

Inventing Byzantine Iconoclasm

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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.

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The first Byzantine Iconoclasm (namely the reign of Leo III "the Isaurian" and that of his son Constantine V) is a very important but unfortunately very obscure period of Byzantine history.

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The "First Iconoclasm", as it is sometimes called, existed between about 726 and 787. The "Second Iconoclasm" was between 814 and 842. According to the traditional view, Byzantine Iconoclasm was started by a ban on religious images by Emperor Leo III and continued under his successors.

Byzantine Iconoclasm - Wikipedia

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Isaurian Emperor Leo III interpreted his many military failures as a judgment on the empire by God, and decided that it was being judged for the worship of religious images. He banned religious images in about 730 CE, the beginning of the Byzantine Iconoclasm.

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Byzantine Iconoclasm Byzantine Iconoclasm (Greek: μ , Eikonomach í a) refers to two periods in the history of the Byzantine Empire when the use of religious images or icons was opposed by religious and imperial authorities within the Eastern Church and the temporal imperial hierarchy.

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Inventing Byzantine Iconoclasm [Brubaker, Leslie] on Amazon.com.au. *FREE* shipping on eligible orders. Inventing Byzantine Iconoclasm

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.

What has Alexander the Great to do with Jesus Christ? Or the legendary king's conquest of the Persian Empire (335 – 23 BCE) to do with the prophecies of the Old Testament? In many ways, the early Christian writings on Alexander and his legacy provide a lens through which it is possible to view the shaping of the literature and thought of the early church in the Greek East and the Latin West. This book articulates that fascinating discourse for the first time by focusing on the early Christian use of Alexander. Delving into an impressively deep pool of patristic literature written between 130 – 313 CE, Christian Thru Djurslev offers original interpretations of various important authors, from the learned lawyer Tertullian to the 'Christian Cicero' Lactantius, and from the apologist Tatian to the first church historian Eusebius. He demonstrates that the early Christian adaptations of the Alexandrian myths created a new tradition that has continued to develop and expand ever since. This innovative work of reception studies is important reading for all scholars of Alexander the Great and early church history.

Traditional and still prevalent accounts of late antique literature draw a clear distinction between 'pagan' and 'Christian' forms of poetry: whereas Christian poetry is taken seriously in terms its contribution to culture and society at large, so-called pagan or secular poetry is largely ignored, as though it has no meaningful part to play within the late antique world. The Myth of Paganism sets out to deconstruct this view of two contrasting poetic traditions and proposes in its place a new integrated model for the understanding of late antique poetry. As the book argues, the poet of Christ and the poet of the Muses were drawn together into an active, often provocative, dialogue about the relationship between Christianity and the Classical tradition and, ultimately, about the meaning of late antiquity itself. An analysis of the poetry of Nonnus of Panopolis, author of both a 'pagan' epic about Dionysus and a Christian translation of St John's Gospel, helps to illustrate this complex dialectic between pagan and Christian voices.

Late Antiquity witnessed a major transformation in the authority and power of the Episcopate within the Church, with the result that bishops came to embody the essence of Christianity and increasingly overshadow the leading Christian laity. The rise of Episcopal power came in a period in which drastic political changes produced long and significant conflicts both within and outside the Church. This book examines these problems in depth, looking at bishops' varied roles in both causing and resolving these disputes, including those internal to the church, those which began within the church but had major effects on wider society, and those of a secular nature.

A revised edition of Anna Komnene's *Alexiad*, to replace our existing 1969 edition. This is the first European narrative history written by a woman - an account of the reign of a Byzantine emperor through the eyes and words of his daughter which offers an unparalleled view of the Byzantine world in the eleventh and twelfth centuries.

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.

The Byzantines used imagery to communicate a wide range of issues. In the context of Iconoclasm - the debate about the legitimacy of religious art conducted between c. AD 730 and 843 - Byzantine authors themselves claimed that visual images could express certain ideas better than words. *Vision and Meaning in Ninth-Century Byzantium* deals with how such visual communication worked and examines the types of messages that pictures could convey in the aftermath of Iconoclasm. Its focus is on a deluxe manuscript commissioned around 880, a copy of the fourth-century sermons of the Cappadocian church father Gregory of Nazianzus which presented to the Emperor Basil I, founder of the Macedonian dynasty, by one of the greatest scholars Byzantium ever produced, the patriarch Photios. The manuscript was lavishly decorated with gilded initials, elaborate headpieces and a full-page miniature before each of Gregory's sermons. Forty-six of these, including over 200 distinct scenes, survive. Fewer than half however were directly inspired by the homily that they accompany. Instead most function as commentaries on the ninth-century court and carefully deconstructed both provide us with information not available from preserved written sources and perhaps more important show us how visual images communicate differently from words.

According to a longstanding interpretation, book religions are agents of textuality and logocentrism. This volume inverts the traditional perspective: its focus is on the strong dependency between scripture and aesthetics, holy books and material artworks, sacred texts and ritual performances. The contributions, written by a group of international specialists in Western, Byzantine, Islamic and Jewish Art, are committed to a comparative and transcultural approach. The authors reflect upon the different strategies of » clothing « sacred texts with precious materials and elaborate forms. They show how the pretypographic cultures of the Middle Ages used book ornaments as media for building a close relation between the divine words and their human audience. By exploring how art shapes the religious practice of books, and how the religious use of books shapes the evolution of artistic practices this book contributes to a new understanding of the deep nexus between sacred scripture and art.

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