

1. Record Nr.	UNINA9910782229803321
Autore	Barber Charles <1964->
Titolo	Contesting the logic of painting [[electronic resource]] : art and understanding in eleventh-century Byzantium // by Charles Barber
Pubbl/distr/stampa	Leiden ; ; Boston, : Brill, 2007
ISBN	1-281-93989-7 9786611939892 90-474-3161-8
Descrizione fisica	1 online resource (224 p.)
Collana	Visualising the Middle Ages, , 1874-0448 ; ; v. 2
Disciplina	704.9/48209495
Soggetti	Icons, Byzantine Image (Theology) Byzantine Empire Church history
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [165]-175) and index.
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.
