Inventing Byzantine Iconoclasm

Other Icons

Images, Iconoclasm, and the Carolingians

The Liturgical Past in Byzantium and Early Rus

Byzantium in the Iconoclast Era (ca 680–850): The Sources

Figure and Likeness

Troublemakers

Acclaimed historian Leslie Berlin’s “deeply researched and dramatic narrative of Silicon Valley’s early years...is a meticulously told...compelling history” (The New York Times) of the men and women who chased innovation, and ended up changing the world. Troublemakers is the gripping tale of seven exceptional men and women, pioneers of Silicon Valley in the 1970s and early 1980s. Together, they worked across generations, industries, and companies to bring technology from Pentagon offices and university laboratories to the rest of us. In doing so, they changed the world. “In this vigorous account...a sturdy, skillfully constructed work” (Kirkus Reviews), historian Leslie Berlin introduces the people and stories behind the birth of the Internet and the microprocessor, as well as Apple, Atari, Genentech, Xerox PARC, ROLM, ASK, and the iconic venture capital firms Sequoia Capital and Kleiner Perkins Caufield & Byers. In the space of only seven years, five major industries—personal computing, video games, biotechnology, modern venture capital, and advanced semiconductor logic—were born. “There is much to learn from Berlin’s account, particularly that Silicon Valley has long provided the backdrop where technology, elite education, institutional capital, and entrepreneurship collide with incredible force” (The Christian Science Monitor). Featured among well-known Silicon Valley innovators are Mike Markkula, the underappreciated chairman of Apple who owned one-third of the company; Bob Taylor, who masterminded the personal computer; software entrepreneur Sandra Kurtzig, the first woman to take a technology company public; Bob Swanson, the cofounder of Genentech; Al Alcorn, the Atari engineer behind the first successful video game; Fawn Alvarez, who rose from the factory line to the executive suite; and Niels Reimers, the Stanford administrator who changed how university innovations reach the public. Together, these troublemakers rewrote the rules and invented the future.

Images, Iconoclasm, and the Carolingians

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.

The Liturgical Past in Byzantium and Early Rus

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.

Byzantium in the Iconoclast Era (ca 680–850): The Sources

The first major study of the relationship between liturgy and historiography in early medieval Rus.

Figure and Likeness
This important and overdue book examines illuminated manuscripts and other book arts of the Global Middle Ages. Illuminated manuscripts and illustrated or decorated books—like today's museums—preserve a rich array of information about how premodern peoples conceived of and perceived the world, its many cultures, and everyone's place in it. Often a Eurocentric field of study, manuscripts are prisms through which we can glimpse the interconnected global history of humanity. Toward a Global Middle Ages is the first publication to examine decorated books produced across the globe during the period traditionally known as medieval. Through essays and case studies, the volume's multidisciplinary contributors expand the historiography, chronology, and geography of manuscript studies to embrace a diversity of objects, individuals, narratives, and materials from Africa, Asia, Australasia, and the Americas—an approach that both engages with and contributes to the emerging field of scholarly inquiry known as the Global Middle Ages. Featuring 160 color illustrations, this wide-ranging and provocative collection is intended for all who are interested in engaging in a dialogue about how books and other textual objects contributed to world-making strategies from about 400 to 1600.

Naming the Sacred

At what point is a place perceived as holy? And when does it become officially so in its definition? Inspired by the UNESCO debate and decisions made concerning holy places, the authors seek answers to these questions. "Naming the Sacred" is a diachronic excursus into the issues of perception and denomination of holy places. The volume examines historical cases in which names and places have been modified or literally eliminated and others where places were subject to policies of protection and tutelage. The work appertains to an ongoing, evolving global debate where the challenge of the reciprocal recognition of holy sites has become increasingly complex.

Troublemakers

"This publication is issued on the occasion of the exhibition Book of Beasts: The Bestiary in the Medieval World, on view at the J. Paul Getty Museum at the Getty Center, Los Angeles, from May 14 to August 18, 2019."

The Cross

Images increasingly saturate our world, making present to us what is distant or obscure. Yet the power of images also arises from what they do not make present—from a type of absence they do not dispel. Joining a growing multidisciplinary conversation that rejects an understanding of images as lifeless objects, this book offers a theological meditation on the ways images convey presence into our world. Just as Christ negates himself in order to manifest the invisible God, images, Natalie Carnes contends, negate themselves to give more than they literally or materially are. Her Christological reflections bring iconoclasm and iconophilia into productive relation, suggesting that they need not oppose one another. Investigating such images as the biblical golden calf and paintings of the Virgin Mary, Carnes explores how to distinguish between iconoclasts that maintain fidelity to their theological intentions and those that lead to visual temptation. Offering ecumenical reflections on issues that have long divided Protestant, Catholic, and Orthodox traditions, Image and Presence provokes a fundamental reconsideration of images and of the global image crises of our time.

Eastern Orthodox Christianity

This is an unprecedented collection of nearly seventy Late Antique primary religious texts. These texts—all in new English translation and many appearing in English for the first time—represent every major religious current from the late first century until the rise of Islam. Produced through the efforts of thirty-six leading scholars in the field, they constitute a comprehensive view of religious practice in Late Antiquity. Religious life and performance during this period comprised diverse, often unusual practices. Philosophical ascent, magic, legal pronouncement, hymnography, dietary and sexual restriction, and rhetoric were all part of this deeply fascinating world. Religious and political identity often intertwined, as reflected in the Roman persecution of Christians. And a fluid boundary between religion and superstition was contested in daily life. Many practices, including ascetic training, crossed religious boundaries. Others, such as "incubation" at specific temples and certain divination rites, were distinctive practices of individual groups and orders. Intrinsically interesting, the practice of religion in the Late Antique also edifies modern-day religious life. As this volume shows, the origins of the contemporary Western religious terrain can be gleaned in this period. Rabbinic Judaism flourished and spread. Christianity developed still-important theological categories and structures. And even movements that did not survive intact—such as Neoplatonism and the once-powerful Manichaean churches—continue to influence religion today. This rich sourcebook includes discussions of asceticism, religious organization, ritual, martyrdom, religion's social implications, law, and theology. Its unique emphasis on practice and its inclusion of texts translated from lesser-known languages advance the study of religious history in several directions. A strong interdisciplinary orientation will reward scholars and students of religion, theology, gender studies, classical literatures, and history. Each text is accompanied by an introduction and a bibliography for further reading and research, making the book appropriate for use in any university or seminary classroom.

The Alexiad
Inventors of Byzantine Iconoclasm

Book of Beasts

In this study, Henk Th. van Veen reassesses how Cosimo de' Medici represented himself in images during the course of his rule. The text examines not only art and architecture, but also literature, historiography, religion, and festive culture.

Heritage or Heresy

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.

Gender in the Early Medieval World

This book examines the way Christians in Jerusalem prayed and how their prayer changed in the face of foreign invasions and the destruction of their places of worship.

Byzantium in the Iconoclast Era, c. 680-850

"Interpretation" is a term that encompasses both the most esoteric and the most fundamental activities of our lives, from analyzing medical images to the million ways we perceive other people's actions. Today, we also leave interpretation to the likes of web cookies, social media algorithms, and automated markets. But as John Frow shows in this thoughtfully argued book, there is much yet to do in clarifying how we understand the social organization of interpretation. On Interpretive Conflict delves into four case studies where sharply different sets of values come into play—gun control, anti-Semitism, the religious force of images, and climate change. In each case, Frow lays out the way these controversies unfold within interpretive regimes that establish what counts as an interpretable object and the protocols of evidence and proof that should govern it. Whether applied to a Shakespeare play or a Supreme Court case, interpretation, he argues, is at once rule-governed and inherently conflictual. Ambitious and provocative, On Interpretive Conflict will attract readers from across the humanities and beyond.

Sowing the Dragon's Teeth

Two leading academic scholars offer the first comprehensive source reader on the Eastern Orthodox church for the English-speaking world. Designed specifically for students and accessible to readers with little or no previous knowledge of theology or religious history, this essential, one-of-a-kind work frames, explores, and interprets Eastern Orthodoxy through the use of primary sources and documents. Lively introductions and short narratives that touch on anthropology, art, law, literature, music, politics, women's studies, and a host of other areas are woven together to provide a coherent and fascinating history of the Eastern Orthodox Christian tradition.

A History of the Byzantine State and Society

Introduction to Byzantium, 602–1453 provides students with an accessible guide to medieval Byzantium. Beginning with the near collapse of Byzantium in the seventh century, the book traces its survival and development through to its absorption by the Ottoman empire. As well as having an overall political narrative, the chapters cover a wide range of topics including society and economy, art and architecture, literature and education, military tactics and diplomacy, gender and education. They also explore themes that remain prominent and highly debated today, including relations between Islam and the West, the impact of the Crusades, the development of Russia, and the emergence of Orthodox Christianity. Comprehensively written, each chapter provides an overview of the particular period or topic, a summary of the ongoing historiographical debates, primary source material textboxes, further reading recommendations and a 'points to remember' section. Introduction to Byzantium, 602–1453 provides students with a thorough introduction to the history of Byzantium and equips them with the tools to write successful analytical essays. It is essential reading for any student of the history of the Byzantine empire.

Cross-cultural Exchange in the Byzantine World, C. 300-1500 AD

DIV Elijah ben Solomon, the "Genius of Vilna," was perhaps the best-known and most understudied figure in modern Jewish history. This book offers a new narrative of Jewish modernity based on Elijah's life and influence. While the experience of Jews in modernity has often been described as a process of Western European secularization— with Jews becoming citizens of...
Western nation-states, congregants of reformed synagogues, and assimilated members of society—Stern uses Elijah’s story to highlight a different theory of modernization for European life. Religious movements such as Hasidism and anti-secular institutions such as the yeshiva emerged from the same democratization of knowledge and privatization of religion that gave rise to secular and universal movements and institutions. Claimed by traditionalists, enlighteners, Zionists, and the Orthodox, Elijah’s genius and its afterlife capture an all-embracing interpretation of the modern Jewish experience. Through the story of the “Vilna Gaon,” Stern presents a new model for understanding modern Jewish history and more generally the place of traditionalism and religious radicalism in modern Western life and thought. /div

**Introduction to Byzantium, 602-1453**

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 and the Museum**

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 Medieval Chronicle 12**

9th-century Byzantium has always been viewed as a mid-point between Iconoclasm and the so-called Macedonian revival; in scholarly terms it is often treated as a ‘dead’ century. The object of these papers is to question such an assumption. They present a picture of political and military developments, legal and literary innovations, artisanal production, and religious and liturgical changes from the Anatolian plateau to the Greek-speaking areas of Italy that are only now gradually emerging as distinct. Investigation of how the 9th-century Byzantine world was perceived by outsiders also reveals much about Byzantine success and failure in promoting particular views of itself. The chapters here, by an international group of scholars, embody current research in this field; they recover many lost aspects of 9th-century Byzantium and shed new light on the Mediterranean world in a transitional century. The papers in this volume derive from the 30th Spring Symposium of Byzantine Studies, held for the Society for the Promotion of Byzantine Studies at the University of Birmingham in March 1996.

**Religions of Late Antiquity in Practice**

A study of the theocratic constitution of the Byzantine Empire.

**Liturgy and Byzantinization in Jerusalem**

Alongside annals, chronicles were the main genre of historical writing in the Middle Ages. Their significance as sources for the study of medieval history and culture is today widely recognised not only by historians, but also by students of medieval literature and linguistics and by art historians. The series The Medieval Chronicle aims to provide a representative survey of the on-going research in the field of chronicle studies, illustrated by examples from specific chronicles from a wide variety of countries, periods and cultural backgrounds.

**Image and Presence**

This is an account of the roles of local and national movements, and of memory and regret in the destruction or preservation of the architectural, artistic, and historic legacy of Europe in which the author examines what is cultural heritage and why it matters.

**Eastern Medieval Architecture**
A winged centaur with the spotted body of a leopard playing a lute; a naked man with an animal head; a goat-footed Pan; a four-bodied lion; sphinxes, and hippocamps. Few would associate these forms of art with the Byzantine era, a period dominated by religious art. However, an art of strikingly secular expression was not only common to Byzantine culture, but also key to defining it. In Other Icons, Eunice Dauterman Maguire and Henry Maguire offer the first comprehensive view of this unofficial Byzantine art, demonstrating the role it played and its dialogue with traditional Christian Byzantine art. This beautifully illustrated book creates an entirely new understanding of the whole of Byzantine art and culture. With its wide-ranging examples, the book vividly demonstrates how the surprise of this profane art is not only in its subjects of mythic creatures, exotic imagery, and eroticism, but also in the ubiquity and beauty of their placement—within churches and without, woven into silk, illuminated on manuscripts, engraved into pottery, painted in frescoes, and taking life in marble, bone, and ivory. By presenting and exploring this profane art for the first time in a scholarly book in English, Other Icons will change the way we look at the art of an entire era.

Clothing Sacred Scriptures

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 Studios 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.

Iconoclasm from Antiquity to Modernity

This handy reference guide makes it easier to access and understand histories written in Greek between 600 and 1480 CE. Covering classicizing histories that continued ancient Greek traditions of historiography, sweeping, fast-paced 'chronicle' type histories, and dozens of idiosyncratic historical texts, it distills the results of complex, multi-lingual, specialist scholarship into clear explanations of the basic information needed to approach each medieval Greek history. It provides a sound basis for further research on each text by describing what we know about the time of composition, content covered by the history, authorship, extant manuscripts, previous editions and translations, and basic bibliography. Even-handed explanations of scholarly debates give readers the information they need to assess controversies independently. A comprehensive introduction orients students and non-specialists to the traditions and methods of Byzantine historical writing. It will prove an invaluable timesaver for Byzantinists and an essential entry point for classicists, western medievalists, and students.

Literary Circles in Byzantine Iconoclasm

This is the first comprehensive and up-to-date history of Byzantium to appear in almost sixty years, and the first ever to cover both the Byzantine state and Byzantine society. It begins in A.D. 285, when the emperor Diocletian separated what became Byzantium from the western Roman Empire, and ends in 1461, when the last Byzantine outposts fell to the Ottoman Turks. Spanning twelve centuries and three continents, the Byzantine Empire linked the ancient and modern worlds, shaping and transmitting Greek, Roman, and Christian traditions—including the Greek classics, Roman law, and Christian theology—that remain vigorous today, not only in Eastern Europe and the Middle East but throughout Western civilization. Though in its politics Byzantium often resembled a third-world dictatorship, it has never yet been matched in maintaining a single state for so long, over a wide area inhabited by heterogeneous peoples. Drawing on a wealth of original sources and modern works, the author treats political and social developments as a single vivid story, told partly in detailed narrative and partly in essays that clarify long-term changes. He avoids stereotypes and rejects such old and new historical orthodoxies as the persistent weakness of the Byzantine economy and the pervasive importance of holy men in Late Antiquity. Without neglecting underlying social, cultural, and economic trends, the author shows the often crucial impact of nearly a hundred Byzantine emperors and empresses. What the emperor or empress did, or did not do, could rapidly confront ordinary Byzantines with economic ruin, new religious doctrines, or conquest by a foreign power. Much attention is paid to the complex life of the court and bureaucracy that has given us the adjective "byzantine." The major personalities include such famous names as Constantine, Justinian, Theodora, and Heraclius, along with lesser-known figures like Constans II, Irene, Basil II the Bulgar-Slayer, and Michael VIII Palaeologus. Byzantine civilization emerges as durable, creative, and realistic, overcoming repeated setbacks to remain prosperous almost to the end. With 221 illustrations and 18 maps that complement the text, A History of the Byzantine State and Society should long remain the standard history of Byzantium not just for students and scholars but for all readers.

Byzantium in the Ninth Century: Dead or Alive?
The Genius

This book centres on the copy of the Homilies of Gregory of Nazianzus produced in Constantinople around 880 for the emperor Basil I as a gift from the patriarch Photios. The manuscript includes forty-six full page miniatures, most of which do not directly illustrate the text they accompany, but instead provide a visual commentary. Vision, Image and Illumination in Byzantine Manuscripts deals with how such communication worked, and examines the types of messages that pictures could convey in ninth-century Byzantium.

On Interpretive Conflict

The study of the family is one of the major lacunas in Byzantine Studies. Angeliki Laiou remarked in 1989 that ‘the study of the Byzantine family is still in its infancy’, and this assertion remains true today. The present volume addresses this lacuna. It comprises 19 chapters written by international experts in the field which take a variety of approaches to the study of the Byzantine family, and embrace a chronological span from the later Roman to the late Byzantine empire. The context is established by chapters focusing on the Roman roots of the Byzantine family, the Christianisation of the family, and the nature of the family in contemporaneous cultures (the late antique west and the Islamic east). Key methodological approaches to the Byzantine family are highlighted and discussed, in particular prosopographical and life course approaches. The contribution of hagiography to the understanding of the Byzantine family is analysed by several authors; other chapters on the family and children in art and on the archaeology of the Middle Byzantine house explore the material evidence that can shed light on the Byzantine family. Overall, the diversity of families that existed in Byzantium (blood, fictive, metaphorical) is emphasised, and chapters consider the specific cases of ascetic, monastic, aristocratic and peasant families, as well as the imperial family, which is illuminated by the comparative case of a Caliphal family. The volume is topped and tailed by a Preface and an Afterword by the editors, which address the state of the field and consider the way ahead. Thus the volume is vital in putting the subject of the Byzantine Family in sharp focus and setting the research agenda for the future.

Toward a Global Middle Ages

The rich and diverse architectural traditions of the Eastern Mediterranean and adjacent regions are the subject of this book. Representing the visual residues of a “forgotten” Middle Ages, the social and cultural developments of the Byzantine Empire, the Caucasus, the Balkans, Russia, and the Middle East parallel the more familiar architecture of Western Europe. The book offers an expansive view of the architectural developments of the Byzantine Empire and areas under its cultural influence, as well as the intellectual currents that lie behind their creation. The book alternates chapters that address chronological or regionally-based developments with thematic studies that focus on the larger cultural concerns, as they are expressed in architectural form.

Guide to Byzantine Historical Writing

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 Lost World of Byzantium

Iconoclasm and the Museum addresses the museum’s historic tendency to be silent about destruction through an exploration of institutional attitudes to iconoclasm, or image breaking, and the concept’s place in public display. Presenting a selection of focused case studies, Boldrick examines long-standing desires to deface, dismantle, obscure or destroy works of art and historic artefacts, as well as motivations to protect and display broken objects. Considering the effects of iconoclastic practices on artworks and cultural artefacts and how those practices are addressed in institutions, the book examines changing attitudes to the intentional destruction of powerful artworks in the past and present. It ends with an analysis of creative destruction in contemporary art making and proposes that we are entering a new phase for museums, in which they acknowledge the critical roles destruction and loss play in the lives of objects and in contemporary political life. Iconoclasm and the Museum will be important reading for academics and students in fields such as museum and gallery studies, archaeology, art history, arts management, curatorial studies, cultural studies, history, heritage and religious studies. The book should also be of great interest to museum professionals, curators and collections management specialists, and artists.

Iconoclasm

Publisher Description
Cosimo I De’ Medici and His Self-Representation in Florentine Art and Culture

The cross stirs intense feelings among Christians and non-Christians alike. Robin Jensen takes readers on an intellectual and spiritual journey through the 2,000-year evolution of the cross as idea and artifact, illuminating the controversies and forms of devotion this central symbol of Christianity inspires.

The Eastern Schism

With new surges of activity from religious, political, and military extremists, the destruction of images has become increasingly relevant on a global scale. A founder of the study of early modern and contemporary iconoclasm, David Freedberg has addressed this topic for five decades. His work has brought this subject to a central place in art history, critical to the understanding not only of art but of all images in society. This volume collects the most significant of Freedberg’s texts on iconoclasm and censorship, bringing five key works back into print alongside new assessments of contemporary iconoclasm in places ranging from the Near and Middle East to the United States, as well as a fresh survey of the entire subject. The writings in this compact volume explore the dynamics and history of iconoclasm, from the furious battles over images in the Reformation to government repression in modern South Africa, the American culture wars of the early 1990s, and today’s cancel culture. Freedberg combines fresh thinking with deep expertise to address the renewed significance of iconoclasm, its ideologies, and its impact. This volume also provides a supplement to Freedberg’s essay on idolatry and iconoclasm from his pathbreaking book, The Power of Images. Freedberg’s writings are of foundational importance to this discussion, and this volume will be a welcome resource for historians, museum professionals, international law specialists, preservationists, and students.

The Byzantine Theocracy

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 ‘iconoclastms’ 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.

Inventing Byzantine Iconoclasm

The acclaimed author of Byzantium and the Crusades “offers a fresh take on this fabled but hidden civilization” across 11 centuries of history (Colin Wells, author of Sailing from Byzantium). For more than a millennium, the Byzantine Empire presided over the juncture between East and West, as well as the transition from the classical to the modern world. Rather than recounting the standard chronology of emperors and battles, leading Byzantium scholar Jonathan Harris focuses each chapter of this engaging history on a succession of archetypal figures, families, places, and events. Harris’s introduction presents a civilization rich in contrasts, combining orthodox Christianity with paganism, and classical Greek learning with Roman power. Though frequently assailed by numerous armies, Byzantium survived by dint of its unorthodox foreign policy. Over time, its sumptuous art and architecture flourished, helping to establish a deep sense of Byzantine identity in its people. Synthesizing a wealth of sources to cover all major aspects of the empire’s social, political, military, religious, cultural, and artistic history, Harris’s study illuminates the heart of Byzantine civilization and explores its remarkable and lasting influence on the modern world.

Vision and Meaning in Ninth-Century Byzantium

This work employs an interdisciplinary and comparative approach, presenting papers first given by graduate and early-career academic researchers from around the world at the XVII International Graduate Conference of the Oxford University Byzantine Society, held on the 27th and 28th of February, 2015

Approaches to the Byzantine Family

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.

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