

Iconoclasm And Poetry In The English Reformation Down Went Dagon

Reproduction of the original: Brann The Iconoclast by William Cowper Brann

Explores the literary texts produced during Byzantine Iconoclasm and their use as ideological tools by the main political circles. When we think of breaking images, we assume that it happens somewhere else. We also tend to think of iconoclasts as barbaric. Iconoclasts are people like the Taliban, who blew up Buddhist statues in 2001. We tend, that is, to look with horror on iconoclasm. This book argues instead that iconoclasm is a central strand of Anglo-American modernity. Our horror at the destruction of art derives in part from the fact that we too did, and still do, that. This is most obviously true of England's iconoclastic century between 1538 and 1643. That century of legislated early modern image breaking, exceptional in Europe for its jurisdictional extension and duration, stands at the core of this book. That's when written texts, especially poems, rather than visual images became our living monuments. Surely, though, the story of image breaking stops in the eighteenth century, with its enlightened cultivation of the visual arts and the art market. Not so, argues *Under the Hammer*: once started, iconoclasm is difficult to stop. It ripples through cultures, into the psyche, and it ripples through history. Museums may have protected images from the iconoclast's hammer, but also subject images to metaphorical iconoclasm. Aesthetics may have drawn a protective circle around the image, but as it did so, it also neutralised the image. The ripple effect also continues across the Atlantic, into puritan culture, into twentieth-century American Abstract Expressionism, and into the puritan temple of modern art. That, in fact, is where this book starts, with mid-twentieth-century abstract painting: the image has survived, just, but it bears the scars of a 500 year history.

With Particular Attention to the Oriental Sources

Texas Iconoclast, Maury Maverick Jr

Literary Circles in Byzantine Iconoclasm

Carnal Rhetoric

An Annotated Survey

Iconoclasm, Identity Politics and the Erasure of History

Typology in the Bible, Art and Literature

Selections from "Express-News" columns to reveal Maverick's views on a variety of topics.

Iconoclasm, Identity Politics and the Erasure of History surveys the origins, uses and manifestations of iconoclasm in history, art and public culture. It examines the various causes and uses of image/property defacement as a tool of political, national, religious and artistic process. This is one of the first books to examine the outbreak of iconoclasm in Europe and North America in the summer of 2020 in the context of previous outbreaks, and it examines the implications of iconoclasm as a form of control, censorship and expression.

This book provides an authoritative guide to debate on Elizabethan England's poet laureate. It covers key topics and provides histories for all of the primary texts. Some of today's most prominent Spenser scholars offer accounts of debates on the poet, from the Renaissance to the present day. Essential for those producing new research on Spenser.

Incense & Iconoclasm

Eikōn Basilikē

The Literary and Cultural Criticism of Alain Locke and Sterling Brown

Evolution

Life and Art of an Iconoclast

Idolatry, Iconoclasm, and Magic

Poetry, Photography, Ekphrasis

In recent years, New Historicists have situated the iconoclasm of Milton's poetry and prose within the context of political, cultural, and philosophical discourses that foreshadow early modernism. In *Carnal Rhetoric*, Lana Cable carries these investigations further by exploring the iconoclastic impulse in Milton's works through detailed analyses of his use of metaphor. Building on a provocative iconoclastic theory of metaphor, she breaks new ground in the area of affective stylistics, not only as it pertains to the writings of Milton but also to all expressive language. Cable traces the development of Milton's iconoclastic poetics from its roots in the antiprelatical tracts, through the divorce tract and *Areopagitica*, to its fullest dramatic representation in *Eikonoklastes* and *Samson Agonistes*. Arguing that, like every creative act, metaphor is by nature a radical and self-transgressing agent of change, she explores the site where metaphoric language and imaginative desire merge. Examining the demands Milton places on metaphor, particularly his emphasis on language as a vehicle for mortal redemption, Cable demonstrates the ways in which metaphor acts for him as that creative and radical agent of change. In the process, she reveals Milton's engagement, at the deepest levels of linguistic creativity, with the early modern commitment to an imaginative and historic rendering of the world. An insightful and synthetic book, *Carnal Rhetoric* will appeal to scholars of English literature, Milton, and the Renaissance, as well as to those with an interest in the theory of affective stylistics as it pertains to reader-response criticism, semantics, epistemology, and the philosophy and psychology of language.

Rufus Wood contextualizes his study of *The Faerie Queene* through an initial discussion of attitudes towards metaphor expressed in Elizabethan poetry. He reveals how Elizabethan writers voice a commitment to metaphor as a means of discovering and exploring their world and shows how the concept of a metaphoric principle of structure underlying Elizabethan poetics generates an exciting interpretation of *The Faerie Queene*. The debate which emerges concerning the use and abuse of metaphor in allegorical poetry provides a valuable contribution to the field of Spenser studies in particular and Renaissance literature in general.

"This thesis explores Robert Browning's revolutionary, iconoclastic poetry. Browning utilizes revisionist methodology to approach individualistic truth. Using the idols Francis Bacon outlines in 'Novum Organum' as a means by which to assess Browning's iconoclasm, this paper is organized according to the 'Idols of the Theatre,' philosophical iconoclasm; 'Idols of the Cave,' cultural iconoclasm; 'Idols of the Market-Place,' linguistic iconoclasm; and 'Idols of the Tribe,' perceptual iconoclasm. It includes analysis of Browning's philosophical

iconoclasm in Paracelsus and 'Fra Lippo Lippi;' his cultural iconoclasm in 'Statue and the Bust, ' 'Bishop Blougram's Apology, ' and 'Saul'; his linguistic iconoclasm in 'An Epistle ... of Karshish, the Arab Physician' and 'A Death in the Desert'; and his perceptual iconoclasm in 'Caliban upon Setebos.' Browning, while not overtly political, was revolutionary-minded in the way he viewed his art and the world. Breaking apart the idols of his readers, Browning incites the individual to revolution"--Leaf iii.

Brann the Iconoclast

Aleksander Wat

A Collection of the Writings of W. C. Brann

Byzantine Iconoclasm During the Reign of Leo III

Iconoclasm and Vandalism since the French Revolution

Iconoclasm in the Anglo-American Tradition

Iconoclasm in Aesthetics

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 Reformation of the Subject is a study of the cultural contradictions that gave birth to the English Protestant epic. In lucid and theoretically sophisticated language, Linda Gregerson examines the fraught ideological, political and gender conflicts that are woven into the texture of *The Faerie Queene* and *Paradise Lost*. She reminds us that Reformation iconoclasts viewed verbal images with the same aversion as visual images, because they too were capable of waylaying the human imagination. Through a series of detailed readings, Gregerson examines the different strategies adopted by Spenser and Milton as they sought to distinguish their poems from idols yet preserve the shaping power that iconoclasts have long attributed to icons. Tracing the transformation of the epic poem into an instrument for the reformation of the political subject, Gregerson thus provides an illuminating contribution to our understanding of the ways in which subjectivities are historically produced.

A detailed study of the ekphrasis of photography in poetry since the 19th century. Unlike other critical studies of ekphrasis, Miller's study concentrates solely on the lyrical ekphrasis of photographs, setting out to define how the photographic image provides a unique form of poetic ekphrasis.

Ibsen, Strindberg, Becque, Hauptmann, Sudermann, Hervieu, Gorky, Duse and D'Annunzio, Maeterlinck and Bernard Shaw

Brann The Iconoclast

Iconoclasts, a Book of Dramatists

Half-hours with the freethinkers, ed. by J. Watts, 'Iconoclast', and A. Collins

The Scandal of Images

Recollecting the Arundel Circle

Cultural Collaboration and Iconoclasm

Twelve scholars contextualize and critically examine the key debates about the controversy over icons and their veneration that would fundamentally shape Byzantium and Orthodox Christianity.

Spooked by some ball lightning on his wedding night, repressed young Catholic Griffith Smolders interprets this as a sign and abandons his conjugal responsibilities by escaping through the window, enduring a series of misadventures along the way involving, among others, con men, murderesses, shipwrecks, and autodidact biologist hermits. Giving chase, his betrothed, Avice Drinkwater, finally runs Grif aground in a tiny island community, and prepares to exact her revenge. Set in the rough-and-tumble late nineteenth century backwoods, The Iconoclast 's Journal is wildly kinetic, a madcap picaresque and comic anti-romance by one of the most inventive writers at work today.

Now in paperback, an "antidote to a world gone mad for bedside affirmation" (Washington Post). E. M. Cioran has been called the last worthy disciple of Nietzsche and "a sort of final philosopher of the Western world" who "combines the compassion of poetry and the audacity of cosmic clowning" (Washington Post). All Gall Is Divided is the second book Cioran published in French after moving from his native Romania and establishing himself in Paris. It revealed him as an aphorist in a long tradition descending from the ancient Greeks through La Rochefoucault but with a gift for lacerating, subversively off-kilter insights, a twentieth-century nose for the absurdities of the human condition, and what Baudelaire called "spleen." The aphorisms collected here address themes from the atrophy of utterance and the condition of the West to the abyss, solitude, time, religion, music, the vitality of love, history, and the void. The award-winning poet and translator Richard Howard has characterized them as "manic humor, howls of pain, and a vestige of tears," but, as he notes too, in these expressions of the philosopher's existential estrangement, there glows "a certain sweetness for all of what Cioran calls 'amertume.'"

All Gall Is Divided

Figura and Fulfillment

Milton 's Iconoclasm and the Poetics of Desire

The Destruction of Art

Down Went Dagon

Images, Iconoclasm, and the Carolingians

The Iconoclast's Journal

Rather than tracking the individual accomplishments of Arundel's illustrious clients, Recollecting the Arundel Circle explores their common ground in shaping a project reflected most clearly in the earl's fantasy of planting a colony on the far-off island of Madagascar. Starting with Van Dyck's "Madagascar" portrait of the Earl and the Countess of Arundel, this book explores the connection between Arundel's authority as an antiquarian and his ambition to found a brave new world in the Indian Ocean.

This book capitalizes on brilliant recent work on sixteenth-century iconoclasm to extend the study of images, both their making and their breaking, into an earlier period and wider discursive territories. Pressures towards iconoclasm are powerfully registered in fourteenth and

fifteenth-century writings, both heterodox and orthodox, just as the use of images is central to the practice of both politics and religion. The governance of images turns out, indeed, to be central to governance itself. It is also of critical concern in any moment of historical change, when new cultural forms must incorporate or destroy the images of the old order. The iconoclast redescribes images as pure matter, objects of idolatry worthy only of the hammer. Issues of historical memory, no less than of social ethics, are, then, inherent to the making, love, and destruction of images. These issues are the consistent concern of the essays of this volume, essays commissioned from a range of outstanding late medievalists in a variety of disciplines: literature, art history, Biblical studies, and intellectual history.

Aleksander Wat was, in many ways, the archetypal Central European intellectual of the mid-twentieth century, a man who experienced and influenced all the tumultuous political and artistic movements of his time. Yet little has been published about him, even in his native Poland. This book is the first account of Wat's turbulent life, accompanied by a thorough analysis of his extraordinary poems and prose works in their diverse periods and genres. Tomas Venclova, himself a poet of international renown, has uncovered numerous new biographical details, made the surprising discovery of an unfinished novel Wat began fifty years ago, and woven together the themes of Wat's life and work. At different times a futurist, surrealist, and Communist fellow traveler, Wat turned away from communism after his imprisonment by the Soviet secret police and became a vociferous spokesman for democracy. Venclova tells Wat's story from his Polish-Jewish upbringing in the early 1900s, his participation in the literary avant-garde in the 1920s, and his work as editor of an influential Communist journal before World War II through his emigration to the West in 1959 and his death in 1967. Venclova argues convincingly that Wat's literary achievement promoted the rejuvenation of Polish and East European letters after the Stalinist era. His broad intellectual influence on many, including Czeslaw Milosz, helped to consolidate the moral and political opposition to totalitarian ideology that has profoundly changed political realities in the late twentieth century.

A Critical Companion to Spenser Studies

Robert Browning and Iconoclasm

With Fists Raised

Radical Art, Contemporary Activism, and the Iconoclasm of the Black Arts Movement

A Companion to Byzantine Iconoclasm

Metaphor and Belief in The Faerie Queene

Pictures Without a World

There are deep black nationalist roots for many of the images and ideologies of contemporary racial justice efforts. This collection reconsiders the Black Aesthetic and the revolutionary art of the Black Arts Movement (BAM), forging connections between the recent past and contemporary social justice activism. Focusing on black literary and visual art of the Black Arts Movement, this collection highlights artists whose work diverged from narrow definitions of the Black Aesthetic and black nationalism. Adding to the reanimation of discourses surrounding BAM, this collection comes at a time when today's racial justice efforts are mining earlier eras for their iconography, ideology, and implementation. As numerous contemporary activists ground their work in the

legacies of mid-twentieth century activism and adopt many of the grassroots techniques it fostered, this collection remembers and re-envision the art that both supported and shaped that earlier era. It furthers contemporary conversations by exploring BAM's implications for cultural and literary studies and its legacy for current social justice work and the multiple arts that support it. An enlarged edition of *The Lion and The Lamb: Figuralism and Fulfillment in the Bible, Art, and Literature* Beginning with Northrop Frye's discussion of biblical typology--the understanding of the Old Testament as a source of anticipation of the New Testament--Tibor Fabiny develops his hermeneutical discussion using the insights of reader-response criticism in a wholly original way. His approach to biblical typology is both comprehensive and interdisciplinary, using material from literature and the visual arts in the Christian tradition. He moves from a discussion of the Bible to examples of typology in medieval art and literature and finally to the drama of Shakespeare and T. S. Elliot in *Murder in the Cathedral*.

Last winter, a man tried to break Marcel Duchamp's *Fountain* sculpture. The sculpted foot of Michelangelo's *David* was damaged in 1991 by a purportedly mentally ill artist. With each incident, intellectuals must confront the unsettling dynamic between destruction and art. Renowned art historian Dario Gamboni is the first to tackle this weighty issue in depth, exploring specters of censorship, iconoclasm, and vandalism that surround such acts. Gamboni uncovers here a disquieting phenomenon that still thrives today worldwide. As he demonstrates through analyses of incidents occurring in nineteenth- and twentieth-century America and Europe, a complex relationship exists among the evolution of modern art, destruction of artworks, and the long history of iconoclasm. From the controversial removal of Richard Serra's *Tilted Arc* from New York City's Federal Plaza to suffragette protests at London's National Gallery, Gamboni probes the concept of artist's rights, the power of political protest and how iconoclasm sheds light on society's relationship to art and material culture. Compelling and thought-provoking, *The Destruction of Art* forces us to rethink the ways that we interact with art and react to its power to shock or subdue.

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

A Book of Dramatists

Textuality and the Visual Image

The Iconoclast

The Reformation of the Subject

Spenserian Poetics

Spenser, Milton, and the English Protestant Epic

The new poetry collection from the award-winning author of *Chelsea Girls* reads like "an arrival, a voice always becoming, unpinnable and queer" (Natalie Diaz, *New York Times Book Review*). The first all-new collection of poems from Eileen Myles since 2011's *Snowflake/different streets*, *Evolution* follows the author's critically acclaimed *Afterglow* (a dog memoir), as well as a volume of selected poems, *I Must Be Living Twice*. In these new poems, we find the eminent, exuberant writer at the forefront of American

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literature, upending genre in a new vernacular that radiates insight, purpose, and risk while channeling of Quakers, Fresca, and cell phones. This long-awaited new collection "lopes forward in the strutting style of the witnessing and sincere, but gorgeously nonaustere, poet in New York...The gift of Evolution is its bold depiction of the textually-rendered 'I'-Eileen" (Kenyon Review). A New York Times Book Review Editors' Choice

The main themes and aims of this book are understanding aesthetics, contemporary art and the end of the avant-garde not from the traditional viewpoint of the metaphysics of the beautiful and the sublime but rather thru close connection to the techno-genesis of virtual worlds. This book tackles problems in contemporary art theory such as the body in space and time of digital technologies, along with other issues in visual studies and image science. Further intentions exhibit the fundamental reasons for the disappearance of the picture in the era of virtual reality starting from the notion of contemporary art as realized iconoclasm; art has no world for its "image". The author argues that the iconoclasm of contemporary art has severe consequences. This text appeals to philosophers of art and those interested in contemporary art theory.

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.

Discovering the Past, Recovering the Future

Iconoclasm, Eroticism, and Painting in Early Modern English Drama

Under the Hammer

Studies in Literature

Lyrical Representations of Photographs from the 19th Century to the Present

Iconoclasm and Poetry in the English Reformation

Reading the Text Right

In Elizabethan England, dramatists and painters were both achieving the greatest degree of artistic excellence yet witnessed, but they were also in a state of transition, vying for social status and patronage, as well as struggling against religious reformers' accusations of idolatry and eroticism. This interdisciplinary study brings to light the radical, inventive ways in which dramatists such as Shakespeare, Lyly, and Marston appropriated painting and subtly competed with painters to advance their own art and defend theater against Puritan attacks. They transformed painting into a provocative stage property and trope that enhanced the language of their scripts and the audience's imaginative participation in the drama. At the same time, they reflected a profound ambivalence towards painting by staging scenes with painters and pictures that emphasized the dangerous powers inherent in visual images and image-making.

In eight- and ninth-century Byzantium there arose a heated controversy over religious art, known as the "Iconoclastic Controversy." Analyzing hundreds of pages of art-texts, laws, letters, and poems, this book examines the wider context of the debate by providing the first comprehensive study of the Western response to Byzantine iconoclasm.

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