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

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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 Flores et al. 2009), is considered by other authors (De Flores 2006b, pp. 971–89; Hauke 2008, pp. 245–51; De Flores 2006a; De Flores 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.
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 Western ambit, 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.”

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. 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.” 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.”

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. 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. 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.” 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.

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:

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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 Gloriosa Domina,
Excelsa super sidera
Qui te creavit provide,
Lactasti sacro ubere.
Quod Eva tristis abstulit,
Tu reddis almo germine;
Intrent ut astra flebiles,
Coeli fenestra facta es.
Tu regis alti janua
Et porta lucis fulgida:
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 snowly 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.

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.

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. 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. 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.

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.
In another passage of this homily, the author prays the Virgin for her soul not to 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, throne of God, 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.” 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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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

3a. Be blessed 3a. Benedicta sit
The same Queen of the world, ipsa mundi regina,
3b. By which our life 3b. Qua vita nostra
always advanced. prodiit in saecula.

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!

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.

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

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
Coeli, terrae regina,
sola domina.

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.

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
spoliantem tartara

The Hymnus 99. In Annuntiatione Beatae Mariæ 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.

The Hymnus 101. In Annunciacione 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.

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.

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

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.

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.

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.

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,
To save us from [hellish] enemies.

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.

The Hymnus 505. Letania de domina nostra virgin 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:

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh, Lady, oh, make us auspicious</td>
<td>O domina, o dominum</td>
</tr>
<tr>
<td>The Lord, your firstborn, Holy Mary!</td>
<td>propicium fac nobis tuum primogenitum, sancta Maria!(^{63})</td>
</tr>
</tbody>
</table>

Several stanzas later, Hymnus 527 goes on to say:

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>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!</td>
<td>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})</td>
</tr>
</tbody>
</table>

Then the Hymnus 527 concludes by expressing:

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>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})</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh, Mary, Mother of God, Have pity on me, I beg you, And pray for me to God, So that he acquits this guilty. Here I entrust myself to you And I give myself to you as a slave, you, Lady, welcome me and look here with mercy.</td>
<td>O Maria, mater dei, miserere precor mei atque pro me roga deum, ut absolvat istum reum. Ecce tibi me commendo et me servum tibi reddo, tu, domina, me suscipe et clementer huc respice.(^{66})</td>
</tr>
</tbody>
</table>

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.

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.

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,
ever feckless, never vain,
as if you were not human.
Oh Lady of ladies,
Oh Queen of queens,
for your mercy
drive away my poverty.

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.

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

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.
8a. Happy Star and Queen,
By which the divine light shone,
Look at us in the shadow;
8b. Hold out your hand to the fallen of the Earth,
Make us, Assumed, to be assumed
To the rest of the blessed.

8a. Felix sidus et regina,
Per quam luxit lux divina,
Nos in umbra respice;
8b. Tende manum stratis humi,
Fac, assumpta, nos assumi
Beatorum requie. 

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;
9b. Uplifter of the oppressed,
hear the pleas
From your servants who beg you.
10a. You are the hope of the faithful,
You are the salvation and the refuge,
Hail, Lady of the World;
10b. The most chaste of virgins,
The best of queens,
Absolve our faults.

9a. Ave virginum regina,
Stella fulgens matutina,
Angelorum Domina;
9b. Sublevatrix oppressorum,
Supplicantum servulorum
Intende precamina.
10 a. Tu es spes fidelium,
Salus et refugium,
Ave mundi domina;
10b. Virginum castissima,
Reginarum optima,
Solve nostra crimina.

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.

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,
ccoli regnans in regia!
Nobis, mater et matrona,
sperantibus tua dona
utriusque vitae bona
da, nam potes, ex gratia.

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

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queen of the world, Mary, excuse the limitations from our sins And give us the joys of Heaven.</td>
<td>Regina mundi, Maria, Excusa peccatorum Nostrorum Distermina Et da coelorum gaudia.</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>Magna, major, maxima, Reple cordis intima Coelesti temperie. O lux beattissima, Estobis proxima, Rogans regem gloriae, Dans nobis in dexteris. Post spem frui specie. Quae regina diceris, Miserere miseris, Virgo mater gratiae.</td>
</tr>
</tbody>
</table>

### 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:

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>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: Rejoice, O glorious Virgin, Lovely beyond all others, Farewell, the most beautiful maiden, And pray for us to Christ.</td>
<td>Ave, regina coelorum, Ave, domina angelorum; Salve, radix, salve, porta Ex qua mundo lux est orta. Gaude, Virgo gloriosa, Super omnes speciosa; Vale, o valde decora, Et pro nobis Christum exora.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>You, Queen, to whom the divine glory crowned, you are the morning star which shines brightly.</td>
<td>Tu regina, quam divina Coronavit gloria, Tu lucina matutina Fulgens luculentia.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>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.</td>
</tr>
</tbody>
</table>
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.

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.

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.

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.

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.

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.

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.

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:

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.

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

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.

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.

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.\(^{92}\)

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.

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.

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.

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.
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.  
5b. Fast forward to life  
In the ruin of death  
appeasing God,  
You [who are] the most benign.

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,  
1b. Rejoice, Mary,  
Queen of Heaven  
and Lady of the world.

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.

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.

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.

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.  
1b. Sweetness of the life of grace,  
source of healthy water,  
Mother of mercy,  
you are called harbor.  
1a. Salve, regina gloriae,  
Maria, stella maris,  
Solem paris justitiae,  
Quae luna compararis.  
1b. Vitae dulcedo gratiae,  
Fons aquæ salutaris,  
Mater misericordiae,  
Tu portus appellaris.

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.

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

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

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:

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.

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

Salve virgo singularis, Mater tamen mire 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.

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:

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

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.

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 gloriae.

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
coeorum sit sine fine,
Quae jubar ingessit,
quo nox aeterna recessit.

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.

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.

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.

The Hymnus 15 acknowledges the Virgin as preconceived celestial Lady as follows:

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

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.

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.

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.

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.\textsuperscript{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.\textsuperscript{121}

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

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

Gaude regina coelorum, Mater regis angelorum, Sponsa Dei speciosa, Spectabilis florum rosa.\textsuperscript{122}

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

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.\textsuperscript{123}

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

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

Regem conspícis, Regentem aethera, Victo jam orbe tristi Coelorumque regina vocaris.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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 suppliants.

Excelsum sidus luminum,  
Regina coelorum,  
Quam elegit ab aeterno  
Rector aetherorum,  
Audi vota supplicum,  
Maria, tuorum.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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 ornatum coronavit  
coronatam ordinavit  
suo dilecto filio.  
Tu regina imperatrix,  
Dei et nostrum mediatrix  
ac moestorum consolatrix,  
electa ab exordio.\textsuperscript{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.

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.

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.

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.

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.

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

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

Rejoice, Queen of Heaven,
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.

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.

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 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.

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
bissenis et illustrata
luminis principio.
Gaude regina beata,
super coelos exaltata,
mater juncta filio.

The Hymnus 484. *De Beata Virgine Maria* celebrates the supernatural attributes and
privileges of the royal mother of God through these lyrical proclamations:
Then the *Hymnus 484* continues its exaltation of the celestial Queen for her outstanding virtues by proclaiming:

Hail, mother of the Savior,
vas virtutum, flos honoris,
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,
virgo Deum genuisti,
per virtutem ascondisti
dans salutem homini.138

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

Today you became Queen,
Nos de morte redemisti,
When you conceived Christ
Quando Christum concepisti
The Savior of all.
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:

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

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, Et spes nostra specialis,
Hail, honor of the virgins, Salve decus virginum,
Whose virginal bosom Cujus alvus virginalis
produces the salvation of men, Fert salutem hominum,
eternal Empress Imperatrix aeternalis
Of the heavenly cohorts, Supernorum a Grimn
ask the Lord Ut nos eruat a mali,
To get us out of evil. 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 praeedia 
transfer dulcis o Maria 
in aeterna gaudia.\textsuperscript{124}

The \textit{Hymnus 490. De beata Virgine solemnis antiphona} salutes the celestial Empress 
as follows:

\textit{Hail, Lady of the world,} 
\textit{Queen of Heaven,} 
\textit{joy of the saints,} 
\textit{life of the blessed.}

\textit{Salve mundi domina} 
\textit{regina coelorum,} 
\textit{sanctorum laetitia,} 
\textit{vita beatorum.}\textsuperscript{143}

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

\textit{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.

\textit{Salve regina glorie,} 
\textit{Maria stella maris,} 
\textit{solem paris justitiae,} 
\textit{quae lunae compararis.} 
\textit{[ . . . ]} 
\textit{“Summi regis palatium,} 
\textit{thronus imperatoris,} 
\textit{sponsi reclinatorium,} 
\textit{tu sponsa creatoris.}\textsuperscript{144}

The \textit{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.

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

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

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

\textit{Nos culpis solutos,} 
\textit{malis involutos,} 
\textit{regina coelorum,} 
\textit{mites fac et castos,} 
\textit{alimento pastos} 
\textit{pane angelorum.}\textsuperscript{146}

The \textit{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.

\textit{Imperatrix es in polo} 
\textit{regens sine termino,} 
\textit{te adoro teque colo,} 
\textit{sicut jure debo,} 
\textit{te negare mater nolo,} 
\textit{quamvis gravor vitio,} 
\textit{te laudare semper volo,} 
\textit{licet non sufficio.}\textsuperscript{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
And Lady of the world,
Empress of the underworld,
The most sublime Queen,
The true mother of orphans,
The most pious of the pious,
The true health of the sick,
heal my vices.

O, Regina angelorum
Atque mundi domina,
Imperatrix infernorum,
Hera sublimissima,
Vera mater orphanorum,
Piarum piissima,
Vera salus infirmorum
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
Empress of queens,
Flower and gem of the maidens,
be propitious
In this valley of tears
In which misery exists,
I committed crime, have mercy
abundantly, Madam.

Imperatrix reginarum
Dulcis et mitissima,
Flos et gemma puellarum,
Mihi sis propitia,
In hac valle lacrimarum
In qua est miseria,
Crimen feci, sed non parum
Miserere, domina.149

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

Hail, morning star,
sinners medicine,
Princess and Queen of the world,
be discipline for us.

Ave stella matutina,
peccatorum medicina,
mundi princeps et regina
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,
promoter of man,
Mary, royal Virgin,
Full of praise and grace,
Suppress the stimulus of flesh
And the fury of the cruel enemy,
Grant us to despise earthly things,
and wish the heavenly ones.

Superni sponsa principis,
Propiciatrix hominis,
Maria, virgo regia,
Plena laude et gratia,
Compesce carnis fomitem
Hostisque saevi rabiem,
Terrena da despicere,
Superna concupiscere.151

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

You, who are called Queen,
Have mercy on the wretched,
Virgin, mother of grace.

Quae Regina diceris,
Miserere miseris,
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,
your ears to my prayers,
so that the heavenly medicine
Would be close to me through you.

Aures tuas, o Regina,
Meis precibus inclina,
Ut coelestis medicina
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.\textsuperscript{154}

Then this \textit{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.

The \textit{Hymnus 619. Thronus beatae Mariae} 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.

The \textit{Hymnus 66. De conceptione Beatae Mariae 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.

The \textit{Hymnus 71. In Praesentatione Beatae Mariae 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.
The *Hymnus 75. In Praesentatione Beatae Mariae Virginis. In 1. Vesperis* celebrates the protecting power of the Lady of Paradise in this stanza:

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Behold how prudent and faithful Mary, Lady of the world, Established now in Heaven As Queen who protects all beings.</td>
<td>En quam prudens et fidelis Maria, mundi Domina, Constituta nunc in caelis Regina tuens Omnia.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>For this we praise the Queen of virgins, with a diligent mind, so that she saves us through her Son for eternity.</td>
<td>Ob hoc reginam virginum Laudemus mente sedula, Ut nos per suum filium Salvificet per saecula.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let us adore accordingly Mary, the Queen of Heaven, Who, entering the temple of the Lord, brought hope, so that we praise [her].</td>
<td>Reginam coeli Mariam Concorditer adoremus, Quae intrans templum Domini Spem contulit, ut laudemus.</td>
</tr>
</tbody>
</table>

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:

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

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

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>For the grace you found, Queen of Heaven, save us, who praise you, mother And hope for the orphans.</td>
<td>Per gratiam, quam invenisti, Salva nos, regina coelorum, Laudantes te, mater Et spes orphanorum.</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gate of Paradise, hope and path of life, the hierarchy of Heaven serves you weekly And praises you assiduously, pious Queen;</td>
<td>Paradisi janua, Vitae spes et via, Coeli hierarchia. Te deceat assidua Laus, regina pia;</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>You are called Queen of virgins, White rose and light of lights, meek and singular consolation Of humankind. You are the purger of our guilt. You, the beloved of godhead and the one who never despair the sinner.</td>
<td>Tu regina diceris virginum, Rosa candens et lumen luminum, Mitis atque levamen hominum Singulare. Tu purgatrix es nostri crimini. Tu divini dilecta numinis Et quae nunquam peccantem Desperare.</td>
</tr>
</tbody>
</table>
Ulrich Stocklins von Rottach, in his 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,  
Of dignity and excellence,  
For you, oh, mother of forgiveness,  
The weight of wickedness is removed from us.  

[...]

The honor of the orb, sublime Lady,  
Appease the divine King for us,  
Queen of all creatures,  
listen to the pleas of your plebs.

Oh, heavenly Queen of glory,  
Of dignity and excellence,  
For you, oh, mother of forgiveness,  
The weight of wickedness is removed from us.

[...]

The honor of the orb, sublime Lady,  
Appease the divine King for us,  
Queen of all creatures,  
listen to the pleas of your plebs.

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

Hail morning star  
more beautiful than the sun  
more flowery than lilies,  
that smells in the middle of the frost,  
redder than roses  
O Queen of Heaven,  
Save me from ruin  
Since I am at your service.

Ave, sole pulchrior  
Stella matutina,  
Liliis floridior,  
Olens in pruina,  
Rosis rubicundior,  
O coeli regina,  
Me, qui tibi famulor,  
Serves a ruina.

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

Illustrious Queen  
of all the world,  
perfectly endowed  
of all the virtues,  
always be with us  
with your prayers,  
we who wander miserably  
by regions of the world.

Totius saeculi  
regina inclita,  
Cunctis virtutibus  
perfecte praeedita,  
Nos tuis precibus  
semper concomita  
Vagantes misere  
per mundi climata.

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

Noble Queen  
And Lady of Heaven,  
to whom the cohorts  
Of the angels attend,  
May  
your most effective prayers  
cancel the attempts  
From our enemies.

Regina nobilis  
coelique domina,  
Cui angelica  
adsistunt agmina,  
Efficacissima  
tua precamina  
Nestrorum hostium  
pellant conamina.

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,  
venerable Queen,  
for your commendable  
and divine Son  
expel [from me] the horrible  
satanic larva,  
So that it does not me drag  
into the pitiful ruin of death.

Hinc te venerabilem  
Deprecor reginam,  
Tuam per laudabilem  
Prolem ac divinam  
Abige horribilem  
Larvam satanamin,  
Ne me trahat flebilem  
Mortis in ruinam.

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:

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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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

4. Marian Iconographic Types Reflecting Mary’s Heavenly Royalty

The relatively early and forceful affirmations of the medieval liturgical Fathers, theo-
logians, 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
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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 house 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 monoxial 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.
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).

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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?).
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.](image)

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.](image)

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 8. Virgin and Child, mullion of the Portal of the Virgin, west left portal of Notre-Dame of Paris, c. 1210–20.](image)

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

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; Thérel 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.
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 been depicted in numerous works of art, each with its own unique approach to the representation of this significant event in the Christian calendar. The coronation of the Virgin Mary is a solemn act signifying the enthronement of Mary as Queen of Heaven and Empress of Heaven. In the majority of representations, Christ is depicted crowning his mother, sometimes accompanied by a cohort of angels and saints, covered with luxurious vestments, and usually imposing the crown himself on the head of the Virgin. Mary, thus crowned, presides over the solemn ceremony of the coronation of the Virgin, who is always crowned, who presides over the solemn ceremony of the coronation of the Virgin, to whom the surrounding angels pay a respectful tribute of honor.

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 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 de 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 censeriferary 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.
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.

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.

![Image of The Coronation of the Virgin by Fra Filippo Lippi]

**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.

![Image of Madonna della Misericordia by Lippo Memmi]

**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).
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.

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.](image1)

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.](image2)
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.

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Notes


4 “Ave, mundi Gaudium inenarrabile; ave, regina pacis conciliatrix; ave, matrum splendor immaculatus.” (Germanus Constantinopolitanus, *In Sanctae Deiparae Praesentationem*, XV. PG 98, 1499).


“Sequitur de ejus Assumptione: Quae est ista, quae ascendit de deserto, deliciis affluens, innixa super dilectum suum? Haec est
Sic et angelorum regina recta est in sublimitate conversationis, quia virga directionis, virga regni Domini (Psal. xliv). Subtilis in
Sanctus Odilo,

“Vere benedicta, quae et divini germinis suscepit gloriam, et regina totius exstitit castitatis. Vere benedicta, quae fuit major coelo,
Tanquam Creatorem enixa, creaturarum omnium Regina facta es: propterea te glorificamus, o Deipara, sola semper Virgo.”

Venantius Fortunatus,

“Sanctus est Deus, qui habitavit in utero tuo, cum te omnibus creaturis sanctiorem ac puriorem invenisset, o Dei Mater immaculata

O Deo gratissima, quae regem Christum peperisti, utpote regina, eos, qui ad te recurrunt, dignos fac regni coelorum.” (Josephus


Tu inexhausti ungucenti nova pixis unguentaria; [. . .] solium illud excelsum; porta coelis coelorum elevatior; regina totius
humani generis; nuncupatiorum 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).

Haec sane tibi, o ter regina Dei Genitrix, a te tuisque ad Deum efficacissimis praecibus, occultis rerum tuarum, quamquam rudiis,
docti sermones, pro modica nunc facultate, vel minus accurate digessimus. [. . .] Sed, o Regina universorum hominum, ipsisueque
per se Sapientia 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).

“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

et cum magna et inexplicabili libertate astans, angelis, et mundo sublimioribus Virtutibus universis, omni sermone maior laetitia
es, patriarchis sempiterna oblectatio, justis gaudium ineffabile, perennis prophetis exsultatio.” (Joannes Damascenus, Homilia I in
Dormitionem B.V. Mariæ. PG 96, 718).

“Non est relictum in terra immaculatum omnisque labis express corpus tuum: sed in regias coelorum sedes, regina tu, hera,
domina, veraque Dei Genitrix, translata es.” (Joannes Damascenus, Homilia I in Dormitionem B.V. Mariæ. PG 96, 719).

“Te sancta sanctorum Deipara, prima Virgo parens, et Dei mater, quae muliebrem sexum prima solaque clarificavit, cuntorumque
masculorum ac feminarum, coelestium ac terrestrium Regina est, tanquam ejus mater qui omnibus dominatur”. (Joannes
Damascenus, Laudatio Sanctae Barbarae Martiris. PG 96, 810).

„Circumdata varietatis in fimbriis aureis, tanquam Regina ac Domina, a dextris Dei ac Domini nunc astas, intercedens pro
servis tuis.” (Josephus Hymnographus, MARIALE. PG, 105, 1122).

„O Deo gratissima, quae regem Christum peperisti, utpote regina, eos, qui ad te recurrunt, dignos fac regni coelorum.” (Josephus
Hymnographus, MARIALE. PG, 105, 1142).

„Tanquam Creatorem enixa, creaturarum omnium Regina facta es: propterea te glorificamus, o Deipara, sola semper Virgo.”
(Josephus Hymnographus, MARIALE. PG, 105, 1175).

„Sanctus est Deus, qui habitavit in utero tuo, cum te omnibus creaturis sanctiorum ac purorem invenisset, o Dei Mater immaculata
Regina cjuus nomen dominationem sonat.” (Josephus Hymnographus, MARIALE. PG, 105, 1187).

„Vere benedicta, quae et divini germinis suscipit gloriam, et regina totius existitit castitas. 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,
nutritivum omni viventium nutritorem.” (Petrus Chrysologus, Sermo CXLIII. De Assumptione Beatae Virginis Mariae. PG, 144, 721).

“Sequitur de ejus Assumptione: Quae ista, quae ascendit de deserto, deliciis affluens, innixa super dilectum suum? Haec est
Regina cujus nomen dominationem sonat.” (Josephus Hymnographus, MARIALE. PG, 105, 1187).

Sequitur de ejus Assumptione: Quae ista, quae ascendit de deserto, deliciis affluens, innixa super dilectum suum? Haec est
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“Vere benedicta, quae et divini germinis suscipit gloriam, et regina totius existitit castitas. 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,

“Hodie nata est regina mundo, fenestra coelorum, janua paradisi, tabernaculum Dei, stella maris, scala celestis, per quam supernus
Rex humilatus ad ima descendit; et homo, qui postratus jacebat, ad superna exaltatus ascendit.” (Petrus Damianus,

“Hodie nata est regina mundo, fenestra coelorum, janua paradisi, tabernaculum Dei, stella maris, scala celeslris, per quam supernus
Rex humilatus ad ima descendit; et homo, qui postratus jacebat, ad superna exaltatus ascendit.” (Petrus Damianus,

“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).

Nulla de caetero macula peccati anima mea inquinetur; sed mundo corde et casto corpore per merita tuae saluberrimae
nativitatis, annuntiationis, et sanctissimae virgini partus tui, et castissimae purificationis, et gloriosissimae assumptionis in
excelscoeceptorumpalatopossimpraesentari,ing quo gloriosa exsultas et regnas regina angelorum et hominum, Mater Domini

“In primis audio te suppliciter orare, quae vicinor existis salutis nostrae, quae vitam nostram peperisti, mundo perditio
remedium atulisti, benedicta super mulieres Virgo mater ipsis misericordiae, sancta Maria, Domina mundi, regina coeli, tuae
sancitissimae picti mear orationem qualemcumque committit, ut eam offeras dilectissimo Filio tuo Domino nostro.” (Anselmus

“Tu decus mundi. Tu nobilitas populi christiani, O regina et domina mundi, scala coeli, thronus Dei, janua paradisi, audi preces
pauperum, ne despicias genitures miserorum.” (Anselmus Cantuariensis, Oratio 45. Ad eumdem sanctam Virginem Mariam. PL 158, 962).


“O quam innumerabils multitudo supernornrum civium ad hodieam festivitatem, fratres, celebri cultu confluxit, dum mater virgo regem gloriae humano generi produxit! Quam laeto committatu ordinatim praecessit, dum regina coelorum cum rege angelorum hodie ad templum processit!” (Honorius Augustodinensis, Pars III. Liturgica. PL 172, 851).

“Deinde gloriosa Dei Genitrix perpetua virgo Maria summis laudibus a nobis extollatur per quam perditus mundus ad vitam restaturatur; quae regina coelorum cunctis angelis est honorabilis, domina mundi omnibus sanctis venerabilis.” (Honorius Augustodinensis, Pars III. Liturgica. PL 172, 1015).

“gloriosa virgo Maria cujus hodie sollemnia recolimus vote, de hoc mundo confusis Judeaeis, daemonibus in abyssum smerisimus, in laetitia et exultatione educutur, et per desertum aeris cum concenito angelorum et jubilazione sanctorum in coeleste palatium regina coelorum introducuntur, in quo nunc cum delicias est affluens, quia inter coetus angelorum, inter agmina omnium sanctorum exsunt eam habundantius voluptatis Dei torrens.” (Honorius Augustodinensis, De Assumptione Sanctae Mariae. PL 172, 991).

“Beata itaque virgo Maria vere purpura fuit, quae super omnes sanctos regali dignitate velut domina mundi, et regina coeli, effulsit; quae se prae omnibus regalerit egit et rexit, vitia depressit, virtutes erexit.” (Hugo de S. Victore, Sermo 46. In Assumptione Beatae Mariae. PL 177, 1025).


“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 VI, 1. PL 183, 324).

“Et ideo beata Virgo omnium regina faccta 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, 672a).

“Super omnes Sanctos nihilominus faccta est nobilis quantum ad dignitatis sive generis excellentiam; ipsa enim genere et dignitate, cum sit Mater Imperatoris altissimi, est omnium creatorum nobilissima; et idcirco super omnem creaturam et ad dexteram Filii sui fuit non immorito exaltata et in solio sublimissimo collocata”. (Bonaventura de Balneoregio, De Assumptione B. Virginis Mariae. Sermo III, 2: Q IX, 692a).


Hymnus 43. AHMA 2, 46.
Hymnus 71. AHMA 2, 61.
Hymnus 5. AHMA 2, 125.
Hymnus 6. AHMA 2, 151.
Hymnus 11. AHMA 2, 154.
Hymnus 56. AHMA 7, 68.
Benedicta es, Coelorum Regina. In (Chevalier 1894, p. 37).
Hymnus 83. AHMA 10, 71.
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 and 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.
Hymnus 91. AHMA 9, 74.
Hymnus 541. Mone 1854, 333.

It is an analogy of the Queen of Sheba as a prefiguration of the Virgin Mary, after having assimilated king Solomon to Christ.

Hymnus 450, Mone 1854, 286.
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152 Hymnus 556. Mone 1854, 359.
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.
168 Udalricus Wessofontanus, Hymnus 21. AHMA 6, 60.
169 Udalricus Wessofontanus, Hymnus 31. AHMA 6, 1120.
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).
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.

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Hymnus 29. AHMA 1, 68.


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.

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Hymnus 71. In Assumptione BMV. AHMA 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 I. Vesperis. AHMA 4, 51.
Hymnus 75. De beata Maria V. AHMA 8, 66.
Hymnus 82. In Praesentatione BMV. AHMA 10, 69.
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