

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
Byzantium in the Iconoclast Era, C. 680-850
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Images, Iconoclasm, and the Carolingians
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Iconoclasm
Negating the Image
Figure and Likeness
Byzantine Art and Archaeology
Mike Humphreys Leslie William Barnard Stephen Gero Leslie Brubaker Stephen Gero Kristine Kolrud Thomas F. X. Noble Leslie Brubaker Kenneth Parry Leslie Brubaker Daniel J. Sahas Óscar Prieto Domínguez Jaroslav Pelikan Ambrosios Giakalis Leslie Brubaker Anthony Bryer Jeffrey Johnson Charles Barber Ormonde Maddock Dalton

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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 auzépy 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

a major revisionist survey of this most elusive and fascinating period in medieval history

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

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

this title presents an important re examination of the byzantine iconoclasm the widespread phenomenon of destruction of images that took place in the 7th to 9th centuries ad by the leading scholar in the field

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

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

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

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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

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