

Later Byzantine Painting Art Agency And Appreciation

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Explore the profound artistic legacy of Later Byzantine painting, examining its distinct styles, iconography, and historical context. This delves into the role of various art agencies in its creation, patronage, and dissemination, alongside an analysis of its aesthetic and cultural appreciation through the ages.

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Later Byzantine Painting

Written over nearly three decades, the fifteen essays involve the three a's of the title, art, agency, and appreciation. The first refers to the general subject matter of the book, Byzantine art, chiefly painting, of the twelfth through the fourteenth centuries, the second to its often human-like agency, and the last to its historical reception. The series begins with art works themselves and with the imagery and iconography of church decoration and manuscript illumination, shifts to the ways that objects act in the world and affect their beholders, and concludes with more general appreciations of Byzantine art in case studies from the thirteenth century to the present.

Byzantine Art and Diplomacy in an Age of Decline

The Late Byzantine period (1261–1453) is marked by a paradoxical discrepancy between economic weakness and cultural strength. The apparent enigma can be resolved by recognizing that later Byzantine diplomatic strategies, despite or because of diminishing political advantage, relied on an increasingly desirable cultural and artistic heritage. This book reassesses the role of the visual arts in this era by examining the imperial image and the gift as reconceived in the final two centuries of the Byzantine Empire. In particular it traces a series of luxury objects created specifically for diplomatic exchange with such courts as Genoa, Paris and Moscow alongside key examples of imperial imagery and ritual. By questioning how political decline refigured the visual culture of empire, Dr Hilsdale offers a more nuanced and dynamic account of medieval cultural exchange that considers the temporal dimensions of power and the changing fates of empires.

Towards Rewriting?

“Although many of the iconographic traditions in Byzantine art formed in the early centuries of Christianity, they were not petrified within a time warp. Subtle changes and refinements in Byzantine theology did find reflection in changes to the iconographic and stylistic conventions of Byzantine art. This is a brilliant and innovative book in which Dr Anita Strezova argues that a religious movement called Hesychasm, especially as espoused by the great Athonite monk St Gregory Palamas, had a profound impact on the iconography and style of Byzantine art, including that of the Slav diaspora, of the late Byzantine period. While many have been attracted to speculate on such a connection, none until now has embarked on proving such a nexus. The main stumbling blocks have included the need for a comprehensive knowledge of Byzantine theology; a training in art history, especially iconological, semiotic and formalist methodologies; extensive fieldwork in Macedonia, Bulgaria, Serbia, Greece, Turkey and Russia, and a working knowledge of Greek, Old Church Slavonic, Macedonian, Russian, Serbian, Latin as well as several modern European languages, French, German, Russian and Italian. These are some of the skills which Dr Strezova has brought to her topic.” Professor Sasha Grishin AM, FAHA Adjunct Professor of Art History School of Literature, Languages and Linguistics The Australian National University

Hesychasm and Art

Ten authors offer novel accounts of the phenomenon of oil painting on stone surfaces in Northern and Southern Europe, from Sebastiano del Piombo's invention at Rome in the sixteenth century to the material experimentation of later painters through the seventeenth century.

Almost Eternal: Painting on Stone and Material Innovation in Early Modern Europe

The Byzantine Empire dates back to Constantine the Great, the first Christian ruler of the Roman Empire, who, in 330 AD, moved the imperial capital from Rome to a port city in modern-day Turkey, which he then renamed Constantinople in his honor. From its founding, the Byzantine Empire was a major anchor of east-west trade, and culture, art, architecture, and the economy all prospered in the newly Christian empire. As Byzantium moved into the middle and late period, Greek became the official language of both church and state and the Empire's cultural and religious influence extended well beyond its boundaries. In the mid-15th century, the Ottoman Turks put an end to 1,100 years of Byzantine history by capturing Constantinople, but the Empire's legacy in art, culture, and religion endured long after its fall. In this revised and updated second edition of the *Historical Dictionary of Byzantium*, author John H. Rosser introduces both the general reader and the researcher to the history of the Byzantine Empire. This comprehensive dictionary includes detailed, alphabetical entries on key figures, ideas, places, and themes related to Byzantine art, history, and religion, and the second edition contains numerous additional entries on broad topics such as transportation and gender, which were less prominent in the previous edition. An expanded introduction introduces the reader to Byzantium and a guide to further sources and suggested readings can be found in the extensive bibliography that follows the entries. A basic chronology and various maps and illustrations are also included in the dictionary. This book is an excellent access point for students, researchers, and anyone wanting to know more about Byzantium.

Historical Dictionary of Byzantium

The first comparative, cross-cultural study of medieval illustrated histories that engages in a direct, confrontational dialogue with Byzantine historical memory.

Imagining the Byzantine Past

The studies in this volume all deal with images and texts that relate to the veneration of the saints in Byzantium after the 9th century. Some papers are devoted to the church calendar and the annual commemorations of hundreds of saints through liturgical poetry and sequences of isolated images in fresco, icon painting and illuminated manuscripts. Others are concerned with the longer and rarer, narrative cycles devoted to the life of a single saint, cycles found mainly in fresco and on the so-called *vita* icons that first appear in the East in the late 12th century. Additional studies deal with the developing role of icons in liturgical ceremonies, and with images of a saint being approached by a supplicant or patron. A final section is devoted to places made holy by the saints, and to their holy relics.

The Celebration of the Saints in Byzantine Art and Liturgy

The twelve studies contained in this second collection by Henry Maguire are linked together by a common theme, namely the relationship of Byzantine art to the imaginary. They show how art enabled the Byzantines not only to imagine the sacred events of the past, but also to visualize the invisible present by manifesting the spiritual world that they could not see. The articles are grouped around the following five topics: the depiction of nature by the Byzantines before and after iconoclasm, especially in portrayals of the earthly and the spiritual Paradise; the social functions and theological significance of classical artistic forms in Byzantine art after iconoclasm; the association between rhetoric and the visual arts in Byzantium, especially in contrast to the role played by liturgical drama in western medieval art; the relationship of the visual arts to Byzantine concepts of justice and the law, both human and divine; and portrayals of the two Byzantine courts, the imperial court on earth and the imagined court in heaven. The papers cover a wide range of media, including floor and wall mosaics, paintings in manuscripts and churches, ivory carvings, coins, and enamel work.

Image and Imagination in Byzantine Art

The Emperor John II Komnenos (1118–1143) has been overshadowed by both his father Alexios I and his son Manuel I. Written sources have not left us much evidence regarding his reign, although authors agree that he was an excellent emperor. However, the period witnessed territorial expansion in Asia Minor as well as the construction of the most important monastic complex of twelfth-century Constantinople. What else do we know about John's rule and its period? This volume opens up new perspectives on John's reign and clearly demonstrates that many innovations generally attributed to the genius of Manuel Komnenos had already been fostered during the reign of the second great Komnenos. Leading experts on twelfth-century Byzantium (Jeffreys, Magdalino, Ousterhout) are joined by representatives of a new generation of Byzantinists to produce a timely and invaluable study of the unjustly neglected figure of John Komnenos.

John II Komnenos, Emperor of Byzantium

This volume addresses a theme of special significance for Byzantine studies. Byzantium has traditionally been deemed a civilisation which deferred to authority and set special store by orthodoxy, canon and proper order. Since 1982 when the distinguished Russian Byzantinist Alexander Kazhdan wrote that 'the history of Byzantine intellectual opposition has yet to be written', scholars have increasingly highlighted cases of subversion of 'correct practice' and 'correct belief' in Byzantium. This innovative scholarly effort has produced important results, although it has been hampered by the lack of dialogue across the disciplines of Byzantine studies. The 43rd Spring Symposium of Byzantine Studies in 2010 drew together historians, art historians, and scholars of literature, religion and philosophy, who discussed shared and discipline-specific approaches to the theme of subversion. The present volume presents a selection of the papers delivered at the symposium enriched with specially commissioned contributions. Most papers deal with the period after the eleventh century, although early Byzantium is not ignored. Theoretical questions about the nature, articulation and limits of subversion are addressed within the frameworks of individual disciplines and in a larger context. The volume comes at a timely junction in the development of Byzantine studies, as interest in subversion and nonconformity in general has been rising steadily in the field.

Power and Subversion in Byzantium

The *Memoirs of Sylvester Syropoulos* is a text written by a Byzantine ecclesiastical official in the 15th century. Syropoulos participated in the Council for the union of the Greek and Latin Churches held in Ferrara and Florence, Italy, in 1438-1439. As a high-ranking official and an eye-witness of the union, he offers a unique perspective on this important political and religious event that would so decisively contribute to the political, military and religious development of Europe at the end of the Middle Ages. Experts in different fields - historians, philologists, art historians and archaeologists - have come together in this volume to explore the actions and motives of the various political and religious groups that participated in the council. With Syropoulos as their starting point, the contributors of this volume reconstruct the living conditions, cross-cultural interaction, artistic and commercial exchange in the 15th-century Mediterranean. At the same time, they discuss the text as an invaluable source for political and diplomatic affairs at that time, as a travel account, an eye-witness narrative and as a literary work. Emphasis is placed on Syropoulos's Section IV where he describes the journey of the Byzantine delegation from Constantinople to Italy, their stay in Venice and in Ferrara, the diplomatic contacts with

the doge and the pope, and finally the beginning of the council's proceedings. An annotated English translation of the text is included as an appendix to the book. The papers bring out the richness of the information in Syropoulos's writings about the people involved in the Council of Ferrara-Florence and especially the interaction among different social, religious and political groups throughout that event. His work is unique because it is a rare eye-witness account, deriving from personal experience, rather than an objective historical narrative.

Sylvester Syropoulos on Politics and Culture in the Fifteenth-Century Mediterranean

This book examines ideas of spiritual nourishment as maintained chiefly by Patristic theologians –those who lived in Byzantium. It shows how a particular type of Byzantine frescoes and icons illustrated the views of Patristic thinkers on the connections between the heavenly and the earthly worlds. The author explores the occurrence, and geographical distribution, of this new type of iconography that manifested itself in representations concerned with the human body, and argues that these were a reaction to docetist ideas. The volume also investigates the diffusion of saints' cults and demonstrates that this took place on a North-South axis as their veneration began in Byzantium and gradually reached the northern part of Europe, and eventually the entirety of Christendom.

Heavenly Sustenance in Patristic Texts and Byzantine Iconography

Biography of the medieval Mediterranean's most cross-culturally significant sculptural monument, the tallest in the pre-modern world.

The Bronze Horseman of Justinian in Constantinople

Explores Byzantine perceptions of creation and different types of natural environments, and the principles underpinning such perceptions.

Landscape, Nature, and the Sacred in Byzantium

In *Chosen Places, Constructing New Jerusalems in Slavia Orthodoxa*, Jelena Erdeljan examines the Old Testament topic of the divinely-chosen status of Jerusalem and the phenomenon of *translatio Hierosolymi* in visual culture, based on the examples of Constantinople, Turnovo, Belgrade, and Moscow.

Chosen Places: Constructing New Jerusalems in Slavia Orthodoxa

Geographical Aesthetics places the terms 'aesthetics' and 'geography' under critical question together, responding both to the increasing calls from within geography to develop a 'geographical aesthetics', and a resurgence of interdisciplinary interest in conceptual and empirical questions around geoaesthetics, environmental aesthetics, as well as the spatialities of the aesthetic. Despite taking up an identifiable role within the geographical imagination and sensibilities for centuries, and having what is arguably a key place in the making of the modern discipline, aesthetics remains a relatively under-theorized field within geography. Across 15 chapters *Geographical Aesthetics* brings together timely commentaries by international, interdisciplinary scholars to rework historical relations between geography and aesthetics, and reconsider how it is we might understand aesthetics. In renewing aesthetics as a site of investigation, but also an analytic object through which we can think about worldly encounters, *Geographical Aesthetics* presents a reworking of our geographical imaginary of the aesthetic.

Geographical Aesthetics

Michael Peppard provides a historical and theological reassessment of the oldest Christian building ever discovered, the third-century house-church at Dura-Europos. Contrary to commonly held assumptions about Christian initiation, Peppard contends that rituals here did not primarily embody notions of death and resurrection. Rather, he portrays the motifs of the church's wall paintings as those of empowerment, healing, marriage, and incarnation, while boldly reidentifying the figure of a woman formerly believed to be a repentant sinner as the Virgin Mary. This richly illustrated volume is a breakthrough work that enhances our understanding of early Christianity at the nexus of Bible, art, and ritual.

The World's Oldest Church

The volume offers an overview of the diverse Jewish experiences in Southeastern Europe from the 19th to the 21st centuries, and the various forms and strategies of their representation in literature, the arts, historiography and philosophy. Southeastern Europe is characterized by a high degree of ethnical, religious and cultural diversity. Jews, whether Sephardim, Ashkenazim or Romaniots – settling there in different periods – experienced divergent life worlds which engendered rich cultural production. Though recent scholarly and popular interest in this heterogeneous region has grown impressively, Jewish cultural production is still an under-researched area. The volume offers an overview of the diverse Jewish experiences in Southeastern Europe from the 19th to the 21st centuries, and the various forms and strategies of their representation in literature, the arts, historiography and philosophy, thus creating a dialogue between Jewish studies, Balkan studies, and current literary and cultural theories.

Jewish Literatures and Cultures in Southeastern Europe

Doula Mouriki's death in 1991 was a great loss to Greek scholarship. In a career of just under thirty years she made a major contribution to the study of Byzantine art in Greece. This volume brings together eight of the most influential of Professor Mouriki's papers on late Byzantine painting. These are principally concerned with Palaeologan monumental painting in Greece, and include two papers on Georgian fresco cycles, and an important study of the thirteenth-century icons of Cyprus. Dr. Melita Emmanuel has contributed a preface and supplementary notes.

Studies in Late Byzantine Painting

Byzantine Art and Renaissance Europe discusses the cultural and artistic interaction between the Byzantine east and western Europe, from the sack of Constantinople by the Fourth Crusade in 1204 to the flourishing of post-Byzantine artistic workshops on Venetian Crete during the fifteenth and sixteenth centuries and the formation of icon collections in Renaissance Italy. The contributors examine the routes by which artistic interaction may have taken place, and explore the reception of Byzantine art in western Europe, analysing why artists and patrons were interested in ideas from the other side of the cultural and religious divide. In the first chapter, Lyn Rodley outlines the development of Byzantine art in the Palaiologan era and its relations with western culture. Hans Bloemsma then re-assesses the influence of Byzantine art on early Italian painting from the point of view of changing demands regarding religious images in Italy. In the first of two chapters on Venetian Crete, Angeliki Lymberopoulou evaluates the impact of the Venetian presence on the production of fresco decorations in regional Byzantine churches on the island. The next chapter, by Diana Newall, continues the exploration of Cretan art manufactured under the Venetians, shifting the focus to the bi-cultural society of the Cretan capital Candia and the rise of the post-Byzantine icon. Kim Woods then addresses the reception of Byzantine icons in western Europe in the late Middle Ages and their role as devotional objects in the Roman Catholic Church. Finally, Rembrandt Duits examines the status of Byzantine icons as collectors' items in early Renaissance Italy. The inventories of the Medici family and other collectors reveal an appreciation for icons among Italian patrons, which suggests that received notions of Renaissance tastes may be in need of revision. The book thus offers new perspectives and insights and re-positions late and post-Byzantine art in a broader European cultural context.

Byzantine Art and Renaissance Europe

This volume publishes twelve papers that were delivered at an academic symposium held at The Metropolitan Museum of Art, New York, on April 16-18, 2004, in conjunction with the exhibition, "Byzantium: Faith and Power (1261-1557)" (held at The Metropolitan Museum of Art from March 23 to July 5, 2004).

Byzantium, Faith, and Power (1261-1557)

This volume addresses a theme of special significance for Byzantine studies. Byzantium has traditionally been deemed a civilisation which deferred to authority and set special store by orthodoxy, canon and proper order. Since 1982 when the distinguished Russian Byzantinist Alexander Kazhdan wrote that 'the history of Byzantine intellectual opposition has yet to be written', scholars have increasingly highlighted cases of subversion of 'correct practice' and 'correct belief' in Byzantium. This innovative scholarly effort has produced important results, although it has been hampered by the lack of dialogue across the disciplines of Byzantine studies. The 43rd Spring Symposium of Byzantine Studies in 2010 drew together historians, art historians, and scholars of literature, religion and philosophy, who

discussed shared and discipline-specific approaches to the theme of subversion. The present volume presents a selection of the papers delivered at the symposium enriched with specially commissioned contributions. Most papers deal with the period after the eleventh century, although early Byzantium is not ignored. Theoretical questions about the nature, articulation and limits of subversion are addressed within the frameworks of individual disciplines and in a larger context. The volume comes at a timely junction in the development of Byzantine studies, as interest in subversion and nonconformity in general has been rising steadily in the field.

Power and Subversion in Byzantium

Relations between Byzantium and its neighbours are the focus of this volume. The papers address questions of cultural exchange, with special attention to art historical relations as shown by technical, iconographic and diplomatic exchanges. While addressed to specialists, both their approach and the language make these papers accessible to students at all levels.

Image Making in Byzantium, Sasanian Persia and the Early Muslim World

"The period encompassed by this volume of translations opens with a major crisis over the status of the icon and its veneration. Charles Barber and David Jenkins (I.1.1 in this volume) present three extensive texts related to this crisis, which began when Leo of Chalcedon objected to the imperial appropriation of materials bearing sacred images, such as the doors of the Chalkoprateia church in Constantinople. As his arguments against this act unfolded in the period from 1082- to 1095, Leo developed a theory of the image that argued for a formal, as opposed to a material, presence of Christ in his icons. Given this presence of Christ's character, Leo argued that an icon should not be destroyed and that this portrayal deserved adoration. A full account of this argument is presented in Leo's letter to his nephew Nicholas of Adrianoupolis. This letter, which perhaps dates to 1093 or 1094, shows how Leo builds his case upon a reading of the ninth-century iconophile writings of Theodore of Stoudios and other authorities, which Leo reads as offering support for a hypostatic presence in the image mediated by the visible character of the subject. A key response to Leo of Chalcedon's arguments is offered by Eustratios of Nicaea. His Syllogistic Demonstration builds upon the logical model of ninth-century iconophile thought to show that the icon only has a formal relation to the subject depicted in that object. It is a response that is notable for its precise accounts of the limits of depiction, which becomes the description of the outline, form, and dimension of the outward and sensible traits of the appearance of a person. This allows him to argue that the material and sensible icon cannot receive adoration: Christ as God is adored; Christ as God cannot be depicted; therefore, the depicted, as depicted, is not adored. So that in no way can we speak of the adoration of a manufactured icon, or of adoration in an icon"--

The Visual Culture of Later Byzantium (c.1081-c.1350)

Recent discussions on Byzantine art have been dominated by the question of representing realia. Among these, however, the way works of art reflect the daily life of women have not received much space or attention. The present book studies various images representing women's status and her performative tasks, and their significance from the fourth century to the fall of the Empire, through analysis of archaeological evidence and works of art. It addresses a wide range of questions, some pertaining both to pictorial traditions and to their late antique antecedents, others peculiar to changing and evolving Byzantine culture and mentality. The first chapter deals with the imagery of childbearing, starting with conception and concluding with the care given to the new born and the mother. The second chapter investigates motherhood imagery (breastfeeding, child care, and child-mother intimacy) and the portrayal of women as caretakers and managers of the household (preparing food, bringing water, carding and weaving, or working side by side with their husbands). The third chapter is dedicated to representations of women holding positions outside the house: midwives, maidservants, wet nurses, and mourners. Images of women engaged in disreputable occupations-dancers, musicians, prostitutes and courtesans - complete this chapter. The fourth chapter discusses images of women portrayed in the metaphorical margins - looking out from the gynaikeion (the women's apartments), or at their private toilette; it also deals with representations of women who stray from the societal mainstream - concubines; adulteresses, women consenting to sexual acts or being coerced into them - considered symbolically as belonging to the margins of society. The book concludes with a discussion of the degree to which the visual material reliably reflects reality and changing attitudes toward women between Late Antiquity and late Byzantium; and further, to what extent it reveals embedded perceptions and conceptions of women, constructed by canonic regulations and imperial law, popular beliefs and

accepted customs. The book aims to lift a veil from known and less known works of art and to present the rarely described picture of the daily life of women in Byzantine art over a very wide chronological span of time, in an effort to expand our knowledge of women in Byzantium and their realia.

An Obscure Portrait

The work known as Pseudo-Kodinos, the fourteenth-century text which is one of two surviving ceremonial books from the Byzantine empire, is presented here for the first time in English translation. With facing page Greek text and the first in-depth analysis in the form of commentary and individual studies on the hierarchy, the ceremonies, court attire, the Blachernai palace, lighting, music, gestures and postures, this volume makes an important new contribution to the study of the Byzantine court, and to the history and culture of Byzantium more broadly. The unique traits of this ceremony book include the combination of hierarchical lists of court officials with protocols of ceremonies; a detailed description of the clothing used at court, in particular, hats and staffs; an account of the functions of the court title holders, a description of the ceremonies of the year which take place both inside the palace and outside; the service of the *megas domestikos* in the army, protocols for the coronation of the emperor, the promotions of despot, *sebastokrator* and *caesar*, of the patriarch; a description of the mourning attire of the emperor; protocol for the reception of a foreign bride in Constantinople all these are analysed here. Developments in ceremonial since the tenth-century Book of Ceremonies are discussed, as is the space in which ceremonial was performed, along with a new interpretation of the 'other palace', the Blachernai. The text reveals the anonymous authors' interest in the past, in the origins of practices and items of clothing, but it is argued that Pseudo-Kodinos presents descriptions of actual practice at the Byzantine court, rather than prescriptions.

Pseudo-Kodinos and the Constantinopolitan Court: Offices and Ceremonies

Die International Bibliography of Historical Sciences verzeichnet jährlich die bedeutendsten Neuerscheinungen geschichtswissenschaftlicher Monographien und Zeitschriftenartikel weltweit, die inhaltlich von der Vor- und Frühgeschichte bis zur jüngsten Vergangenheit reichen. Sie ist damit die derzeit einzige laufende Bibliographie dieser Art, die thematisch, zeitlich und geographisch ein derart breites Spektrum abdeckt. Innerhalb der systematischen Gliederung nach Zeitalter, Region oder historischer Disziplin sind die Werke nach Autorennamen oder charakteristischem Titelhauptwort aufgelistet.

The Appreciation of Byzantine Art

This textual study of the Gospel of John in seventeen Greek manuscripts offers a fresh investigation into the textual group known as Family 1. Since Kirsopp Lake's 1902 study, Codex 1 of the Gospels and its Allies, Family 1 has been considered an important textual witness by all major critical editions of the New Testament; however, with the exception of a recent study of Matthew (Amy Anderson, *The Textual Tradition of the Gospels: Family 1 in Matthew*), little further research has been conducted into the family's text. By analysis of a full collation of John, this study examines manuscripts: Gregory-Aland 1, 22, 118, 131, 205abs, 205, 209, 565, 872, 884, 1192, 1210, 1278, 1582, 2193, 2372, and 2713. The study has confirmed the place of codices 1 and 1582 as core members of Family 1, but has demonstrated the existence of a new core subgroup, represented by codices 565, 884 and 2193, that rivals the textual witness of 1 and 1582. The discovery of this subgroup has broadened the textual contours of Family 1, leading to many new readings, both text and marginal, that should be considered Family 1 readings. The reconstructed Family 1 text with critical apparatus is based on the witness of this wider textual group and is offered as a replacement to Lake's 1902 text of John.

2007

Making sense of the past is always a challenge for the historian. Common to all periods and specialisms is the attempt to find new modes of historical narrative. This wide-ranging overview of recent trends and the changing agenda of historical questions compares new approaches - chronological, thematic, regional - not only in the various historical fields - ancient, medieval, modern and early modern history, political, social, economic and business history, maritime history, diaspora history and gender history - but also for human history as a whole. The result will be essential reading for all those concerned with current developments in historiography.

A Textual Study of Family 1 in the Gospel of John

In this book the beauty and meaning of Byzantine art and its aesthetics are for the first time made accessible through the original sources. More than 150 medieval texts are translated from nine medieval languages into English, with commentaries from over seventy leading scholars. These include theories of art, discussions of patronage and understandings of iconography, practical recipes for artistic supplies, expressions of devotion, and descriptions of cities. The volume reveals the cultural plurality and the interconnectivity of medieval Europe and the Mediterranean from the late eleventh to the early fourteenth centuries. The first part uncovers salient aspects of Byzantine artistic production and its aesthetic reception, while the second puts a spotlight on particular ways of expressing admiration and of interpreting of the visual.

American Book Publishing Record

From the early twelfth century to the time of the Turkish conquest in the fifteenth century.

The New Ways of History

For those within the fields of art history and Byzantine studies, Professor Henry Maguire needs no introduction. His publications transformed the way art historians approach medieval art through his insightful integration of rhetoric, poetry and non-canonical objects into the study of Byzantine art. His ground-breaking studies of Byzantine art that consider the natural world, magic and imperial imagery, among other themes, have redefined the ways medieval art is interpreted. From notable monuments to small-scale and privately used objects, Maguire's work has guided a generation of scholars to new conclusions about the place of art and its function in Byzantium. In this volume, 23 of Henry Maguire's colleagues and friends have contributed papers in his honour, resulting in studies that reflect the broad range of his scholarly interests.

The Appreciation of Byzantine Art

Analyzes Byzantine standards of beauty by relating them to changes in Byzantine civilization.

Sources for Byzantine Art History: Volume 3, The Visual Culture of Later Byzantium (1081–c.1350)

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Byzantium, Faith, and Power (1261-1557)

Byzantium