

IconThe

Robin Cormack

Icon Georgia Briggs, 2017-04-20 Forget your old name. Forget your parents. These are the things Euphrosyne's grandparents and counselor tell her. But if Orthodox Christianity is a lie, why did the icon so dramatically save her life? And what can she do to get the icon back? In a post-Christian America, where going to church, praying, or owning holy things means death, a twelve-year-old girl searches for the truth. Finding it may cost her everything. *distinctives**One-of-a-kind Orthodox novel in the popular dystopian genre*Strong, relatable heroine faces some of the same issues as contemporary teens*Powerful exploration of religious persecution, seen from the inside*Recommended for ages 13 and up

Icon Frederick Forsyth, 2015-03-18 A NEW YORK TIMES BESTSELLER • From the master of the novel of international intrigue comes a riveting new book as timely and unsettling as tomorrow's headlines. It is summer 1999 in Russia, a country on the threshold of anarchy. An interim president sits powerless in Moscow as his nation is wracked by famine and inflation, crime and corruption, and seething hordes of the unemployed roam the streets. For the West, Russia is a basket case. But for Igor Komarov, one-time army sergeant who has risen to leadership of the right-wing UPF party, the chaos is made to order. As he waits in the wings for the presidential election of January 2000, his striking voice rings out over the airwaves offering the roiling masses hope at last—not only for law, order, and prosperity, but for restoring the lost greatness of their land. Who is this man with the golden tongue who is so quickly becoming the promise of a Russia reborn? A document stolen from party headquarters and smuggled to Washington and London sends nightmare chills through those who remember the past, for this Black Manifesto is pure Mein Kampf in a country with frightening parallels to the Germany of the Weimar Republic. Officially the West can do nothing, but in secret a group of elder statesmen sends the only person who can expose the truth about Komarov into the heart of the inferno. Jason Monk, ex-CIA and the best damn agent-runner we ever had, had sworn he would never return to Moscow, but one name changes his mind. Colonel Anatoli Grishin, the KGB officer who tortured and murdered four of Monk's agents after they had been betrayed by Aldrich Ames, is now Komarov's head of security. Monk has a dual mission: to stop Komarov, whatever it takes, and to prepare the way for an icon worthy of the Russian people. But he has a personal mission as well: to settle the final score with Grishin. To do this he must stay alive--and the forces allied against him are ruthless, the time frighteningly short. . . . Praise for Icon “Vintage Forsyth, intricate, exact and gripping.”—The New York Times Book Review “Another strong performance by a writer who knows exactly what he's about, and who here catalyzes narrative with another memorable protagonist, the stealthy and daring Monk.”—Publishers Weekly (starred review) “One of his best works for a long time, which provides an all-too-real look at a chilling new millennium.”—The Sunday Times, London

The Icon Project Leslie Sklair, 2017 A pioneering look at the ways in which contemporary architecture serves the interests of the capitalist class, from global North to South and through to the petro-cities of the Gulf States In the last quarter century, a new form of iconic architecture has appeared throughout the world's major cities. Typically designed by globe-trotting starchitects or by a few large transnational architectural firms, these projects are almost always driven by private interests. In *The Icon Project*, sociologist Leslie Sklair focuses on ways in which capitalist globalization is produced and represented all over the world, especially in globalizing cities. Sklair traces how the iconic buildings of our era—elaborate shopping malls, spectacular museums and vast urban megaprojects—constitute the triumphal Icon Project of contemporary global capitalism, promoting increasing inequality and hyperconsumerism. He sets out to explain how the architecture industry organizes the social production and marketing of iconic structures and how

corporations increasingly dominate the built environment and promote the trend towards globalizing, consumerist cities. The Icon Project, Sklair argues, is a weapon in the struggle to solidify capitalist hegemony as well as reinforce transnational capitalist control of where we live, what we consume, and how we think--

Recovering the Icon Patrick Doolan, 2008 Leonid Ouspensky (1902-1987) settled in France following the Russian Revolution and worked as a talented but struggling commercial painter prior to discovering the icon, which became his life's work. Orthodox iconography had been in full decline since the seventeenth century, and Ouspensky set out to recover the genuine sources of Eastern Christian art and to recover the Tradition that had spawned them. In this work, Schemamonk Patrick Doolan, a pupil of Ouspensky, has chosen and commented on more than 100 of Ouspensky's representative works. Icons, and sculptures and wood and stone as well as pressed metal, are included, giving us a broad range of the talent of this masterful teacher.--BOOK JACKET.

Icons Tamara Talbot Rice, 1993 Icons were among the first religious objects brought into Russia from Byzantium at a time when Christian art was already highly developed. Although the art of the icon (the sacred picture of the Greek Orthodox church) could be said to have reached perfection in the Byzantine world, the Russians, nevertheless, were able to give it a new, national complexion and produce some of the finest examples of the art. Icons were first produced for use in churches and processions. As their size became smaller, so demand for them as religious household objects grew. They have remained an important feature in Russia's orthodox religious cultures to this day. The 65 plates in this book show work as beautiful as that of the greatest Italian primitives. The icons date from the 14th to 17th centuries, many belonging to the School of Novgorod, once the cultural centre of Russia. Other sources include the renowned school of Rublev and Dionysus--

The Icon Kurt Weitzmann, 1978

Alter Icons Jefferson J. A. Gatrall, Douglas M. Greenfield, 2010 A collection of essays by eleven scholars of Russian history, art, literature, cinema, philosophy, and theology that track key shifts in the production, circulation, and consumption of the Russian icon from Peter the Great's Enlightenment to the post-Soviet revival of the Orthodox Church--Provided by publisher.

Icon Painting Technique Mary Jane Miller, 2013-06-03 Mary Jane Miller discusses her Icon Painting technique, the history and meaning of icon painting. The book orients icon painters and examines why icons continue to be a spiritual tool. From a uniquely Western perspective, this step-by-step study of art and teaching of a practical course in Icon Painting technique. The religion and spirituality of this technique brings to life the sacred and beautiful art of egg tempera painting. Included are egg tempera recipe guides and patterns to work from. Beginners, intermediate, and advanced iconographers will all find new insights. With in-depth information, invaluable advice, and superb illustrations of each step, this is a most comprehensive guide to the philosophy and practice of icon painting. In addition, this Icon Painting technique book can be read as a step-by-step guide of how to create your own icon. The 12-step sequence put forth here is a guideline or road map for the process from vision to creation. However, while easy to follow detailed instructions about technique and materials are provided, my main objective is to emphasize the mystical experience of the process itself, bringing the Icon Painting technique to a better understanding of the two natures of Christ - flesh and spirit. Details; Looking at Icons Revealed, One Secret Prayer Method, Brief History of Iconography, Organic Egg Tempera, Icon of St Luke, Overview of How to Paint Icons, Wood, Linen, Gesso and Gold, First lines, Chaos of Color, Second lines, Highlights and Veils, Final Lines, Analysis of Icon Images, Mixing Paint for Lettering, Prayers for an Iconographer Egg Tempera and Earth Pigments 41 Rules for

the Iconographer 42 Conclusion

The Hidden Icon Jillian Kuhlmann, 2015-09-01 An enthralling Arabian Nights-style fantasy perfect for fans of Bradley Beaulieu and N. K. Jemisin. Eiren, the youngest daughter of the Aleynian royal family, has been living in exile in the deep desert of their kingdom. When the invading force from Ambar captures her family and demands that Eiren alone return with the Ambarians to their distant, mountainous lands, she agrees for the sake of her people. Gentle, perceptive, and able to sense the thoughts and feelings of those around her, Eiren is a storyteller—and unsure why the Ambarians have chosen her instead of her more brazen siblings. As she grows closer to the masked and enigmatic Gannet, one of her captors, on the journey to Ambar, Eiren learns that her special gifts mark her as an icon—the rare, living embodiment of a god. Gannet, too, is an icon, and when he awakens more abilities within her, Eiren discovers a bitter truth: She is host to Theba, the goddess of destruction. A dark and dangerous force, Theba awakens similar appetites in Eiren. But there's more the Ambarians aren't telling her, and secrets Eiren has to uncover for herself. To know the truth of why she was taken from her home, Eiren must become one of the monsters from her stories, whether she wants to or not.

St Theodore the Studite's Defence of the Icons Torstein Theodor Tollefsen, Torstein Tollefsen, 2018 St Theodore the Studite's Defence of the Icons provides an investigation of the icon-theology of St Theodore the Studite, mainly as it is presented in his three refutations of the iconoclasts, the *Antirrhetici tres adversus iconomachos*. Torstein Theodor Tollefsen explores Theodore's 'philosophy of images', namely his doctrine of images and his arguments that justify the legitimacy of images in general and of Christ in particular. Tollefsen offers a historical, theological, and philosophical exploration of Theodore's doctrine of images and his arguments justifying the legitimacy of images and of Christ. In addition to the main elements of Theodore's defence of the icon, like the Christological issue, the relation between image and prototype, the question of veneration, his explanation of why we may say of an image that 'this is Christ', and his innovative thinking on the representative character of the icon, the book has an introduction that places Theodore in the history of Byzantine philosophy: He has some knowledge of traditional logical topics and is able to utilize argumentative forms in countering his iconoclast opponents. The volume also provides an appendix which shows that the making of images is somehow natural given the character of Christianity as a religion.--Publisher's website.

The Story of an Icon Fabriciano Ferrero, 2001 The story of the icon of Our Mother of Perpetual Help is the story of one of the most celebrated images in the world. It is renowned wherever the Mother of God is venerated. This image has become the source of deep devotion and special love. The Story of an Icon tells us how this came about. The book introduces us to a study of the image and the depth of meaning it reveals. The icon of Our Mother of Perpetual Help shows characteristics of the great icons of the Mother of God from the earliest centuries. Her supporting hands embrace the child Jesus and show us the Way, the Truth, and the Life.

God's Human Face Christoph Schoenborn, 2011-03-30 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.

Iconography and Meditation Mary Jane Miller, 2021-10-12 Iconography and Meditation is an introduction to Icon Painting and their Secret Techniques revealed through the practice. This book reads as a step-by-step guide, for how to create your own icon. The 12-step sequence is a simplified road map for proceeding from vision to creation. Every step is accompanied by suggested meditations to focus the mind with more awareness on who we are painting. However, while easy to follow detailed instructions about technique and materials are provided, my main objective is to emphasize the mystical experience of the process itself. The painter or writer of an icon will come to better understand the two natures of Christ - flesh and spirit. The mystery is revealed in the process and meditation technique. St. Athanasius says: Christ became man that man might become God. This simple statement has intrigued and confounded me my whole adult life. Eight words explain perfectly the relationship of flesh and spirit and how they are inextricably connected. When the icon painter paints an image of the divines invisible nature it is the same sort of relationship. Painting from the heart, leaving an imprint of our prayer. Mystical concepts are inspirational, and take a lifetime to fully grasp. I stumbled into icon painting with egg tempera and earth pigments. Discovering Organic Egg Tempera and its Secret Techniques inspired my desire to paint icons. For three decades I have experimented with different forms of prayer. Saints and theologians gave me a solid foundation for meditation; sitting for long periods of time in silence. The awareness of simplicity, of just breathing as a miraculous thing. The concept of ground stone and the inexhaustible dimension of mind made a strong impression upon me. Through meditation I found a new way to commune with the Spirit, and painting images with Mother Earth using egg tempera. If you can grasp the inter-relationship of flesh and spirit in any one aspect of your life, then it is possible to see it run like an electrical current through all of life.

Icons Robin Cormack, 2007 Byzantine and Russian Orthodox icons are perhaps the most enduring form of religious art ever developed--and one of the most mysterious. This book provides an accessible guide to their story and power. Illustrated mostly with Cretan, Greek, and Russian examples from the British Museum, which houses Britain's most important collection, the book examines icons in the context of the history of Christianity, as well as within the perspective of art history.

Icon as Communion George Kordis, Giōrgos Kordēs, 2010

The Icon Painter's Handbook Ian Knowles, 2023-06-01 This handbook is an in depth introduction to the theory and practice of Byzantine icon painting in egg tempera. The aim is to help all students aspire to create icons that are both sound theologically while being aesthetically beautiful. This volume focuses on the Face of Christ, especially in the Mandolin icon, and covers all the basics of icon painting. Subsequent volumes are planned which will look at the figure and the Kyykotissa icon, the design of festal icons, backgrounds and buildings. This handbook uses dozens of precisely chosen, clear illustrations, gives precise recipes for colours and mixtures, provides step by step instructions to follow, and links directly to video demonstrations which show some of the most difficult processes close up. It puts the practical aspects of icon painting in a clear historical and theological framework, introducing the application of the timeless principles on which the aesthetics of icon painting are built. As art for the Church's Liturgy, icon painting calls for the highest aesthetic standards and this book aims to help make that achievable for the average committed student. Icon painting is presented here as a vocation, rather than a hobby or an interesting artistic technique though this handbook will be of interest to anyone drawn to the world of the Byzantine liturgy and its icons. By encouraging students to do more than simply copy good examples from the past but to understand how the medieval Christian artist understood what he or she was doing and how they put that into practice, this handbook brings the world of the Byzantine artist back to life. Icon painting is opened up as a living art

form for today's Church. The author, who has theology degrees from Oxford University and Heythrop College in London, has many years of icon teaching experience, founding the Bethlehem Icon School in 2010 at the Emmanuel Greek Catholic Monastery in Bethlehem, where he continues to teach from time to time. This handbook began as handouts for his students on the Prince's School of Traditional Arts icon painting course, while that was being run at the Bethlehem Icon Centre in Palestine, and has finally emerged as a companion to the online Academy Course in Icon Painting and for members of the Arbor Vitae Icon Academy which the author established during the Covid pandemic.

The sensual icon Bissera V, Explores the Byzantine aesthetic of fugitive appearances by placing and filming art objects in spaces of changing light, and by uncovering the shifting appearances expressed in poetry, descriptions of art, and liturgical performance-- Provided by publisher.

Icon Moshe Barasch, Luci Serrano, 1992-08-01 Over the centuries, European debate about the nature and status of images of God and sacred figures has often upset the established order and shaken societies to their core. Out of this debate, an identifiable doctrine has emerged of the image in general and of the divine image in particular. This fascinating work concentrates on these historical arguments, from the period of Late Antiquity up to the great and classic defenses of images by St. John of Damascus and Theodore of Studion. Icon extends beyond the immediate concerns of religion, philosophy, aesthetics, history, and art, to engage them all.

The Poem as Icon Margaret H. Freeman, 2020-03-13 Poetry is the most complex and intricate of human language used across all languages and cultures. Its relation to the worlds of human experience has perplexed writers and readers for centuries, as has the question of evaluation and judgment: what makes a poem work and endure. *The Poem as Icon* focuses on the art of poetry to explore its nature and function: not interpretation but experience; not what poetry means but what it does. Using both historic and contemporary approaches of embodied cognition from various disciplines, Margaret Freeman argues that a poem's success lies in its ability to become an icon of the felt being of reality. Freeman explains how the features of semblance, metaphor, schema, and affect work to make a poem an icon, with detailed examples from various poets. By analyzing the ways poetry provides insights into the workings of human cognition, Freeman claims that taste, beauty, and pleasure in the arts are simply products of the aesthetic faculty, and not the aesthetic faculty itself. The aesthetic faculty, she argues, should be understood as the science of human perception, and therefore constitutive of the cognitive processes of attention, imagination, memory, discrimination, expertise, and judgment.

Images of the Divine: The Theology of Icons at the Seventh Ecumenical Council - Revised Edition Ambrosios Giakalis, 2005-08-01 This book, newly revised and updated, examines the Eastern Church's theology of icons chiefly on the basis of the acts 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.

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