

# The Art Of The Icon A Theology Of Beauty

The Art of the Icon  
Theology of the Icon  
Icons and the Name of God  
The Icon as Theology  
In the Beginning is the Icon  
The Dwelling of the Light  
Images of the Divine  
The Icon, Image of the Invisible  
Icons in Time, Persons in Eternity  
The Meaning of Icons  
Images of the Divine: The Theology of Icons at the Seventh Ecumenical Council - Revised Edition  
The Mystical Language of Icons  
The Angel of the Countenance of God  
Face to Face  
Theology of the Icon  
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The Dawn of Christian Art in Panel Paintings and Icons  
Icons: Theology in Color  
God's Human Face  
Personhood in the Byzantine Christian Tradition  
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a presentation on the biblical and patristic vision of beauty applied then to contemporary movements in art a theology of the icon from a personal point of view as well as in the context of the church finally the author includes a section and commentaries on 10 icons from riblev s holy trinity to the novgorodian angel

this is the most comprehensive introduction available to the history and theology of the icon and is the standard text upon which most modern studies of iconography are based it includes more than the basic theory of the transfiguration of beauty and the sanctification of art it is a fundamental element in the entire body of orthodox tradition n this two volume work author leonid ouspensky provides the reader with a deep and serious approach to the mystery of the sacred image he surveys the development of the sacred art of the christian east from its beginnings in catacomb art through the iconoclastic controversy of the eighth and ninth century drawing especially on the russian orthodox tradition the author studies a large number of texts with care and in great detail he includes an analysis of the flowering of early russian iconography tracing its later development and the state of the art today the 51 black and white photo illustrations along with the four panel foldout and six color plates will enable the reader to

appreciate the orthodox icon with an informed mind and open heart volume i originally published in 1978 has been updated by the author and contains large sections of new material publisher description

in orthodox theology both the icon and the name of god transmit divine energies theophanies or revelations that imprint god s image within us in icons and the name of god renowned orthodox theologian sergius bulgakov explains the theology behind the orthodox veneration of icons and the glorification of the name of god in the process bulgakov covers two major controversies the iconoclastic controversy sixth to eighth centuries and the name of god controversy early twentieth century and explains his belief that an icon stops being merely a religious painting and becomes sacred when it is named this translation of two essays the icon and its veneration and the name of god available in english for the first time makes bulgakov s rich thinking on these key theological concepts available to a wider audience than ever before

icons provide depictions of god or encounters with the divine that enable reflection and prayer in the beginning is the icon explores the value of these images for a theology of liberation iconology art theory philosophical aesthetics art history and anthropology are integrated with rigorous theological reflection to argue that the creation and observation of pictures can have a liberating effect on humanity in presenting art from across the world in the beginning is the icon reflects the ethnocentricity of both art and religious studies and offers a new cross cultural approach to the theology of art

rowan williams applies his knowledge and imagination in reflecting on four classic eastern orthodox icons of christ the transfiguration the resurrection the hospitality of abraham an icon which depicts the trinity and the pantocrator or christ in glory icons have been called theology in line and colour and in these images we find eternal truths and life changing challenges icons have become increasingly popular as aids to devotion but with an expert guide such as rowan williams their many layers of meaning emerge more clearly

this book examines the theology of icons in the eighth century the most critical period in the evolution of the eastern church s teaching on images the principal source is provided by the acta of the seventh ecumenical council of 787 the political circumstances which led to the outbreak of the controversy over icons are discussed in detail but the main emphasis is on the theological arguments and presuppositions of the participants in the council major themes include the nature of tradition the relationship between image and reality and the place of christology ultimately the argument over icons was about the accessibility of the divine icons were held by the iconophiles to communicate a deifying grace which raised the believer to participation in the life of god

a comprehensive study of the theology of the icon and its history the aesthetics of the icon and its structures and the techniques and steps to paint an icon this book contains more than 100 color and black and white photos and a similar number of drawings which show the technical details and preparations of painting an icon from pigment colors to selection of wood

icons in time persons in eternity presents a critical interdisciplinary examination of contemporary theological and philosophical studies of the christian image and redefines this within the orthodox tradition by exploring the ontological and aesthetic implications of orthodox ascetic and mystical theology it finds modernist interest in the aesthetic peculiarity of icons significant and essential for re evaluating their relationship to non representational art drawing on classical greek art criticism byzantine ekphraseis and hymnography and the theologies of st maximus the confessor st symeon the new theologian and st gregory palamas the author argues that the ancient greek concept of enargeia best conveys the expression of theophany and theosis in art the qualities that define enargeia inherent liveliness expressive autonomy and self subsisting form are identified in exemplary greek and russian icons and considered in the context of the hesychastic theology that lies at the heart of orthodox christianity an orthodox aesthetics is thus outlined that recognizes the transcendent being of art and is open to dialogue with diverse pictorial and iconographic traditions an examination of christian zen art theory and a comparison of icons with paintings by wassily kandinsky pablo picasso mark rothko and marc chagall and by japanese artists influenced by zen buddhism reveal intriguing points of convergence and difference the reader will find in these pages reasons to reconcile modernism with the christian image and orthodox tradition with creative form in art

the nature of the icon cannot be grasped by means of pure art criticism nor by the adoption of a sentimental point of view its forms are based on the wisdom contained in the theological and liturgical writings of the eastern orthodox church and are intimately bound up with the experience of the contemplative life the present work is the first of its kind to give a reliable introduction to the spiritual background of this art the introduction into the meaning and language of the icons by ouspensky imparts to us in an admirable way the spiritual conceptions of the eastern orthodox church which are often so foreign to us but without the knowledge of which we cannot possibly understand the world of the icon back cover

this book newly revised and updated examines the eastern church s theology of icons chiefly on the basis of the acta of the seventh ecumenical council of 787 the political circumstances leading to the outbreak of the iconoclast controversy in the eighth century are discussed in detail but the main emphasis is on the theological arguments and assumptions of the council participants major themes include the nature of tradition the relationship between image and reality and the place of christology ultimately the argument over icons was about the accessibility of the divine icons were held by the iconophiles to communicate a deifying grace which raised the believer to participation in the life of god

solrunn nes one of europe s most admired iconographers illuminates the world of christian icons explaining the motifs gestures and colors common to these profound symbols of faith nes explores in depth a number of famous icons including those of the greater feasts the mother of god and a number of the better known saints enriching her discussion with references to scripture early christian writings and liturgy she also leads readers through the process and techniques of icon painting showing each step with photographs and includes more than fifty of her own original works of art

iconography is the study of the history practice and symbolism of painted christian images iconology probes deeper still into the icon of divine presence in the inner man who is himself made in the image eikón of god gen 1 26 as the place where wisdom seeks to make her home written by an iconographer with forty years experience researching the nature and mission of the icon the angel of the countenance of god explores the biblical epiphanies of god their translation into images their mythological parallels and their trinitarian and christological implications drawing on his own icon writing v l andrejev here focuses on the biblical theme of the angel of jehovah distinguishing the created angels of the heavenly hierarchies from this uncreated angel of theophany that divine being moises beheld in the flames of the burning bush and christian tradition depicts as the royal maiden sophia personification of the wisdom of god this distinction carries profound consequences for iconography dogmatic theology and discipleship the icon written on a board is the spoken word made visual but its final significance lies within each person for it is man himself as the living icon of the image of god who by means of the immaterial essential light of god makes visible in icons the actions of god icon writing is symbolic realism and though not able to depict god is able to depict the image of his actions the fulfillment of the icon the image of god is love the love uniting bride and bridegroom in the song of songs that same love hymned by st symeon the new theologian and st maximus the confessor the angel of the countenance of god will be of value to all who have an interest in iconography trinitarian christology sophiology and eastern christianity

and the word became flesh and lived among us and we have seen his glory john 1 14 in christian icons people can behold the face of the word become flesh and the faces of his saints this is an encounter with divine beauty an encounter which is a profound mystery and yet one whose depths are better appreciated through the written word of the church s theology such knowledge is especially useful in the western world where interest in icons is experiencing such a revival face to face provides a unique and concise introduction to the orthodox church s theology of the icon written both for the general reader and with its plentiful references for scholars seeking further avenues of exploration the book covers the essential areas of the icon s theology from its scriptural basis through the writings of the saints who defended the icon against the byzantine iconoclasts right up to some of the most recent scholarship it discusses current areas of interest including the relationship between the icon s form and its theology how icons are used and the reception by the western world of the byzantine icon tradition it is written with the authority of an author who has been a professional iconographer for over forty years

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staking out new territory in the history of art this book presents a compelling argument for a lost link between the panel painting tradition of greek antiquity and christian paintings of byzantium and the renaissance while art historians place the origin of icons in the seventh century thomas f mathews finds strong evidence as early as the second century in the texts of irenaeus and the acts of john that describe private christian worship in closely studying an obscure set of sixty neglected panel paintings from egypt in roman times the author explains how these paintings of the egyptian gods offer the missing link in the long history of religious painting christian panel paintings and icons are for the first time placed in a continuum with the pagan paintings that preceded them sharing elements of iconography technology and religious usages as votive offerings exciting discoveries punctuate the narrative the technology of the triptych enormously popular in europe traced by the authors to the construction of egyptian portable shrines such as the isis and serapis of the j paul getty museum the discovery that the egg tempera painting medium usually credited to renaissance artist cimabue has been identified in egyptian panels a millennium earlier and the reconstruction of a ring of icons on the chancel of saint sophia in istanbul this book will be a vital addition to the fields of egyptian graeco roman and late antique art history and more generally to the history of painting

the principal editor of the catechism of the catholic church presents the sources of meditation on the mystery of god s human face from the great masters of early christianity artists and theologians have meditated upon the mystery of god s human countenance and tried to express it this book seeks to present the great sources of this meditation sources which today are widely unknown or have become foreign or obscure these sources are above all the great masters of early christianity in their meditation upon christ bishop schonborn seeks the sources of the art on the icon the reader will find not only an engaging introduction to the meaning and beauty of icons but an invitation to draw closer to the one who inspired these masters of theological expression and holy art includes beautiful color icon illustrations

bringing together international scholars from across a range of linked disciplines to examine the concept of the person in the greek christian east personhood in the byzantine christian tradition stretches in its scope from the new testament to contemporary debates surrounding personhood in eastern orthodoxy attention is paid to a number of pertinent areas that have not hitherto received the scholarly attention they deserve such as byzantine hymnography and iconology the work of early miaphysite thinkers as well as the relevance of late byzantine figures to the discussion similarly certain long standing debates surrounding the question are revisited or reframed whether regarding the concept of the person in maximus the confessor or with contributions that bring patristic and modern orthodox theology into dialogue with a variety of contemporary currents in philosophy moral psychology and political science in opening up new avenues of inquiry or revisiting old avenues in new ways this volume brings forward an important and on going discussion regarding concepts of personhood in the byzantine christian tradition and beyond and provides a key stimulus for further work in this field

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