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The Graeco-Roman and Oriental Background of the iconoclastic controversy. [Mit Kt. -Skizze.]
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The Byzantine Eye
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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

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

iconoclasm was the name given to the stance of that portion of eastern christianity that rejected worshipping god through images eikones representing christ the virgin or the saints and was the official doctrine of the byzantine empire for most of the period between 726 and 843 it was a period marked by violent passions on either side this is the first comprehensive account of the extant contemporary texts relating to this phenomenon and their impact on society politics and identity by examining the literary circles emerging both during the time of persecution and immediately after the restoration of icons in 843 the volume casts new light on the striking re construction of byzantine society whose iconophile identity was biasedly redefined by the political parties led by theodoros stoudites gregorios dekapolites and empress theodora or the patriarchs methodios ignatios and photios it thereby offers an innovative paradigm for approaching byzantine literature

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

peter adamson presents an engaging and wide ranging introduction to the thinkers and movements of two great intellectual cultures byzantium and the italian renaissance first he tells the story of philosophy in the eastern christian world from such early figures as john of damascus in the eighth century to the late byzantine scholars of the fifteenth century then he explores the rebirth of philosophy in italy in the fifteenth and sixteenth centuries the era of machiavelli giordano bruno and galileo this is the sixth volume in adamson's history of philosophy without any gaps taking us to the threshold of the early modern era

this volume brings together an ecumenical team of scholars to offer a historical overview of how worship developed the book first orients readers to the common core elements the global church shares in the history and development of worship theology and historical practice it then introduces the major streams of worship practice catholic orthodox and protestant including reformation traditions evangelicalism and pentecostalism the book includes introductions by john witvliet and nicholas wolterstorff a previous volume addressed the theological foundations of worship

focusing on the ninth century beginnings of byzantine writings against the latin addition of the filioque to the creed inventing latin heretics illuminates several aspects of byzantine thought their self definition their theology their uniquely constituted state based both on what they had to say for themselves and on modern approaches to the study of group identity religious conflict and sociology of knowledge the book introduces the concept of heresiology in general defining terms summarizing a vast body of secondary scholarship and bringing the history of byzantine antiheretical texts down to the ninth century it discusses relations between latin and greek christians before and into the time of photios as well as his knowledge of latin customs the next chapters examine the transmission form and contents of the three anti filioque texts attributed to photios and other texts that exemplify what ninth century byzantines were saying about latin errors raising textual questions that cannot be ignored and ultimately providing a window onto byzantine mentalities

studienarbeit aus dem jahr 2014 im fachbereich geschichte sonstiges note 1 3 johannes gutenbergs universität mainz fb07 geschichts und kulturwissenschaften sprache deutsch abstract mit den arabischen eroberungen im 7 und 8 jahrhundert n chr vollzog sich unter dem arabischen kalifat eine tiefgreifende umgestaltung des byzantinischen staats und gesellschaftswesens neben außenpolitischen problemen wie den abwehrkämpfen des byzantinischen reiches gegen die araber perser awaren und slawen stand byzanz vor weiteren herausforderungen während des byzantinischen ikonoklasmus musste das reich zudem kirchenpolitisch einer spaltung der christlichen gesellschaft zwischen ikonodulen und ikonoklasten standhalten der byzantinische ikonoklasmus lässt sich nur

in an betracht der gesellschaftlichen und politischen entwicklungen im 7 und 8 jahrhundert verstehen daher werde ich zunächst kurz die arabischen eroberungen in byzanz im 7 jahrhundert darstellen im hauptteil dieser hausarbeit werde ich dann den byzantinischen ikonoklasmus näher beleuchten hierbei kläre ich zunächst den begriff byzantinischer ikonoklasmus bevor ich gestützt auf die weltchronik theophanes confessor 759 60 818 auf die ersten ikonoklastischen maßnahmen des byzantinischen kaisers leons iii 717 741 und auf das bilderfeindliche edikt des umayyadenkalifen yazids ii eingehe welches theophanes als auslöser des ikonoklasmus unter leon sieht in meinem fazit werde ich die ergebnisse meiner hausarbeit resümieren und darstellen inwiefern der islamische ikonoklasmus leon beeinflusst haben könnte

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

iconoclasm the debate about the legitimacy of religious art that began in byzantium around 720 and continued for nearly one hundred and twenty years has long held a firm

grip on the historical imagination this is the first book in english for over fifty years to survey this most elusive and fascinating period in medieval history it is also the first book in any language to combine the expertise of two authors who are specialists in the written archaeological and visual evidence from this period a combination of particular importance to the iconoclasm debate the authors have worked together to provide a comprehensive overview of the visual written and other materials that together help clarify the complex issues of iconoclasm in byzantium in doing so they challenge many traditional assumptions about iconoclasm and set the period firmly in its broader political cultural and social economic context

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

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

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

the theme of the 2006 international congress of byzantine studies was display this is explored under eight headings which highlight different aspects of the theme and different disciplines within byzantine studies empire works and days infrastructures words texts orthodoxy byzantium as display and the future of the past in the process many of the possible responses to byzantium are examined the most direct response

being to ask whether there was a real byzantium or only an imaginary modern construct but the aim is to make this simple dichotomy more complex and assess first what strategies the people of byzantium used to express their thoughts ideals fears and beliefs and then how these have been interpreted through various modern discourses the first volume presents the texts of the 28 plenary papers delivered at the congress the second and third contain the abstracts of the approximately 700 papers written for the 64 separate panels and the sessions of communications

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