

Inventing Byzantine Iconoclasm

A Companion to Byzantine Iconoclasm The Graeco-Roman and Oriental Background of the iconoclastic controversy. [Mit Kt. -Skizze.] Byzantine Iconoclasm During the Reign of Leo III Byzantine Iconoclasm During the Reign of Constantine V, with Particular Attention to the Oriental Sources Corpus Scriptorum Christianorum Orientalium Byzantium in the Iconoclast Era (ca.680-850) Images, Iconoclasm, and the Carolingians Iconoclasm from Antiquity to Modernity Inventing Byzantine Iconoclasm Depicting the Word Icon and Logos Literary Circles in Byzantine Iconoclasm Imago Dei Images of the Divine: The Theology of Icons at the Seventh Ecumenical Council - Revised Edition Negating the Image Byzantine Art and Archaeology Iconoclasm Figure and Likeness Iconophilia The Making of Orthodox Byzantium, 600-1025 Mike Humphreys Leslie William Barnard Stephen Gero Stephen Gero Leslie Brubaker Thomas F. X. Noble Kristine Kolrud Leslie Brubaker Kenneth Parry Daniel J. Sahas  scar Prieto Dom nguez Jaroslav Pelikan Ambrosios Giakalis Jeffrey Johnson Ormonde Maddock Dalton Anthony Bryer Charles Barber Francesca Dell'Acqua Mark Whittow

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few subjects have generated more argument in early medieval byzantine and orthodox history than iconoclasm supposedly for more than a

century the orthodox church and byzantium were wracked by controversy over religious figural imagery culminating in 843 in the establishment of icon veneration as a fundamental orthodox practice in this multidisciplinary companion to byzantine iconoclasm twelve contributors set the controversy in context and critically examine the key debates what was the argument about how much destruction and persecution were there what caused and fuelled the controversy what links if any were there to events in the islamic caliphate and the latin west and how can we use our contested literary and material sources to offer answers to these questions contributors benjamin anderson marie france auzepy sabine feist mike humphreys robin m jensen dirk krausmüller andrew louth ken parry richard price christian c sahner and jesse w torgerson see inside the book

peeters 1973

iconoclasm the debate about the legitimacy of religious art that began in byzantium around 730 and continued for nearly 120 years has long held a firm grip on the historical imagination byzantium in the iconoclast era is the first book in english to survey the original sources crucial for a modern understanding of this most elusive and fascinating period in medieval history it is also the first book in any language to cover both the written and the visual evidence from this period a combination of particular importance to the iconoclasm debate the authors an art historian and a historian who both specialise in the period have worked together to provide a comprehensive overview of the visual and the written materials that together help clarify the complex issues of iconoclasm in byzantium

in the year 726 c e the byzantine emperor leo iii issued an edict declaring images to be idols forbidden by exodus and ordering all such images in churches to be destroyed thus commenced the first wave of byzantine iconoclasm which ran its violent course until 787 when the underlying issues were temporarily resolved at the second council of nicaea in 815 a second great wave of iconoclasm was set off only to end in 842 when the icons were restored to the churches of the east and the iconoclasts excommunicated the iconoclast controversies have long been understood as marking major fissures between the western and eastern churches thomas f x noble reveals that the lines of division were not so clear it is traditionally maintained that the carolingians in the 790s did not understand the basic issues involved in the byzantine dispute noble contends that there was in fact a significant carolingian controversy about visual art and if its ties to byzantine iconoclasm were tenuous they were also complex and deeply rooted in central concerns of the carolingian court furthermore he asserts that the carolingians made distinctive and original contributions to the whole debate over religious art images iconoclasm and the carolingians is the first book to

provide a comprehensive study of the western response to byzantine iconoclasm by comparing art texts with laws letters poems and other sources noble reveals the power and magnitude of the key discourses of the carolingian world during its most dynamic and creative decades

the phenomenon of iconoclasm expressed through hostile actions towards images has occurred in many different cultures throughout history the destruction and mutilation of images is often motivated by a blend of political and religious ideas and beliefs and the distinction between various kinds of iconoclasms is not absolute in order to explore further the long and varied history of iconoclasm the contributors to this volume consider iconoclastic reactions to various types of objects both in the very recent and distant past the majority focus on historical periods but also on history as a backdrop for image troubles of our own day development over time is a central question in the volume and cross cultural influences are also taken into consideration this broad approach provides a useful comparative perspective both on earlier controversies over images and relevant issues today in the multimedia era increased awareness of the possible consequences of the use of images is of utmost importance iconoclasm from antiquity to modernity approaches some of the problems related to the display of particular kinds of images in conflicted societies and the power to decide on the use of visual means of expression it provides a deeper understanding of the mechanisms of the phenomenon of iconoclasm of interest to a wide group of scholars the contributors draw upon various sources and disciplines including art history cultural history religion and archaeology as well as making use of recent research from within social and political sciences and contemporary events whilst the texts are addressed primarily to those researching the western world the volume contains material which will also be of interest to students of the middle east

byzantine iconoclasm is famous and has influenced iconoclast movements from the english reformation and french revolution to taliban but it has also been woefully misunderstood this book shows how and why the debate about images was more complicated and more interesting than it has been presented in the past it explores how icons came to be so important who opposed them and how the debate about images played itself out over the years between c 680 and 850 many widely accepted assumptions about iconoclasm that it was an imperial initiative that resulted in widespread destruction of images that the major promoters of icon veneration were monks and that the era was one of cultural stagnation are shown to be incorrect instead the years of the image debates saw technological advances and intellectual shifts that coupled with a growing economy concluded with the emergence of medieval byzantium as a strong and stable empire bloomsbury publishing

this study investigates the sources of byzantine iconophile thought as exemplified in the writings of john of damascus theodore the studite

and the patriarch nikephoros it provides an extensive analysis of the major themes addressed by these apologists of christian images

an annotated translation of the sixth session of the seventh ecumenical council nicea 787 containing the definition of the council of constantinople 754 and its refutation and the definition of the seventh ecumenical council title page

explores the literary texts produced during byzantine iconoclasm and their use as ideological tools by the main political circles

his a w mellon lectures in the fine arts delivered in 1987

this book newly revised and updated examines the eastern church s theology of icons chiefly on the basis of the acta of the seventh ecumenical council of 787 the political circumstances leading to the outbreak of the iconoclast controversy in the eighth century are discussed in detail but the main emphasis is on the theological arguments and assumptions of the council participants major themes include the nature of tradition the relationship between image and reality and the place of christology ultimately the argument over icons was about the accessibility of the divine icons were held by the iconophiles to communicate a deifying grace which raised the believer to participation in the life of god

why do people attack monuments and other public objects charged with authority by the societies that produced them what do open assaults on images and artworks mean iconoclasm the principled destruction of images has recurred throughout human history as theory and practice this book contains seven historical studies of the changing causes and meanings of iconoclasm and the radical transformations in the function of images it has brought about in societies around the world from ancient egypt to islamic india and revolutionary mexico as well as medieval and reformation europe scholars of art history history and archaeology explore shifting definitions of art and the forms of representation in delineating varied forms of iconoclasm

figure and likeness presents a thought provoking new account of byzantine iconoclasm the fundamental crisis in christian visual representation during the eighth and ninth centuries that defined the terms of christianity s relationship to the painted image charles barber rejects the conventional means of analyzing this crisis which seeks its origin in political and other social factors instead he argues iconoclasm is primarily a matter of theology and aesthetic theory working between the theological texts and the visual materials barber demonstrates that in

challenging the validity of iconic representation iconoclasts were asking how can an image depict an incomprehensible god in response iconophile theologians gradually developed a notion of representation that distinguished the work of art from the subject it depicted as such barber concludes they were forced to move the language describing the icon beyond that of theology this pivotal step allowed these theologians of whom patriarch nikephoros and theodore of stoudios were the most important to define and defend a specifically christian art in highlighting this outcome and also in offering a full and clearly rendered account of iconoclastic notions of christian representation barber reveals that the notion of art was indeed central to the unfolding of iconoclasm the implications of this study reach well beyond the dispute it considers barber fundamentally revises not only our understanding of byzantine art in the years succeeding the iconoclastic dispute but also of christian painting in the centuries to come

between the late seventh and the mid ninth centuries a debate about sacred images conventionally addressed as byzantine iconoclasm engaged monks emperors and popes in the mediterranean area and on the european continent the importance of this debate cannot be overstated it challenged the relation between image text and belief a series of popes staunchly in favour of sacred images acted consistently during this period in displaying a remarkable iconophilia or love for images their multifaceted reaction involved not only council resolutions and diplomatic exchanges but also public religious festivals liturgy preaching and visual arts the mass media of the time embracing these tools the popes especially promoted themes related to the incarnation of god which justified the production and veneration of sacred images and extolled the role and the figure of the virgin mary despite their profound influence over byzantine and western cultures of later centuries the political theological and artistic interactions between the east and the west during this period have not yet been investigated in studies combining textual and material evidence by drawing evidence from texts and material culture some of which have yet to be discussed against the background of the iconoclastic controversy and by considering the role of oral exchange iconophilia assesses the impact of the debate on sacred images and of coeval theological controversies in rome and central italy by looking at intersecting textual liturgical and pictorial images which had at their core the incarnate god and his human mother mary the book demonstrates that between c 680 880 by unremittingly maintaining the importance of the visual for nurturing beliefs and mediating personal and communal salvation the popes ensured that the status of sacred images would remain unchallenged at least until the protestant reformation in the sixteenth century

a clear up to date reassessment of the byzantine empire during a crucial phase in the history of the near east the narrative covers the last decade of the roman empire as a superpower of the ancient world the catastrophic crisis of the 7th century and the means whereby its

embattled byzantine successor hung on in asia minor until the abbasid caliphate s decline opened up new perspectives for christian power in the near east

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