

## Byzantine Religious Art and the Christian Church: An Historical Exploration



### Cultural Studies

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### Abstract

The establishment of the Byzantine Empire by Constantine the Great in AD 330 ushered a new dimension in the religious horizon of the early church. It created a new system of worship and the use of religious art in Christian religious activities. This religious art flourished in the empire until it degenerated into idolatry which led to serious controversy in the Eastern Church. This paper therefore examined the role Byzantine religious art played in the early church. It also considered the historical development of Byzantine art with particular reference to icons and mosaics and their characteristics and finally x-rayed the influence of icons and mosaics on the early church liturgy and theology.

### Introduction

The term Byzantine art is used to describe the artistic products of the Byzantine Empire, which started in the 4<sup>th</sup> century when Constantine the Great transferred the capital of the Roman Empire from Rome to Byzantium and named it Constantinople.

This term is also used in referring to the art of the Eastern Orthodox states of Bulgaria, Russia or Serbia who were influenced by the artistic culture of the Byzantine Empire. *Wikipedia, the free Encyclopedia* explains that, "Certain artistic traditions that originated in the Byzantine Empire, particularly in regard to icon painting and church architecture, are maintained in Greece, Bulgaria, Russia and other Eastern Orthodox countries to the present day"<sup>1</sup> This paper takes a cursory look at Byzantine religious art in its relations to the early church and considers the role art played in the early church and how it grew up to where it is today. It also considers some artworks such as icons and mosaics and Orthodox Church and some western churches and ends with iconoclasm stressing factors that led to it.

### Brief History of Early Byzantine

The coming to power of Constantine in AD 313 gave rise to the transfer of the empirical seat from Rome to Byzantium which was renamed Constantinople to immortalize Emperor Constantine the Great in AD 330.

This movement brought a downfall to Rome and contributed to the growth to prominence of bishops of Rome who saw this movement as an opportunity to strengthen their hold on both the political and ecclesiastic powers of Rome. This empirical capital Constantinople movement also created another empire called the "Eastern Roman Empire" which scholars now refer to as the "Byzantine Empire".

It was the founding of Constantinople and the adoption of Christianity as the religion of the empire that set the pattern for this medieval empire. When Diocletian died in AD 305, after dividing the Roman Empire into eastern and western halves, Constantine, "after defeating his rivals in the west ... abandoned the pagan deities so long linked with Rome and announced his allegiance to Christianity"<sup>2</sup>.

<sup>1</sup> Wikipedia. The Free Encyclopedia. "Byzantine Art". <<http://en.wikipedia.org/wiki/Byzantine-art>> August 14, 2008.

<sup>2</sup> Hussey, J. M. "Byzantine Empire" in *Collier's Encyclopedia* Vol. 5. (New York: P. F. Collier's, 1995) 72, 72 – 83.

By this decision, Christian faith was enforced with imperial power and rapidly the entire empire was converted. Constantine rebuilt and enlarged the city. He added new fortifications along the lines of Rome and renamed it Constantinople. This new city- the new capital of the Roman Empire-was opened and dedicated to God on AD 330.

### History of Early Byzantine Art

Byzantine art flourished for more than 1000 years from 330 AD to 1400 in the Eastern Roman Empire. Its influence spread to so many countries outside the empire and lingers till date in places like Russia and other eastern countries.

Scholars are divided on the origin of early Byzantine art. Some argue that its sources must be sought around the east of Mediterranean area, in Egypt, Palestine, Syria, Anatolia, or farther into Asia. To support their view, they cite "such qualities as the luxuriant use of colour common to Middle Eastern and Byzantine architecture"<sup>3</sup>.

Others argue that Byzantine art has its root source in Rome but was spread to other parts of the imperial empire.

They further argue that the interior space of Byzantine structure is unlike the older styles of the Middle East "but similar to the spatial organization originally developed in imperial Roman architecture and carried with the expansion of the empire to most of the Middle East"<sup>4</sup>.

We tend to accept the position that Byzantine art did not have its origin from one source but multiplicity of sources. In corroboration to this multiplicity of sources, Derpool explains:

The coloristic richness of Byzantine work and its plastic emphasis were known in Asia Minor, and the boldness of its engineering was preceded by the daring of Roman work during the empire. However, the Byzantine builders [and designers] used these elements primarily as a point of departure and developed them with a new artistic and rational discernment, which, by the sixth century, had fused them into a new style of marked individuality and great structural integrity<sup>5</sup>.

Gerhard Gietmann explains further that "even more specifically Byzantine is African art"<sup>6</sup>. This means that Byzantine art is a combination of artistic designs, which originated from various countries of the world and was perfected by the Byzantine.

Furthermore, Byzantine art develop, as Constantine desired to make Constantinople a city of delight much more as a religious city. This is why most of the artistic designs were primarily religious and imperial. Wikipedia explains that: "the two themes are often combined, as in the portraits of later Byzantine emperors that decorated the interior of the sixth-century church of Hagia Sophia in Constantinople"<sup>7</sup>. It should be of note here that two fundamental events helped in the development of a unique Byzantine art. First is the Edict of Milan, which was issued by emperors Constantine Licinius and I in 313 AD. This edict "allowed for public Christian worship and led to the development of a monumental, Christian art" The second event is the dedication of Constantinople in 330 AD. This dedication "created a great new artistic centre for the eastern hold of the empire, and a specifically Christian one".<sup>8</sup>

We had stated earlier that Byzantine art was more of a religious and imperial art. This was because "the wealth of the empire was concentrated in the hands of the church and the imperial office, which therefore had the greatest opportunity to undertake monumental artistic commission"<sup>9</sup>

<sup>3</sup> UpJohn, Everard M. "Byzantine Art and Architecture" in *The New Encyclopedia Americana Vol. 5*\_(International Edition). (Danbury: Grollier, 1997) 92, 92-99.

<sup>4</sup> Upjohn, "Byzantine Art and Architecture" 92.

<sup>5</sup> Derpool, James Grote Van "Byzantine Architecture" in *Collier's Encyclopedia Vol. 5*( New York: P.P. Collier's, 1995) 67, 66-72.

<sup>6</sup> Gietmann, Gerhard. "Byzantine Art". *The Catholic Encyclopedia Vol. 3*. (New York: Robert Appleton Company, 1908) 2 <<http://www.newadvent.org/cathen/03095a.htm>>August 14, 2008. 2.

<sup>7</sup> Wikipedia , Byzantine Art, 3.

<sup>8</sup> Wikipedia , Byzantine Art, 3.

<sup>9</sup> Wikipedia, Byzantine Art, 3.

## Characteristics of Byzantine Art

Having in mind that Byzantine art was more of a religious and imperial art, the characteristics of this art will focus on interior and exterior decorations of the church in Byzantine era and the decorations of the imperial court.

In the imperial court, Constantine introduced court ceremony, which was accompanied in "the domain of art by the appearances of extraordinary gorgeousness and pomp, expressed...with stiffness and formality"<sup>10</sup>. There also flourished in Constantinople, "along with the art of decorative sculpture, the arts of stone carving, of working in metal and ivory, of ornamental bronze work, of enameling, of weaving, and the art of miniature painting"<sup>11</sup>.

The ancient Christian and classical art supplied the Byzantine genius a correct combination of the ideal with truth to nature which thrived during the medieval era. It also enabled these geniuses to harmoniously unite truth in nature along with precision in details as well as the fondness for mosaics, frescoes, and pictures in panels, which many non-Christians did not like. There was also another characteristic of Byzantine art, which had to do with icons. This also flourished during this period. Icons of Christ, Virgin Mary, Saints, and prophets were carved and placed at strategic locations in the empire.

Another important characteristics of early Byzantine art is that it was marked by the cultivation of ivory carving. Delbrueck in Wikipedia explains that ivory diptychs, often elaborately decorated, were issued as gifts by newly appointed consult<sup>12</sup>. Dodd in his *Byzantine Silver Stamps* further explains that silver plates were another important form of luxury art during this period.<sup>13</sup> Missorium of Theodosius I was among the most lavish from this period including Sarcophagi, which was continually produced, in great number.<sup>14</sup>

## Icons (Iconography) in Eastern Orthodox Church

In the Eastern Church, icons are painting, carving or mosaic of a sacred person, itself regarded as sacred. The paintings were mostly of Christ, the Virgin Mary, and the Saints and angel in heaven. Eastern icons were almost always pictures (two dimensional images: drawing, painting, mosaics, wood or stone carvings in low relief, not statues (fully three dimensional images); to this day, Orthodoxy opposes statues of Christ, Mary, Saints and Angels<sup>15</sup>.

The Eastern Church hated images but cherished, adored and revered the icons or mosaics of sacred persons. The interior of the church buildings in Constantinople was designed with various icons and mosaics.

## Icons and Mosaics in Early Eastern Orthodox Worship

Icons and Mosaics played important role in early Christian worship in the Byzantine era. Needham explains that:

The icons often have olive-oil lamps burning beneath them. The idea behind the icons is that the worship of the congregation on earth is a joining and sharing in the worship of the glorified church in heaven; the icons are a window into that heavenly worship, revealing the presence of the saints and angels. It is in company with them, and with the help of their prayers, that believer on earth approach and worship the Trinity<sup>16</sup>.

<sup>10</sup> Gietmann Byzantine Arts, 1.

<sup>11</sup> Gietmann Byzantine Arts, 1.

<sup>12</sup> Wikipedia "Byzantine Arts", 4.

<sup>13</sup> Dodd, E. C. *Byzantine Silver Stamps*. (Washington D.C.: Routledge, 1961). 52.

<sup>14</sup> Wikipedia "Byzantine Arts", 4.

<sup>15</sup> Needham, N. R. *2000 Years of Christ's Power: The Middle Ages*. (London: Grace, 2005), 92.

<sup>16</sup> Needham, N. R. *2000 Years of Christ's Power*, 89.

These icons and mosaics covered the walls of the church buildings inside. Since the "Eastern Orthodox Church buildings have no pews, no pulpit, and no organ (or any other musical instruments)"<sup>17</sup>, the worshippers do not all do the same thing, or watch or listen to the same thing, at the same time"<sup>18</sup>. Each worshiper is encouraged to participate in the worship in his own way. The worshipper moves from one part of the building to another to pray and call upon Christ or one saint or angel at different icon or mosaic in the church. Needham narrates that some of them will either kneel down make the sign of the cross, or bow at different parts of the service, depending on the individual's feelings of devotion.<sup>19</sup>

This paper had earlier stated that the Eastern Orthodox Church buildings do not have pews, pulpits or any musical instruments nor images but icons and mosaics are used in the decorations. The interior is divided in half by a step, and then an icon-screen called *ICONOSTASIS* which means "icon stand" covered with various icons, separates the communion table from the rest of the church. Needham explains that the icon screen has three doors, which signifies the Trinity: "the middle door is a set of double doors called the 'holy doors'. On the left of the holy doors is an icon of the Virgin Mary" while the right has the icon of Christ. There are central doors that lead to a room called "altar". It is here that the priest celebrates the Eucharist. It is known to the Easterners as "holy table" or the "throne of God".<sup>20</sup>

During worship, at some point in the service, the priest will spread incense on the icons, the mosaics and the worshippers from a special container known as a censer, Needham states, "The theology behind censuring icons is that incense is being offered to God for His Presence and work in the Saints; the worshippers are censed because human beings themselves are the true icon (image) of God".<sup>21</sup>

This shows how important icons were in the early church, especially among the Christians in early Byzantine Empire. They were object of veneration in Orthodox Churches and private homes. Icons were more religious than aesthetic in nature. They were understood to manifest the unique presence of the figure "depicted by means of a 'likeness' to that figure maintained through carefully maintained canons of representation".<sup>22</sup>

### 1) Influence of Iconography on Christian Theology

Iconography (reverence for holy images) became very influential among the early Eastern Orthodox Christians so that it affected and transformed the Christian theology.

This was because iconography satisfied certain powerful needs of the Gentiles who saw in iconography a replacement of their own religious formulae, which demands the worship of images, and the representations of divinity, which had existed among them.

This gave rise to a new theology among Christians. Some scholars at this period saw iconography as a heritage of Neo-Platonism". They therefore came up with this theology that:

Through contemplation of that which could be seen (i.e., the image of Christ), the mind might rise to contemplation of that which could not be seen (i.e., the essence of Christ). From a belief that the seen suggests the unseen, it is but a short step to a belief that the seen contains the unseen and that the image deserves veneration because divine power somehow resides in it.<sup>23</sup>

<sup>17</sup> Needham, N. R. 2000 Years of Christ's Power, 88.

<sup>18</sup> Needham, N. R. 2000 Years of Christ's Power, 90.

<sup>19</sup> Needham, N. R. 2000 Years of Christ's Power, 90, 91.

<sup>20</sup> Needham, N. R. 2000 Years of Christ's Power, 89.

<sup>21</sup> Needham, N. R. 2000 Years of Christ's Power, 9.1

<sup>22</sup> Belting H. *Likeness and Presence: A History of the Image Before the Era of Art*. (Trans). E. Jephcott. (Chicago: Chicago University, 1994), 81

<sup>23</sup> *The New Encyclopedia Britannica*. Macropaedia Vol. 3. "Byzantine Empire" (15th Edition) (London: Britannica, 1980) 555, 547 – 572.

Icons therefore became channel of divinity for the individual and as a talisman to ensure victory or success in battle. Men were therefore encouraged during worship to have paintings of the sacred persons, that is, the icons in their rooms for their protection. By this action, the icons were given spiritual lives and powers to protect Christians in times of danger.

Though Christians rejected the worship of the image of the emperors during the first three centuries of the church, the introduction of icons in the Byzantine period supported the veneration of the Christian emperors. They argued that: "Since the emperor was God's vicegerent on Earth and his empire reflected the heavenly realm, the Christian must venerate, to an equal or greater degree, Christ and His saints. Thus the Second Commandment finally lost much of its force".<sup>24</sup>

This gave rise to artists designing anything that is related to Christian personality or holy men exorcising demons, healing the sick, feeding the hungry, and wading off the invader.

Scholars like John of Damascus, Theodore of studios and the Patriarch Nicephorus were among leading theologians who defended iconography. They furnished a rationale behind the traditional reverences of icons. During the second council of Nicaea in 787 AD;

They argued that images of our God and Saviour Jesus Christ, as well as that 'of Our Immaculate Lady, the Holy Mother of God, and those of the revered angels and of ail the saints and holy Men' were appropriate to the dullness of the human body, and pointed beyond themselves to their heavenly archtypes.<sup>25</sup>

Carmody and Carmody further narrate that John of Damascus described an icon as 'a triumph, a manifestation, and a monument' in commemoration of the victory of Christ and his followers over the demons"<sup>26</sup>. Iconography became infused into the theology of the early church. Though iconoclasm tried to eliminate it during the days of Leo III and his son Constantine V between 717 - 867, yet it flourished again during Empress Irene who "ruled the Empire in the name of her young son Constantine VI (780 - 97), and reversed the iconoclastic policy of the first three Isaurian emperors".<sup>27</sup>

### **The Early Christian and Byzantine Mosaic**

A mosaic is a work of art in which designs, pictures, etc are made by fitting together differently coloured bits of stone so that when they are placed against light, they reflect and glitter in the entire house.

During the Justinian period of the Byzantine Empire, Mosaic actually flourished until the end of the Byzantine Empire. Mosaic designs still flourish today in most Eastern Orthodox Churches. The early church in the Byzantine Empire was totally decorated with these mosaic designs.

They range from the austere grandeur of the Transfiguration of Christ (C. 540) in the apse of the monastery church of Saint Catherine at Mount Sinai to the mid- 6<sup>th</sup>-century processions of the martyrs in Saint Apoliinare Nuovo in Ravenna, Italy, which recall the endless rhythmic sequences of marching figures in the art of the ancient Near East.<sup>28</sup>

Hinkle further narrates that the finest of mosaics in Justinian age are those (Finished in 547) in the church of San Vitale, Ravenna<sup>29</sup>. These artistic designs were not just a mere expression of stylistic diversity, but the different pictorial modes of these mosaics were each adapted to its subject matter. They were beautifully hung on the walls of the church from end to end. Some were designs depicting Old Testament scenes, Christ, Virgin Mary, the Saints, angels and Old Testament figures who did one exploit or the other, expressed in the mosaic. Some of these mosaics

<sup>24</sup> *The New Encyclopaedia Vol.3 Byzantine Empire, 555.*

<sup>25</sup> Carmody, Demise Lardner & Carmody, John Tully *Christianity: An Introduction.* (Belmont, California: Wadsworth, 1995) 47.

<sup>26</sup> Carmody and Carmody *Christianity* 47.

<sup>27</sup> Carmody and Carmody *Christianity* 95.

<sup>28</sup> Hinkle, William M. "Byzantine Art and Architecture". *New Encyclopedia.* World Almanac Education Group. A WRC Media Company, 2006. <<http://www.history.com/encyclopedia.do?>> August 14, 2008.

<sup>29</sup> Hinkle "Byzantine Art and Architecture" 5

carried the pictorial of emperor Justinian, surrounded by members of his court. Others bear portrait of "the emperor, venerated as Christ's representative on earth, and the revered empress are depicted, along with their retinues, in the uncompromising frontality and with the fixed gaze of the dematerialized figures of icons".<sup>30</sup>

Another important characteristic of Byzantine mosaic designers is that they were more concerned with "figures as symbols, rather than as actual human beings, and regarded the design primarily as a chance to use opulent decorative colour. They made little use of shading or other indications of three-dimensionality".<sup>31</sup>

This shows that the early Christians had great regard for art and used it in the decoration of their church buildings. These artistic works or designs also became object of veneration among the Eastern Orthodox churches.

### The Early Christians and Iconoclasm Controversy

Technically speaking, icons are fiat pictures usually painted in oil on wood, but also wrought in mosaic, ivory, and other materials, used to represent Christ, the Virgin Mary or some saints. Iconoclasm, used today as a synonym for destruction, "means the shattering of something established to make room for something new and different".<sup>32</sup> In church history iconoclasm refers to the effort, which was started in 726 AD by Leo III, popularly called Leo the Iconoclast, and two other emperors after him, to abolish images, pictures, or any material likeness of any sacred person or event. Therefore, the iconoclasts were people who destroyed icons or sacred images while iconolater was the name given to those who worshipped or venerated images by iconoclasts. Supporters of icons were called iconodules (icon Venerators) or iconophiles.<sup>33</sup>

Leo III known as Leo the iconoclast or Leo the Isaurian was the emperor who initiated the iconoclasm. During this period icons and mosaics have risen to the point of being regarded as 'holy images' not made by human hands" and in some instances "these images were credited with saving cities from military assault". Towards the end of the seventh-century" certain images of saints had come to be viewed as 'windows' through which one could communicate with the figure depicted"<sup>34</sup>, These stirred up the spirit of Leo III to publish an edict in 726 AD which declared all image-worship or veneration as sin before God. He saw himself as God's messenger with God's mission of cleansing the Empire from the heinous sin of image-worship, which if allowed to continue, would bring divine wrath upon Byzantium.

Three major factors influenced his decision: The first was an underwater earthquake, which occurred in 726 between the islands of Thera and Therasia, which Leo III interpreted as "a sign of God's anger". This led him to pull down the "famous icon of Christ from the Chalked Gate outside the imperial palace"<sup>35</sup>.

The second factor that influenced Leo III was the teaching and incursion of the Muslims. He believed that if Muslims are to be converted to Christianity, image-worship, which is a serious abomination to them, should completely be eliminated from Christianity.<sup>36</sup> The third factor was the position of the Torah, which is held by the Jews. He argued that if the Jews are to be converted, image worship, which is a breaking of the Second Commandment, should be removed totally from Christian worship. He saw the Muslim incursion as "God's judgment on icon-worshipping Byzantium"<sup>37</sup>

<sup>30</sup> Hinkle "Byzantine Art and Architecture" 5

<sup>31</sup> Upjohn "Byzantine Art and Architecture" 94

<sup>32</sup> Austin, Bill R. *Austin's Topical History of Christianity*. (New York, 1983) 136.

<sup>33</sup> Needham, 2000 Years of Christ's Power 93.

<sup>34</sup> Wikipedia "Byzantine Art" 6.

<sup>35</sup> Wikipedia "Byzantine Art" 7.

<sup>36</sup> Austin, Austin's Topical, 136.

<sup>37</sup> Needham, 2000 Years of Christ's Power, 93.

Leo III also saw himself as not only the emperor but Priest. In his own words "I am both emperor and Priest". He therefore, acted on this belief "with all - consuming energy harnessing all the power of the Byzantine state to try to destroy icons and those who venerated them"<sup>38</sup>.

The pulling down of the gigantic golden icon of Christ by Leo III's soldiers aroused a feeling of passion by women who ganged themselves up and rioted against the soldiers with mops and kitchen tools, killing the officer in-charge.

Leo ordered the execution of the rioters and from here broke out popular opposition against Leo.

In 730, Leo deposed the patriarch of Constantinople (Germanus I), who stubbornly supported icons and replaced him with an iconoclast, Anastasius. In monasteries where so many icons were housed were destroyed and so many monks fled with some of them to the West.

The Iconodules themselves argued that icons are necessary for worshipping God. One of their leading theologians John of Damascus argued,

If God himself became flesh, the physical things cannot be evil, and if Christ is bodily present in the bread and wine, then sensory aids to religion are not wrong. On an educational level, to argued from Plato's notion that everything we sense in this world is really an imitation of the eternal, original 'form'; and while it is wrong to worship icons themselves, they could instruct and assist the believer in the worship of the true Christ. He suggested that icons should be honored in much the same as the Bible or the symbol of the cross.<sup>39</sup>

John of Damascus further insisted that it was necessary and permissible to use the icons of Christ Virgin Mary, the apostles, Saints, and angels to help the faithful give proper respect and reverence to the holy personages concerned.

Under Leo III's Son, Constantine V (741 - 775) the iconoclasm took a fierce dimension leading to mass killing and imprisonment of iconodules. But under Constantine's Son Leo IV (775 - 80), the persecution subsided and finally died down during Empress Irene's reign who was acting as regent for her young son. The policy of iconoclasm was reversed at the second council of Nicaea in 787. When iconoclasm was finally laid to rest in 843 during Empress Theodora's reign, a great feast was celebrated on the first Sunday of Lent in honour of the icons. Austin explains that the feast "has been solemnly kept ever since in the eastern church as the "Feast of Orthodoxy". The long controversy was over. The icons had persevered and won".<sup>40</sup>

With the end of the controversies, Byzantine art grew and developed icons and mosaics returned to the church. The destroyed ones were replaced and the church has been using these icons and mosaics till today showing the impacts of Byzantine art on the early Christianity.

## Conclusion

Byzantine art impacted so much on early Christianity. It influenced the worship and church liturgy, doctrines and theology of the church and even the architecture of the church. Icons and Mosaics, which were artistic designs, came to be venerated and worshipped which led to a very serious controversy but at the end the Iconodules won the day.

Some of the arguments put forward by both the iconoclasts and Iconodules are based on four important questions:

1. Do icons violate the second commandment, which forbids the making of images? Iconoclasts supported the commandment and so rejected all man-made religious icons as idols. Iconodules argued that the commandment

<sup>38</sup> Needham, 2000 Years of Christ's Power, 93.

<sup>39</sup> Austin, Austin's Tropical, 137.

<sup>40</sup> Austin, Austin's Tropical, 138

forbade the making of pagan icons and not the icons of Christ, the Truth. Leontius of Neapolis one of the Iconodules argued. When I worship the icon of God, I am not worshipping the nature of the wood and the colours (God forbid!); but, holding to the nonliving portrait of Christ, I intend through it to hold and worship Christ Himself<sup>41</sup>

2. Does the fact that the Son of God became a man enable us to portray Him as a man? Iconoclast argued that only Christ is the image of the invisible God; a picture cannot produce that image. Iconodules on the other hand argued that those who rejected pictures of Christ were not taking seriously the fact that He became a true man.<sup>42</sup>

3. What was the practice of the early church fathers concerning icons? The Iconoclasts said that the church fathers did not set forth any theology concerning icons and so should not be introduced to satisfy idol worshipped Gentiles who are not ready to let go their old practice. Iconodules on the other hand had no document to base their practice but appealed to an "unwritten tradition" claiming that Eusebius of Caesarea bore witness to this tradition.<sup>43</sup>

4. What was best for uneducated people who could not read? In answer to this question the iconoclast argued that icons would lead such people astray into idolatry. Iconodules on the other hand contrasted it by saying that icons were like books for those who could not read; they portrayed the people and biblical stories and the early church history, which illiterates could see and learn about them. Our position in this paper is that icons should remain artistic work but should not be venerated or worshipped irrespective of how logical and reasonable the argument in support of it may look like.

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<sup>41</sup> Needham, *2000 Years of Christ's Power*, 97.

<sup>42</sup> Needham, *2000 Years of Christ's Power*, 98.

<sup>43</sup> Needham, *2000 Years of Christ's Power*, 98.