

Icon

Jillian Kuhlmann

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.

Icons Margaret Stohl, 2013-05-07 Ro murmurs into my ear. Don't be afraid, Dol. They're not coming for us. Still, he slips his arm around me and we wait until the sky is clear. Because he doesn't know. Not really. Everything changed on The Day. The day the Icon appeared in Los Angeles. The day the power stopped. The day Dol's family dropped dead. The day Earth lost a war it didn't know it was fighting. Since then, Dol has lived a simple life in the countryside with fellow survivor Ro—safe from the shadow of the Icon and its terrifying

power. Hiding from the one truth she can't avoid. They're different. They survived. Why? When the government discovers their secret, they are forced to join faint-hearted Tima and charismatic Lucas in captivity. Called the Icon Children, the four are the only humans on Earth immune to the power of the Icons. Torn between brooding Ro and her evolving feelings for Lucas, between a past and a future, Dol's heart has never been more vulnerable. And as tensions escalate, the Icon Children discover that their explosive emotions-which they've always thought to be their greatest weaknesses-may actually be their greatest strengths. Bestselling author Margaret Stohl delivers a thrilling novel set in a haunting new world where four teens must piece together the mysteries of their pasts-in order to save their future.

Rewilding Nathalie Pettorelli,Sarah M. Durant,Johan T. du Toit,2019-01-31 Discusses the benefits and risks, as well as the economic and socio-political realities, of rewilding as a novel conservation tool.

The Year I Stopped to Notice Miranda Keeling,2022-03-17 'This book is a delight ... the world is full of little surprises, momentary little fountains of pleasure and beauty, that could be visible to all of us if we learned to stop and notice as Miranda Keeling does.' Philip Pullman 'An odd, beautiful book ... Buy an extra copy to give to someone you love.' Neil Gaiman January: A man walking along Caledonian Road falls over onto the huge roll of bubble wrap he is hugging, perhaps for just this sort of situation. Inspired by her popular Twitter account, *The Year I Stopped to Notice* brings together Miranda Keeling's observations of the magic, humour, strangeness and beauty in ordinary life. Through the changing seasons, on city streets and on buses, in parks and cafes, Miranda notices things: moments between

friends, the interactions of strangers, children delighting in the world around them, the quiet melancholy of lost items on the pavement. Accompanied by stunning watercolour illustrations from Luci Power, Miranda's poetic vignettes take us on journeys of discovery and share with us the joy of stopping to notice. September: On a sweltering, packed rush-hour train, my arm suddenly feels lovely and cool, and I look down to see a shopping bag held by the woman beside me - full of just-bought cartons of milk.

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

Icon and Devotion Oleg Tarasov, 2004-01-03 Icon and Devotion offers the first extensive presentation in English of the making and meaning of Russian icons. The craft of icon-making is set into the context of forms of worship that emerged in the Russian Orthodox Church in the mid-seventeenth century. Oleg Tarasov shows how icons have held a special place in Russian consciousness because they represented idealized images of Holy Russia. He also looks closely at how and why icons were made. Wonder-working saints and the leaders of such religious schisms as the Old Believers appear in these pages, which are illustrated with miniature paintings, lithographs and engravings never before published in the English-speaking world. By tracing the artistic vocabulary, techniques and working methods of

icon painters, Tarasov shows how icons have been integral to the history of Russian art, influenced by folk and mainstream currents alike. As well as articulating the specifically Russian piety they invoke, he analyzes the significance of icons in the cultural life of modern Russia in the context of popular prints and poster design.

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.

American Icon Bryce G. Hoffman, 2012 A riveting, behind-the-scenes account of the near collapse of the Ford Motor Company, which in 2008 was close to bankruptcy, and CEO Alan Mulally's hard-fought effort and bold plan--including his decision not to take federal bailout money--to bring Ford back from the brink.

The Space Business Andrew May, 2021-10-07 Dreams, schemes and opportunity as space opens for tourism and commerce. Twentieth century space exploration may have belonged to state-funded giants such as NASA, but there is a parallel history which has set the template for the future. Even before Apollo 11 landed on the Moon,

private companies were exploiting space via communication satellites - a sector that is seeing exponential growth in the internet age. In human spaceflight, too, commercialisation is making itself felt. Billionaire entrepreneurs Elon Musk, Jeff Bezos and Richard Branson have long trumpeted plans to make space travel a possibility for ordinary people and those ideas are inching ever closer to reality. At the same time, other companies plan to mine the Moon for helium-3, or asteroids for precious metals. Science writer Andrew May takes an entertaining, in-depth look at the triumphs and heroic failures of our quixotic quest to commercialise the final frontier.

Mother of the Lamb Matthew J. Milliner, 2022-10-04 Mother of the Lamb tells the remarkable story of a Byzantine image that emerged from the losing side of the Crusades. Called the Virgin of the Passion in the East and Our Lady of Perpetual Help in the West, the icon has expanded beyond its Byzantine origins to become one of the most pervasive images of our time. It boasts multiple major shrines on nearly every continent and is reflected in every epoch of art history since its origin, even making an appearance at the Olympics in 2012. Matthew Milliner first chronicles the story of the icon's creation and emergence in the immediate aftermath of the Third Crusade, whereupon the icon became a surprising emblem of defeat, its own fame expanding in inverse proportion to Christendom's political contraction. Originally born as a Christian response to the Christian violence of the Crusades, it marked the moment when Mary's ministry of suffering love truly began. Having traced the icon's origin and ubiquity, Milliner teases out the painting's theological depth, and continues the story of the icon's evolution and significance from its origins to the present day. As the story of the icon moves well beyond Byzantine art history, both temporally and thematically, it engages

religion, politics, contemporary art, and feminist concerns at once. Always, though, the icon exemplifies dignity in suffering, a lesson that--through this image--Byzantium bequeathed to the wider world. Encapsulating eleven centuries of development of the mourning Mary in Byzantium, the Virgin of the Passion emerges as a commendable icon of humility, a perennial watchword signaling the perils of imagined political glory. The Virgin of the Passion, emblemizing political humility, the powerful agency of women, and the value of inter-Christian and extra-Christian concord, is an exemplary Marian image for the fledgling twenty-first century.

A Brush with God Peter Pearson, 2005-10-01 Step-by-step instructions for painting icons, from original drawings through finished product. For more than a thousand years, Eastern Christians have used their hands and hearts to create icons, proclaiming God's reality in a visible--and breathtakingly beautiful--way. This ancient art is enjoying a renewed interest in the West, as people of faith create icons and use them to meditate on mysteries for which there are no words. *A Brush with God* is a guide to painting icons and using them in prayer. Written with warmth and energy, it describes the history of icons and examines why they've been a spiritual tool for so many centuries. Written from a uniquely Western perspective, the book guides artists--from novices to professionals--through the process of icon painting, using traditional techniques but employing contemporary materials. Included are eight full-color plates of the artist's icons.

The Russian Icon Nikodim Pavlovich Kondakov, 1927

Written in Stone (Icon Science) Brian Switek, 2017-03-02 Darwin's theory of evolution was for more than a century dogged by a major problem: the evidence proving the connections between the main

groups of organisms was nowhere to be found. By the 1970s this absence of 'transitional fossils' was hotly debated; some palaeontologists wondered if these 'missing links' had been so quick that no trace of them was left. However, during the past three decades fossils of walking whales from Pakistan, feathered dinosaurs from China, fish with feet from the Arctic Circle, ape-like humans from Africa, and many more bizarre creatures that fill in crucial gaps in our understanding of evolution have all been unearthed. The first account of the hunt for evolution's 'missing links', *Written in Stone* shows how these discoveries have revolutionised palaeontology, and explores what its findings might mean for our place on earth.

The Ecumenical Work of the Icon Hilda Kleiman, 2018-09-27 The Ecumenical Work of the Icon is an invitation to the students and faculties of Catholic seminaries to be a part of the tradition of the icon through the lens of ecumenis. With a view of ecumenism as lived in both the Roman Catholic and Orthodox traditions, the visual theological language of the icon may be engaged more fully and respectfully, thus enriching the theological education and future ministry of those who learn and teach in a Catholic setting. In the third portion of the book, readers are offered multiple practical pedagogical examples of how to integrate teaching and learning about the icon into seminary courses and beyond, including writing assignments, oral presentations, and hands-on activities.

In the Beginning is the Icon Sigurd Bergmann, 2016-04-08 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.

The Middle Ages Eleanor Janega,2021-06-03 A unique, illustrated book that will change the way you see medieval history The Middle Ages: A Graphic History busts the myth of the 'Dark Ages', shedding light on the medieval period's present-day relevance in a unique illustrated style. This history takes us through the rise and fall of empires, papacies, caliphates and kingdoms; through the violence and death of the Crusades, Viking raids, the Hundred Years War and the Plague; to the curious practices of monks, martyrs and iconoclasts. We'll see how the foundations of the modern West were established, influencing our art, cultures, religious practices and ways of thinking. And we'll explore the lives of those seen as 'Other' - women, Jews, homosexuals, lepers, sex workers and heretics. Join historian Eleanor Janega and illustrator Neil Max Emmanuel on a romp across continents and kingdoms as we discover the Middle Ages to be a time of huge change, inquiry and development - not unlike our own.

Icons Micaela Heekin,2020-02-25 Icons features colorful portraits of 50 of the most admired women in the fields of music, politics, human rights, and film. This diverse and inclusive collection features the world's most inspiring women, including Michelle Obama, Beyonce, Aretha Franklin, Dolly Parton, Ruth Bader Ginsburg, Yayoi Kusama and so many more. From singers to writers, activists to artists, politicians to filmmakers, Icons is a celebration of the strength of women. Illustrated by Monica Ahanonu, each portrait is accompanied by a short biography about what makes each woman a force to be reckoned with. • Share it with other women in your life: mom-to-

daughter, daughter-to-mom, friend-to-friend • Read about the lives and accomplishments of each woman, or simply enjoy the enigmatic portraits. Ahanonu's illustrated portraits are both easily recognizable and also an artistic take on each featured woman's likeness and identity. • A smart and empowering collection of female role models • Perfect for those who loved *In the Company of Women: Inspiration and Advice from over 100 Makers, Artists, and Entrepreneurs* by Grace Bonney and *Bygone Badass BROADS: 52 Forgotten Women Who Changed the World* by Mackenzi Lee

What Is an Icon? Ruthanna Seidel, 1999-11

The Living Icon in Byzantium and Italy Paroma

Chatterjee, 2014-03-17 This is the first book to explore the emergence and function of a novel pictorial format in the Middle Ages, the *vita icon*, which displayed the magnified portrait of a saint framed by scenes from his or her life. The *vita icon* was used for depicting the most popular figures in the Orthodox calendar and, in the Latin West, was deployed most vigorously in the service of Francis of Assisi. This book offers a compelling account of how this type of image embodied and challenged the prevailing structures of vision, representation and sanctity in Byzantium and among the Franciscans in Italy between the eleventh and thirteenth centuries. Paroma Chatterjee uncovers the complexities of the philosophical and theological issues that had long engaged both the medieval East and West, such as the fraught relations between words and images, relics and icons, a representation and its subject, and the very nature of holy presence.

The Meaning of Icons Léonide Ouspensky, Vladimir Lossky, 1982

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.

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