

## Online Icon Course Units

### Part D: The 7th Ecumenical Council & the Iconographic Canons



#### D1: The Council in Trullo & the Canons of Iconography

The Council in Trullo and its canons have been hotly debated in east and west. Nevertheless, in a remarkably compact way, they define the characteristics of iconographer and icon, and set the parameters for the technique to develop.



#### D2: The World of Nicea II

This unit sets the scene for the following Council, looking at Byzantium as a liturgical state versus the iconoclasm gaining ground through the victories of Islam, and takes an overview of the western Empire situation which leads to later schism.



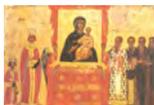
#### D3: Nicea II: groundwork of the Theology of the Icon

This unit concentrates exclusively on the theology of the image in Nicea II, looking carefully into the arsenal of arguments for and against icons. The arguments are still relevant to western iconoclasm and the debate with Islam



#### D4: The Western aftermath - Charlemagne and the Council of Frankfurt

This unit explores sensitive ground - the Council of Frankfurt and Charlemagne's running battle with Popes and Empress as he insisted both that images to be used for education only and on introducing the the *filioque* into the Creed.



#### D5: The Eastern Aftermath - The Triumph of Orthodoxy

The theology had been worked out, but the battle for hearts and minds was still to come between 787 and 843 CE. Monks came to the fore in the defence of icons and the resulting fusion with monastic spirituality has characterized the icon ever since.



#### D6: East and West - Iconography at the end of the First Millennium

A final look at the concerns and icons current on the verge of the first millennium, giving priority to the events leading to the baptism of the Rus in 988 CE. Russia was in the unique position to inherit a fully formed monastic and icon tradition.

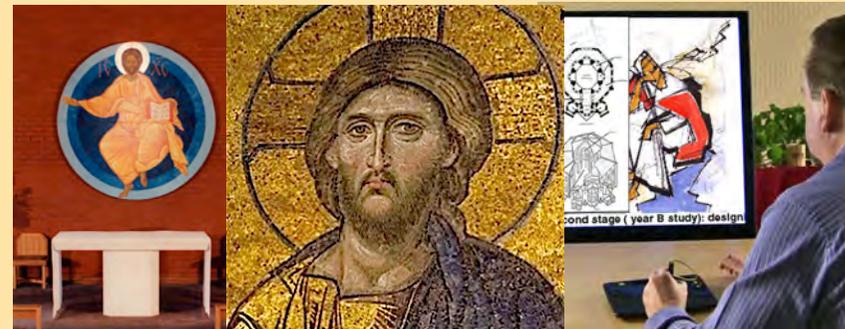
**AN ONGOING ICONOGRAPHY RESOURCE** - *The intention is to develop the resources on the site, with other contributors and iconographers, playing a part. If you have material you could contribute to this site, or are interested in becoming a tutor or in helping with the online development, please email Sister Petra Clare at [sanctiangeli@me.com](mailto:sanctiangeli@me.com)*

**CONNECTED COURSES** - *The units can usefully augment practical icon or other liturgical studies. Particularly recommended are Aidan Hart's courses for the Princes School post graduate and Diploma studies in Iconography [www.psta.org.uk](http://www.psta.org.uk)*

#### To Obtain the Units

- Join the Online Icon Course at <http://www.exw-onlineiconcourse.org>
- Log in with your personal password
- Explore online studies material
- Want follow up? Sign up for 1-to-1 practical tuition sessions.

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## The Online Icon Course

[www.exw-onlineiconcourse.org](http://www.exw-onlineiconcourse.org)

*The Online Icon Course is a groundbreaking distance learning course which developed from the need to develop in-depth study for a scattered group of people.*

*These units are suitable for:-*

- working iconographers, and for those pursuing icon writing as a way of devotion.
- Church architects and craftsmen, and anyone else concerned with the re-ordering of churches and designing the liturgical environment.
- Priests and seminarians studying the visual environ of the liturgy
- Teachers and catechists.
- They will be of general interest to anyone who wishes to augment their knowledge of the Christian icon for their own devotion, or seeking a more profound understanding of the eastern and western Churches.

*The course seeks to maintain the principles of traditional Orthodox iconography, while encouraging a renewal of this tradition in the western churches.*

*In "the last Ecumenical Council recognised by both the Catholic and Orthodox Churches...The Fathers affirmed that they wished to conserve intact all the traditions of the Church...One of these consisted precisely in the painting of icons, according to the letter of apostolic preaching"*  
John Paul II, Duodecimum Saeculum 1987



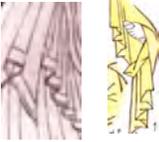
## Online Icon Course Units

### Part A: Roots of Iconography



#### A1: Roots of Iconography: Egyptian (pre-Christian)

In dynastic Egypt the creativity of art was connected with the creative process by which the universe had come into being, thus it was connected with the sacred. We explore the contribution which the principles of Egyptian art made to the icon.



#### A2: Roots of Iconography: Greek (pre-Christian)

We may have heard that Byzantium was originally a Greek colony, but few of us have explored how the techniques of classical Greece, especially in vase painting, contributed to the technical portfolio of the early Christian artist.



#### A3: Roots of Iconography: Hellenic Judaism, Dura and Antioch

This unit explores the ambivalent relationship with images of the Israelite culture - both iconographic precursors and contexts in which images were completely forbidden, which form the basis for Christian distinction between icon and idol.



#### A4: Rome: from Empire to Gospel: the Iconographic Tradition

This unit explores how both the Roman diocesan structure and the tradition of using visual images, such as the Emperor portraits to publicise its values, prepared the Empire to accept the icon as a means of preaching the Gospel.



#### A5: Alexandria & Sinai: the First Icons

This unit explores not only how the late Graeco-Egyptian mummy portraits techniques transfer into the principles and palette of the icon, but the importance of the Jewish diaspora around Alexandria as precursor to monastic Egypt



#### A6: Relics, Pilgrimages and Icons

This looks at the importance of relics and pilgrimages to the Holy Land and other sites in setting the main characteristics of iconography. Simple images, which had to be immediately recognised, on relic and holy oil containers were essential.

### Part B: Studying Scripture Through Icons



#### B1: The Old Testament Sources of Iconography

This unit introduces patristic interpretation and typology and its translation into old testament 'types' in writing recognisable icons of old testament figures. It includes exercises exploring the ways in which composition reinforces the scriptural text.



#### B2: Icons of the Incarnation and Childhood of the Lord

This unit continues exploring the relation between biblical exegesis and icon composition, as a living art. It introduces *chiasmus* as a method in Scripture and icon, and continues exercises in understanding the icon as scriptural exegesis.



#### B3: Icons of the Ministry of Christ & Transfiguration

This unit continues our study of the composition of the icon as a method of scriptural exegesis, as we follow the icons of Christ through icons of ministry. There is a special section on Gregory of Sinai's exegesis of the Transfiguration.

## Serving the Church through Art

### B4: Iconography of the Passion and Resurrection

This unit explores in depth the relationship between the iconography of the passion and the four gospels, and the way the scenes are designed to link in a continuous narrative. with a second section on the Resurrection gospels and their icons.



**B5: Icons of the Resurrection** This unit explores the basis for the Anastasis icon, the importance of the literal content of the 4 Gospels in the post resurrection appearances and the presence of Mary in icons of the Ascension and Resurrection which point us towards the birth of the Church.



#### B6: Iconography and exegesis in St. Paul

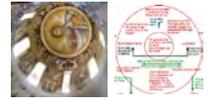
Paul is not at first someone you would associate with iconography, but -look again! He is a verbal iconographer who lays the foundations for both the theology and image in the early Fathers, and a number of significant icons are built on his foundations.



### Part C: Iconography of the Councils

#### C1: The Church fathers as Verbal Iconographers

In the early Church a new language is developed as insight into what it means for God to be made flesh develops. This unit explores how the verbal iconography of the early Church Fathers became a language of sacrament and liturgy.



#### C2: Nicea I and the Icon of the Trinity

Although there is a big gap between the Council of Nicea in 325CE and Rublev's icon in the 1400s, the icon is the culmination of a long process of theological and iconic growth. The unit concentrates on how the theology 'makes' the icon.



#### C3: Ephesus and the Icons of Our Lady

This section deals with both the long tradition of icons of Our Lady and the iconographic impact of the Council of Ephesus. There is a section on icons of the childhood of our Lady and on icons attributed to St. Luke



#### C4: Chalcedon - Two Natures in dialogue in the Technique of the Icon

Chalcedon is at the heart of any theology of the icon - how to develop an artistic technique which, by its method alone, witnesses to the paradox of the two natures? This unit explores both the historical council and its implications for the painter.



#### C5: The 5th Ecumenical, Islam & the Iconographic Diaspora

This unit, starting in Justinian's reign, explores the international situation surrounding the Empire and its implications, with the parallel doctrinal conflicts within the Church, as a key point in the emergence of later regional icon schools.



#### C6: The 6th Ecumenical - Challenges in East & West & their Icons

The confrontation of Wilfred and Cuthbert at Whitby, parallels Pope Martin's imprisonment after meeting Maximos the Confessor. Latin disappears from Byzantine liturgy at Sergios' reforms. What makes an icon a character portrait?

