

# **Image To Icon**

**Sabar Khalifeh, Aida Adib Bamia**

**The Apse, the Image and the Icon** Beat Brenk, 2010 This book deals with the apse as a showcase for images in the early Christian and early Byzantine periods. Two opposed traditions, harking back to early imperial times, nourished the invention of the Christian apse image: on the one hand there were statues in apses of pagan temples and imperial cult rooms which were venerated during cult ceremonies, on the other hand, there were apse mosaics in nymphaea where aquatic myths and figures celebrated the amenities of water. Christian apse mosaics originated within this context and in spite of the Old Testament prohibition of the image. The functions and effects of apse mosaics in Christian cult rooms were explored step by step and invented afresh. The participants of this delicate process of Christian image inventions were not only ecclesiastical but also private patrons. Without any qualm, emperors and representatives of the ruling class decorated their mausolea (S. Costanza in Rome, S. Aquilino in Milan) and representational rooms in villas (Centcelles) with Christian images. Because of the Mosaic prohibition of images, the Church could not attribute to the image a biblically grounded role, it behaved cautiously towards the decoration of churches with images during the fourth century. Only during the fifth century did it relax, and start to invent high brow theological programs (S. Maria Maggiore in Rome), understandable only to few believers. Some bishops gave special treatment to the promotion of aniconic programs (Paulinus of Nola,

baptistery of the Lateran in Rome, Casaranello, church of Paraskevi in Salonica). Others rejected images in churches categorically (Epiphanius of Salamis). The Church admitted images and programs representing and portrayed Jesus Christ as God and as a human being that private patrons and artists had invented together with theologians; it provoked thereby a conflict (never really argued out) between the pagan representation of gods and emperors and the representation of Christ whose image should never recall images of gods nor of emperors, though points of contact were unavoidable. Highly original creations of apse mosaics resulted from this fertile conflict that were never repeated. All early Christian apse mosaics are unprecedented, one of creations without any succession. Their treatment as iconographic types is a blind ally. The Church sat back and watched how mosaics and frescoes in apses of cult rooms generated very particular effects, evoking in the viewer respect, admiration, awe and maybe even veneration. The representation of the Virgin with the child in a large apse evoked something like visual worship. The capacity of the image to have an impact on the viewer could not be decreed by the Church, but this was an affair manifested more or less casually according to the inventive power of the artist. For several centuries, the Church was not in a situation to create an official image of Christ. It cared for having apse mosaics not being adored. But the Church could not prevent images from being adored by private persons and/or control private concerns, such as setting-up of ex votos, in official church apses

(S. Venanzio in Rome). Private persons first launched the cult of the Virgin (sarcophagus of Adelfia, gold glass). From the sixth century on, images - apse-mosaics, frescoes and panel paintings - were installed for 'cult-propaganda' (SS. Cosma e Damiano, Hag. Demetrius in Salonica). In some cases, perhaps, images promoted a devotion on the part of the private believers. This process was a novelty for the sixth century. But a real cult around an apse mosaic was never instituted, even though the altar for the celebration of the Mass was installed in the apse. The early Christian period had no interest in representing the sacrifice of the Mass in an apse mosaic. Official ecclesiastical prayers were not addressed to divine figures and saints represented in apse mosaics. Apse mosaics are never mentioned in liturgies. Apse mosaics are, therefore, a very specific species which developed in constant dialogue with other categories of images (icons, ex votos, memorial images), representing contemporaneously specific theological issues.

**Icon and Word** Liz James, 2017 This title was first published in 2003. Icons are traditionally regarded as timeless, motionless and eternal: windows onto Heaven. But it is not enough to simply wonder at their unchanging portrayal of divinity. How did they work? What did Byzantine culture want icons for? In what ways did Byzantines conceive these images as more meaningful and more powerful than simply pictures? What was the nature of the divinity of icons? Icon and Word brings together the work of a group of scholars to re-examine

these notions. The resulting papers demonstrate the dynamism of the image in the medieval world. They explore not just what an icon is, but how it functions in different contexts, periods and cultures, and look at images in a broad range of media, in addition to the traditional format of painted panels: ivory carvings, manuscript illuminations and monumental wall paintings. Some of the papers engage directly with an object or group of objects to ask questions about the power and significance of icons in a range of different cultural contexts - Rome, Cairo, the Medieval West and Byzantium. Others look specifically at the nature of the Byzantine icon within its own society, above all in the years after the Iconoclast Dispute, a dispute that established the place of icons within Orthodox religion forever. *Icon and Word* discovers the power and significance of icons, and why they mattered so much in Byzantium that the Empire was in uproar for over a century.--Provided by publisher.

**Icon and Word** Lecturer in the History of Art at the School of European Studies Liz James, Antony Eastmond, 2017-12-15 This title was first published in 2003. Icons are traditionally regarded as timeless, motionless and eternal: windows onto Heaven. But it is not enough to simply wonder at their unchanging portrayal of divinity. How did they work? What did Byzantine culture want icons for? In what ways did Byzantines conceive these images as more meaningful and more powerful than simply pictures? What was the nature of the divinity of icons? *Icon and Word* brings together the work of a group

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**The Image, the Icon, and the Covenant** Saḥar Khalīfah, 2013

**Christ to Coke** Martin Kemp, 2012 Explores the origins and evolution of eleven visual iconic images still found in today's culture, including Jesus, the Coke bottle, and Einstein's famous equation,  $e$  equals  $mc$  squared.

The Icon, Image of the Invisible Egon Sendler, 1988 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.

The Icon Kurt Weitzmann,1978

The Role of Images and the Veneration of Icons in the Oriental Orthodox Churches Christine Chaillot,2018 The aim of this book is to demonstrate the presence in the very ancient Eastern Churches of religious images of all kinds (icons, paintings, illuminations), including the representation of Christ, together with the veneration (not the adoration) of icons/images. Presented here are not only the iconographic but also the liturgical-and especially the Christological-dimensions of the icon on the basis of texts used by these four traditions down the centuries. In contrast to the Byzantine Orthodox world which, after a controversy on this subject, officially established the veneration of icons from the time of the Second Council of Nicaea (787) and in 843, these Churches did not experience Iconoclasm. Christine Chaillot is Swiss and Orthodox (Patriarchate of Constantinople). She has published several books on the Orthodox Churches and the Oriental Orthodox Churches. (Series: Studies on Oriental Orthodox Church History / Studien zur Orientalischen Kirchengeschichte, Vol. 55) [Subject: Religious Studies, Christian Studies, History, Iconography]

**Image, Icon, Economy** Marie-José Mondzain,2005 This book argues that the extraordinary force of the image in contemporary life?the contemporary imaginary?can be traced back to the Byzantine iconoclastic controversy of the

eighth and ninth centuries.

Barbie Kristin Noelle Weissman, 1999 This thesis is a cultural analysis of: a) women's idealized perception of the Barbie doll, & b) the construction of the Barbie doll image through marketing. In addition, both areas will provide a concentrated emphasis on respectability. The analysis will be focused on Barbie's creation in 1959, & on the current practices of representations in 1999. The thesis is divided into two phases. Phase one illustrates the interpretation of how women perceive Barbie, & how they see themselves in her likeness. It further explores the determined impression of the doll as respectable. Phase two examines the way that Barbie is presented in the market & the techniques used to formulate the intended representations of the doll. The analysis of the thesis focuses solely on her introduction in 1959, & on her current distinction. The Barbie doll is an iconic image. The symbol of the feminine ideal which has caused women to perceive & recognize this figure in a personal light. Further, her existence in the marketplace creates a continual awareness in women to identify & evolve with this object as she captures the culture. It is critical to examine the conception & portrayal of an icon such as the Barbie doll. As a predominant feature in American culture & society, she is a fictitious character that many have contrived into a reality. She is a name that strikes instant familiarity, & she is a name that evokes controversy, emulation, & success. This thesis achieves a comprehensive look into her importance to women, & the ways in which her



corporate creators make her accessible to fulfill this need. Therefore, this thesis accurately makes a connection between the marketing of the Barbie doll, & the building of an icon.

*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.

**50 Photo Icons** Hans-Michael Koetzle, 2011 The most important landmarks in the history of photography are placed under the microscope in this collection. Each chapter of this special edition focuses on a single image which is described and analyzed in detail in aesthetic, historical, and artistic contexts.

**The Living Icon in Byzantium and Italy** Paroma Chatterjee, 2014 Explores the development and diffusion of the vita image which emerged in Byzantium in the twelfth century and spread to Italy and beyond--

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.

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 Icon in the Life of the Church** George Galavaris, 1981

**The Image The Icon and Covenant** Sabar Khalifeh, Aida Adib Bamia, 2007 Documenting a historic struggle with fresh vision, this book presents the

story of Ibrahim's - the Palestinian's - agonizing but unrelenting search for a home, a center, fulfillment that, despite material success, continues to be elusive. It combines religious and political symbolism into a story of love and loss.

**Holy Image, Hallowed Ground** Robert S. Nelson, 2006 Isolated in the remote Egyptian desert, at the base of Mount Sinai, sits the oldest continuously inhabited monastery in the Christian world. The Holy Monastery of Saint Catherine at Sinai holds the most important collection of Byzantine icons remaining today. This catalogue, published in conjunction with the exhibition Holy Image, Hallowed Ground: Icons from Sinai, on view at the J. Paul Getty Museum from November 14, 2006, to March 4, 2007, features forty-three of the monastery's extremely rare--and rarely exhibited--icons and six manuscripts still little-known to the world at large. The exhibition and catalogue bring to life the central role of the icon in Byzantine religious practices. Themes include the icon's status as holy object, the ways in which the icon sanctified the place of worship, and the monks' quest for the holy. The Greek Orthodox monastery at Mount Sinai not only functioned as a major pilgrimage site for centuries but was also a cultural crossroads at the center of the shifting sands of ecclesiastical and secular politics. The accompanying essays explore how the monastery's contact with the outside world, through pilgrimage, resulted in aesthetic exchanges between the monastery and Coptic, Crusader, and Islamic art; and between the Greek Orthodox and Roman Catholic

communities in Europe.

**Icon** Moshe Barasch, 1992 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.

### Unveiling the Magic of Words: A Review of "**Image To Icon**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Image To Icon**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect

on the souls of its readers.

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