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| Nota di contenuto       | Preliminary Material / C.E. Barber -- Chapter One. The Synodikon Of Orthodoxy And The Ground Of Painting / C.E. Barber -- Chapter Two. Symeon The New Theologian: Seeing Beyond Painting / C.E. Barber -- Chapter Three. Michael Psellos: Seeing Through Painting / C.E. Barber -- Chapter Four. Eustratios Of Nicaea And The Constraints Of Theology / C.E. Barber -- Chapter Five. Leo Of Chalcedon, Euthymios Zigabenos And The Return To The Past / C.E. Barber -- Afterword / C.E. Barber -- Bibliography / C.E. Barber -- Index / C.E. Barber -- Illustrations / C.E. Barber.   |
| Sommario/riassunto      | Studies of the icon in Byzantium have tended to focus on the iconoclastic era of the eighth- and ninth-centuries. This study shows that discussion of the icon was far from settled by this lengthy dispute. While the theory of the icon in Byzantium was governed by a logical understanding that had limited painting to the visible alone, the four authors addressed in this book struggled with this constraint. Symeon the New Theologian, driven by a desire for divine vision, chose, effectively, to disregard the icon. Michael Psellos used a profound neoplatonism to examine the relationship between an icon and |

miracles. Eustratios of Nicaea followed the logic of painting to the point at which he could clarify a distinction between painting from theology. Leo of Chalcedon attempted to describe a formal presence in the divine portrait of Christ. All told, these authors open perspectives on the icon that enrich and expand our own modernist understanding of this crucial medium.

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