

SACRED ART IN EAST AND WEST

principles and methods



TITUS BURCKHARDT

Sacred Image East And West

JG Myers



Sacred Image East And West:

The Sacred Image East and West Robert G. Ousterhout, Leslie Brubaker, 1995 The essays cover a full range of images including panel paintings altarpieces manuscripts and wall paintings and a rich variety of socioreligious settings private monastic and imperial

Images of the Byzantine World Angeliki Lymberopoulou, 2016-12-05 The main themes of this volume are the identification of visions messages and meanings in various facets of Byzantine culture and the possible differences in the perception of these visions messages and meanings as seen by their original audience and by modern scholars The volume addresses the methodological question of how far interpretations should go whether there is a tendency to read too much into too little or whether not enough attention is paid to apparent minutiae that may have been important in their historical context As the essays span a wide chronological era they also present a means of assessing the relative degrees of continuity and change in Byzantine visions messages and meanings over time Thus as highlighted in the concluding section the book discusses the validity of existing notions regarding the fluidity of Byzantine culture when continuity was a matter of a rigid adherence to traditional values and when a manifestation of the ability to adapt old conventions to new circumstances and it shows that in some respects Byzantine cultural history may have been less fragmented than is usually assumed Similarly by reflecting not just on new interpretations but also on the process of interpreting itself the contributors demonstrate how research within Byzantine studies has evolved over the past thirty years from a set of narrowly defined individual disciplines into a broader exploration of interconnected cultural phenomena

The Lindisfarne Gospels Michelle P. Brown, 2003-01-01 First published 2003 by The British Library London T p verso

Reading Medieval Images Elizabeth Sears, Thelma K. Thomas, 2002 What is it that art historians do when they approach works of art What kind of language do they use to describe what they see How do they construct arguments using visual evidence What sorts of arguments do they make In this unusual anthology eighteen prominent art historians specializing in the medieval field European Byzantine and Islamic provide answers to these fundamental questions not directly but by way of example Each author responding to invitation has chosen for study a single image or object and has submitted it to sustained analysis The collection of essays accompanied by statements on methodology by the editors offers an accessible introduction to current art historical practice Elizabeth L. Sears is Associate Professor of the History of Art University of Michigan Thelma K. Thomas is Associate Professor of the History of Art and Associate Curator of the Kelsey Museum University of Michigan

Discourse in Ritual Studies Hans Schilderman, 2007 Discourse in Ritual Studies offers an introduction into the study of public worship from the perspective of ritual studies The contributing authors confront an action oriented and empirical approach of ritual studies with perennial and normative questions that characterize the study of liturgy

The Sign of the Cross Daniel Rancour-Laferriere, 2017-09-08 This book presents a unique effort to create a new understanding of the Christian sign of the cross At its core it traces the conscious and unconscious influence of this visual symbol through time

What began as the crucifixion of a Jewish troublemaker in Roman occupied Judea in the first century eventually gave rise to a broad spectrum of readings of the instrument used to accomplish such a punishment a cross The author argues that Jesus was a provocative grandiose masochist whose suffering and death initially signified redemption for believers This idea gradually morphed into a Christian sense of freedom to persecute and wage war against non believers however as can be seen in the Crusades wars of the cross Many believers even construed the murder of their savior as a crime perpetrated by the Jews and this paranoid notion culminated in the mass murder of European Jews under the sign of the Nazi hooked cross Hakenkreuz Rancour Laferriere s book is expertly written and argued it will be readable to a large audience because it touches on many areas of controversy interest and scholarship The work is critical but not unfair it employs psychoanalysis art history the study of the symbol of the cross in works of art religion and religious texts and world history generally The interweaving of these various themes is what gives this work its ability to draw in readers and will ultimately be what keeps the reader interested through the conclusion

Mother of God Miri Rubin,2009-02-26 Mary the mother of Jesus is one of the most powerful influential and complex of all religious figures The focus for women the inspiration of faith the subject of innumerable paintings sculptures pieces of music and churches Mary is so entangled in our world that it is impossible to conceive of the history of Western culture and religion without her Miri Rubin s *Mother of God* is a major work of cultural imagination Mary s role in the Gospels is a relatively minor one and yet in the centuries during which Christianity established itself she emerged as a powerful strange and ungovernable force endlessly remade and reimagined by wave after wave of devotees ultimately becoming a sort of God in ways that have always made some Christians uneasy Whether talking about the vast public festivals celebrating Mary that sweep up entire communities or the intense private agony of individual devotion Rubin s book is a triumph of sympathy and intelligence Throughout Christianity s journey from mysterious origins to global religion the Mother of God has been a profound presence in countless lives *Mother of God* is the story of that presence and a book that raises profound questions about the human experience

Roman Eyes Jaś Elsner,2021-12-07 In *Roman Eyes* Jas Elsner seeks to understand the multiple ways that art in ancient Rome formulated the very conditions for its own viewing and as a result was complicit in the construction of subjectivity in the Roman Empire Elsner draws upon a wide variety of visual material from sculpture and wall paintings to coins and terra cotta statuettes He examines the different contexts in which images were used from the religious to the voyeuristic from the domestic to the subversive He reads images alongside and against the rich literary tradition of the Greco Roman world including travel writing prose fiction satire poetry mythology and pilgrimage accounts The astonishing picture that emerges reveals the mindsets Romans had when they viewed art their preoccupations and theories their cultural biases and loosely held beliefs *Roman Eyes* is not a history of official public art the monumental sculptures arches and buildings we typically associate with ancient Rome and that tend to dominate the field Rather Elsner looks at smaller objects used or displayed in private settings and closed religious rituals

including tapestries ivories altars jewelry and even silverware In many cases he focuses on works of art that no longer exist providing a rare window into the aesthetic and religious lives of the ancient Romans Traversing the Heart Richard Kearney,Eileen Rizo-Patron,2010-07-12 The key wager of *Traversing the Heart* Journeys of the Inter religious Imagination is that a spiritual imaginary operating at the level of metaphor narrative symbol and epiphany can traverse the borders of dogma and ideology and open genuine conversations between wisdom traditions Like every hermeneutics of the heart this journey begins to unfold in a concrete space and time the interreligious conference at Bangalore in June 2007 While this collection does not claim to cover the religious traditions of all continents its concluding essay on transculturation in Andean Christian art highlights the importance of the North South dialogue as a necessary supplement to the East West one largely addressed in the book As a call to future journeys and dialogue this volume aims to communicate the one seminal lesson learned during the India conference that in our third millennium religions will be inter religious or they will not be at peace

Heavenly Sustenance in Patristic Texts and Byzantine Iconography Elena Ene D-Vasilescu,2018-10-22 This book examines ideas of spiritual nourishment as maintained chiefly by Patristic theologians those who lived in Byzantium It shows how a particular type of Byzantine frescoes and icons illustrated the views of Patristic thinkers on the connections between the heavenly and the earthly worlds The author explores the occurrence and geographical distribution of this new type of iconography that manifested itself in representations concerned with the human body and argues that these were a reaction to docetist ideas The volume also investigates the diffusion of saints cults and demonstrates that this took place on a North South axis as their veneration began in Byzantium and gradually reached the northern part of Europe and eventually the entirety of Christendom **Preacher and Audience** Cunningham,Pauline Allen,2018-11-12 This volume brings together thirteen studies on Greek speaking preachers and audiences in a period from the beginning of the second century A D to the beginning of the tenth century which has largely been neglected in the modern literature The chapters represent a collection of case studies of individual preachers or periods of homiletic activity and cover themes including the identity of Greek speaking preachers the circumstances of delivery the different genres of homiletic the adaptation of the tropes of Classical approaches the preparation redaction and transmission of sermons and the interaction between preacher and audience Each chapter is accompanied by a summary bibliography of the most important primary sources and secondary literature Later Byzantine Painting Robert S. Nelson,2024-10-28 Written over nearly three decades the fifteen essays involve the three a s of the title art agency and appreciation The first refers to the general subject matter of the book Byzantine art chiefly painting of the twelfth through the fourteenth centuries the second to its often human like agency and the last to its historical reception Responding to different issues and perspectives that have animated art history and Byzantine studies in recent decades the essays have wide theoretical range from art historical formalism iconography archaeology and its manuscript equivalent codicology to statistics patronage narratology and the histories of science and collecting The series begins with

art works themselves and with the imagery and iconography of church decoration and manuscript illumination shifts to the ways that objects act in the world and affect their beholders and concludes with more general appreciations of Byzantine art in case studies from the thirteenth century to the present Icons of Space Jelena Bogdanović, 2021-07-26 Icons of Space Advances in Hierotopy brings together important scholars of Byzantine religion art and architecture to honour the work of renowned art historian Alexei Lidov As well as his numerous publications Lidov is well known for developing the concept of hierotopy an innovative approach for studying the creation of sacred spaces Hierotopy and the related concepts of spatial icons and image paradigms emphasize fundamental questions about icons including what defines them as structures spaces and experiences Chapters in this volume engage with the overarching theme of icons of space by employing contrasting and complementing methods of hierotopy with more traditional approaches such as iconography Examinations of icons have traditionally been positioned within strictly historical theological socio economic political and art history domains but this volume poses epistemological questions about the creation of sacred spaces that are instead inclusive of multi layered iconic ideas and the lived experiences of the creators and beholders of such spaces This book contributes to image theory and theories of architecture and sacred space Simultaneously it moves beyond colonial studies that predominantly focus on questions of religion and politics as expressions of privileged knowledge and power This book will appeal to scholars and students of Byzantine history as well as those interested in hierotopy and art history **Group Identity and Religious Individuality in Late Antiquity** Eric Rebillard, Jorg Rupke, 2015 To understand the past we necessarily group people together and consequently frequently assume that all of its members share the same attributes In this ground breaking volume Eric Rebillard and J rg R pke bring renowned scholars together to challenge this norm by seeking to rediscover the individual and to explore the dynamics between individuals and the groups to which they belong **Icons in the Western Church** Jeana Visel, 2016 Within the Eastern tradition of Christianity the eikon or religious image has long held a place of honor In the greater part of Western Christianity however discomfort with images in worship both statues and panel icons has been a relatively common current particularly since the Reformation In the Roman Catholic Church after years of using religious statues the Second Vatican Council s call for noble simplicity in many cases led to a stripping of images that in some ways helped refocus attention on the eucharistic celebration itself but also led to a starkness that has left many Roman Catholics unsure of how to interact with the saints or with religious images at all Today Western interest in panel icons has been rising yet we lack standards of quality or catechesis on what to do with them This book makes the case that icons should have a role to play in the Western Church that goes beyond mere decoration Citing theological and ecumenical reasons Visel argues that with regard to use of icons the post Vatican II Roman Catholic Church needs to give greater respect to the Eastern tradition While Roman Catholics may never interact with icons in quite the same way that Eastern Christians do we do need to come to terms with what icons are and how we should encounter them Film, Lacan and the Subject of

Religion Steve Nolan, 2009-07-23 In their study of religion and film religious film analysts have tended to privilege religion. Uniquely this study treats the two disciplines as genuine equals by regarding both liturgy and film as representational media. Steve Nolan argues that in each case subjects identify with a represented other which joins them into a narrative where they become participants in an ideological reality. Finding many current approaches to religious film analysis lacking, Film Lacan and the Subject of Religion explores the film theory other writers ignore, particularly that mix of psychoanalysis, Marxism, and semiotics often termed Screen theory that attempts to understand how cinematic representation shapes spectator identity. Using translations and commentary on Lacan not originally available to Screen theorists, Nolan returns to Lacan's contribution to psychoanalytic film theory and offers a sustained application to religious practice, examining several priest films and a real life case study to expose the way liturgical representation shapes religious identity. Film Lacan and the Subject of Religion proposes an interpretive strategy by which religious film analysts can develop the kind of analysis that engages with and critiques both cultural and religious practice.

Framing Russian Art Oleg Tarasov, 2012-01-01 The notion of the frame in art can refer not only to a material frame bordering an image but also to a conceptual frame. Both meanings are essential to how the work is perceived. In *Framing Russian Art*, art historian Oleg Tarasov investigates the role of the frame in its literal function of demarcating a work of art and in its conceptual function affecting the understanding of what is seen. The first part of the book is dedicated to the framework of the Russian icon. Here Tarasov explores the historical and cultural meanings of the icon's setting and of the iconostasis. Tarasov's study then moves through Russian and European art from ancient times to the twentieth century, including abstract art and Suprematism. Along the way Tarasov pays special attention to the Russian baroque period and the famous nineteenth century Russian battle painter Vasily Vereshchagin. This enlightening account of the cultural phenomenon of the frame and its ever-changing functions will appeal to students and scholars of Russian art history.

The Spectacle of the Body in Late Medieval England Estella Antoaneta Ciobanu, 2012 The volume *The Spectacle of the Body in Late Medieval England* represents a study on the human body representation in medieval England by approaching the concept of the spectacle as a space of manifestation. The author clarifies the ways of understanding the body as a physical and metaphorical reality but also the medieval conceptualization of violence. On top of that, the author is making an investigation on the violent character of spectacles' representation in pursuit of picturing this subject more clearly and more relevant. The approach of the volume is dominantly Christian, reviewing the representations of the body through outstanding figures of Christianity: crucifixion of Jesus Christ, body of Virgin Mary.

The Avar Siege of Constantinople in 626 Martin Hurbanič, 2019-07-25 This book examines the Avar siege of Constantinople in 626, one of the most significant events of the seventh century and the impact and repercussions this had on the political, military, economic, and religious structures of the Byzantine Empire. The siege put an end to the power, politics, and hegemony of the Avars in South East Europe and was the first attempt to destroy Constantinople, the capital of the Eastern Roman Empire. Besides the

far reaching military factors the siege had deeper ideological effects on the mentality of the inhabitants of the Empire and it helped establish Constantinople as the spiritual centre of eastern Christianity protected by God and his Mother Mary. Hurbani discusses from a chronological and thematic perspective the process through which the historical siege was transformed into a timeless myth and examines the various aspects which make the event a unique historical moment in the history of mankind a moment in which the modern story overlaps with the legend with far reaching effects not only in the Byzantine Empire but also in other European countries.

Between Constantinople and Rome Kathleen Maxwell, 2016-12-05

This is a study of the artistic and political context that led to the production of a truly exceptional Byzantine illustrated manuscript. Paris Bibliothèque Nationale de France codex grec 54 is one of the most ambitious and complex manuscripts produced during the Byzantine era. This thirteenth century Greek and Latin Gospel book features full page evangelist portraits, an extensive narrative cycle, and unique polychromatic texts. However, it has never been the subject of a comprehensive study and the circumstances of its commission are unknown. In this book, Kathleen Maxwell addresses the following questions: what circumstances led to the creation of Paris 54? Who commissioned it and for what purpose? How was a deluxe manuscript such as this produced? Why was it left unfinished? How does it relate to other Byzantine illustrated Gospel books? Paris 54's innovations are a testament to the extraordinary circumstances of its commission. Maxwell's multi-disciplinary approach includes codicological and paleographical evidence together with New Testament textual criticism, artistic and historical analysis. She concludes that Paris 54 was never intended to copy any other manuscript. Rather, it was designed to eclipse its contemporaries and to physically embody a new relationship between Constantinople and the Latin West as envisioned by its patron. Analysis of Paris 54's texts and miniature cycle indicates that it was created at the behest of a Byzantine emperor as a gift to a pope in conjunction with imperial efforts to unify the Latin and Orthodox churches. As such, Paris 54 is a unique witness to early Palaeologan attempts to achieve church union with Rome.

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