v.* Mone 1854, 198.
- Hymnus 484. De b. v. Maria.* Mone 1854, 201.
- Hymnus 488. Salve Regina.* Mone 1854, 205.
- Hymnus 489. Super Salve Regina.* Mone 1854, 208–209.
- Hymnus 490. De b.v. solemnis antiphona.* Mone 1854, 210.
- Hymnus 491. De b. Maria v.* Mone 1854, 211.
- Hymnus 496. Super Ave maris stella.* Mone 1854, 217.
- Hymnus 504. Psalterium Mariae.* Mone 1854, 235–239.
- Hymnus 505. Letania de domina nostra virgine Maria.* Mone 1854, 261.
- Hymnus 507. Oratio, qua dicitur crinale beatae Mariae virginis.* Mone 1854, 268.
- Hymnus 508. Roseum crinale b. v. Mariae.* Mone 1854, 277.
- Hymnus 510. Ad b. Mariam.* Mone 1854, 284–286.

- Hymnus 518. Sequentia de s. Maria v. Mone 1854, 303.*
- Hymnus 527. De s. Maria (troparium). Mone 1854, 314–315.*
- Hymnus 530. De eadem [b. virg. Maria] sequentia. Mone 1854, 318.*
- Hymnus 531. Alia sequentia. Mone 1854, 319.*
- Hymnus 533. Ad b.v. Mariam. Mone 1854, 321.*
- Hymnus 536. Oratio de s. Maria. Mone 1854, 324.*
- Hymnus 537. De b. Maria v. Mone 1854, 327.*
- Hymnus 541. De s. Maria. Mone 1854, 333.*
- Hymnus 544. Flores b. Mariae v., ad primam, hymnus. Mone 1854, 340–341.*
- Hymnus 550. De b. Maria v. Mone 1854, 351.*
- Hymnus 556. Alia prosa. Mone 1854, 359.*
- Hymnus 558. Oratio al gloriosam v. Mariam. Mone 1854, 361–362.*
- Hymnus 563. Ad b. virg. Mariam. Mone 1854, 371.*
- Hymnus 583. Sequentia. Mone 1854, 398.*
- Hymnus 585. Sequentia de s. Maria. Mone 1854, 399.*
- Hymnus 586. Laudes b. Mariae. Mone 1854, 401.*
- Hymnus 590. Ad b. v. Mariam. Mone 1854, 405.*
- Hymnus 591. Laudes Mariae. Mone, 1854. 406.*
- Hymnus 595. Ad eandem [Mariam]. Mone 1854, 408.*
- Hymnus 619. Thronus b. Mariae. Mone 1854, 442.*
- Joannes Damascenus, *Homilia in Annuntiationem B.V. Mariae*. PG 96, 654–655.
- Joannes Damascenus, *Homilia I in Dormitionem B.V. Mariae*. PG 96, 718–719.
- Joannes Damascenus, *Laudatio Sanctae Barbarae Martiris*. PG 96, 810.
- Josephus Hymnographus, *Mariale*. PG, 105, 1122–1187.
- Magna, major, maxima. “Septième Férie. 117 (s. XIII)”*. In Chevalier, 1894, 88.
- Patrologiae Cursus Completus. Series Latina*. Edited by Jacques-Paul Migne. 1844–1864. Paris: Garnier, 221 vols. Cited through the abbreviation PL.
- Patrologiae Cursus Completus. Series Graeca*. Edited by Jacques-Paul Migne. 1857–1867. Paris: Garnier, 166 vols. Migne, Cited through the abbreviation PG.
- Petrus Chrysologus, *Sermo CXLIII. De eadem [De Assumptione D. Mariae Virginis]*. PL 52, 584.
- Petrus Damianus, *Sermo XL. De Assumptione Beatissimae Mariae Virginis*. PL 144, 721–722.
- Petrus Damianus, *Sermo XLVI. Homilia in Nativitate Beatissimae Virginis Mariae (VIII Sept.)*. PL 144, 753.
- Regina sursum levata*. Cited in (Bover 1947, p. 355).
- Salve Regina*.
- Sanctus Odilo, *Hymnus in Assumptione Sanctae Mariae*. PL 142, 1053–1054.
- Udalricus Wessofontanus (Ulrich Stocklins von Rottach), *Hymnus 15. Alia oratio de BV. Maria*. AHMA 6, 47–61.
- Udalricus Wessofontanus, *Hymnus 31. Abecedarius VI*. AHMA 6, 120.
- Udalricus Wessofontanus, *Hymnus 34. Abecedarius IX*. AHMA 6, 126.
- Udalricus Wessofontanus, *Hymnus 43. Abecedarius 3*. AHMA 6, 142.
- Udalricus Wessofontanus, *Hymnus 48. Rosarium I*. AHMA 6, 154.
- Udalricus Wessofontanus, *Hymnus 50. Rosarium III*. AHMA 6, 163.
- Venantius Fortunatus, *Miscellanea. Liber VIII. Caput IV. De Sancta Maria*. PL 88, 265.
- Venantius Fortunatus, *Miscellanea. Liber VIII. Caput VII. In laudem sanctae Mariae Virginis et matri Domini*. PL 88, 282.
- Venantius Fortunatus, *O gloriosa domina*. In Chevalier, 1894, 130.

Secondary Sources

- Bover, José María. 1947. *La Asunción de María: Estudio teológico histórico sobre la Asunción corporal de la Virgen a los cielos*. Madrid: Biblioteca de Autores Cristianos.
- Bréhier, Louis. 1928. *L’art chrétien. Son développement iconographique dès origines à nos jours*. Paris: Librairie Renouard-H. Laurens.
- Chevalier, Ulysse. 1894. *Poésie liturgique traditionnelle de l’Eglise catholique en Occident ou Recueil d’Hymnes et de proses usités en moyen âge et distribuées suivant l’ordre du Bréviaire et du Missel*. Tournai: Desclée, Lefebure et Cie.
- De Fiores, Stefano. 2006a. *Incoronata*. In *Maria. Nuovissimo Dizionario*. Edited by Stefano De Fiores. Bologna: EDB, vol. 1, pp. 971–89.
- De Fiores, Stefano. 2006b. *Maria. Nuovissimo Dizionario*. Bologna: EDB, vol. 1.
- De Fiores, Stefano, and Nereo Zamberlan. 2009. “Regina”. In *Mariologia*. Edited by Stefano De Fiores, Valeria Ferrari Schieffer and Salvatore M. Perrella. San Paolo: San Paolo Edizioni, pp. 1034–24.
- De Fiores, Stefano, V. Ferrari Schieffer, and S. M. Perrella, eds. 2009. *Mariologia*. San Paolo: Dizionario San Paolo.
- Hauke, Manfred. 2008. *Introduzione alla Mariologia*. Lugano: EUPRESS FTL, pp. 245–51.
- Mâle, Émile. 1966. *L’Art religieux, du XIIe siècle en France. Étude sur les origines de l’iconographie du Moyen Âge*. Paris: Armand Colin. First published 1924.

- Mâle, Émile. 1988. *L'art religieux du XIIIe siècle en France. Étude sur les origines de l'iconographie du Moyen Âge et sur ses sources d'inspiration*. Paris: Armand Colin. First published 1899.
- Ponce Cuéllar, Miguel. 2001. *María, Madre del Redentor y Madre de la Iglesia (2ª edición corregida y aumentada)*. Barcelona: Herder.
- Réau, Louis. 1957. *Iconographie de l'art chrétien. Tome 2, Iconographie de la Bible. Part II, Nouveau Testament*. Paris: Presses Universitaires de France.
- Salvador-González, José María. 2012. *Ancilla et Regina. Aproximaciones a la iconografía mariana en la Edad Media*. Saarbrücken: Editorial Académica Española.
- Salvador-González, José María. 2017. O Virgo, templum Dei sanctum. Simbolismo del templo en imágenes de la Virgen María en los siglos XIV-XV según exégesis patrísticas y teológicas. *Ilu. Revista de Ciencias de las Religiones* 22: 359–98.
- Salvador-González, José María. 2020a. The temple in images of the Annunciation: A double dogmatic symbol according to the Latin theological tradition (6th–15th centuries). *De Medio Aevo* 9: 56–68. [\[CrossRef\]](#)
- Salvador-González, José María. 2020b. Greek Fathers' interpretations of *templum Dei* as a double theological metaphor (3rd–9th centuries). *Volynskyi Blahovisnyk* 8: 127–45.
- Salvador-González, José María. 2021a. Interpretaciones de los Padres de la Iglesia greco-oriental sobre la *domus Sapientiae* y su influencia en el tipo iconográfico de la Anunciación del siglo XV. *Imago. Revista de Emblemática y Cultura Visual* 13: 111–35. [\[CrossRef\]](#)
- Salvador-González, José María. 2021b. Latin theological interpretations on *templum Dei*: A double Christological and Mariological symbol (6th–15th centuries). *Teología y Vida* 62: 525–53. [\[CrossRef\]](#)
- Salvador-González, José María. 2021c. The House/Palace in Annunciations of the 15th Century. An Iconographic Interpretation in the Light of the Latin Patristic and Theological Tradition. *Eikón Imago* 10: 391–406. [\[CrossRef\]](#)
- Salvador-González, José María. 2022a. The Iconographic Type of the Coronation of the Virgin in the Renaissance Italian Painting in the Light of the Medieval Theology. *Religions* 13: 1145. [\[CrossRef\]](#)
- Salvador-González, José María. 2022b. *Templum Dei. A dogmatic Elucidation and Its Iconography in Images of the Annunciation*. Madrid: Editorial Síndesis. 210p.
- Salvador-González, José María. 2022c. *Domus Sapientiae. Doctrinal Explanation and Iconography in Images of the Annunciation*. Chisinau: Generis Publishing. 100p.
- Salvador-González, José María. 2023a. *Ianua Coeli. María mediadora de la humanidad. Explicación doctrinal e iconográfica*. Valencia: Tirant Lo Blanch.
- Salvador-González, José María. 2023b. *Paradisi porta—An Iconographic Analysis of Mary as a Humanity's Mediator in the Light of Medieval Liturgical Hymns*. *Religions* 14: 284. [\[CrossRef\]](#)
- Schiller, Gertrud. 1980. *Ikongraphie der christlichen Kunst. Band 4, 2, Maria*. Gütersloh: Gütersloher VerlagHaus.
- Thérel, Marie-Louise. 1984. *Le Triomphe de la Vierge-Église. Sources Historiques, Littéraires et Iconographiques*. Paris: Éditions du CNRS.
- Toscano, Giuseppe M. 1960. *Il pensiero cristiano nell'arte*. 3 vols. Bergamo: Istituto Italiano d'Arti Grafiche.
- Verdier, Philippe. 1980. *Le Couronnement de la Vierge. Les Origines et les Premiers Développements d'un Thème Iconographique*. Paris: Librairie J. Vrin.

Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of MDPI and/or the editor(s). MDPI and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.