

1: Iconostasis of the Cathedral of Hajdodorog - Wikipedia

In Eastern Christianity an iconostasis (plural: iconostases) is a wall of icons and religious paintings, separating the nave from the sanctuary in a church. Iconostasis also refers to a portable icon stand that can be placed anywhere within a church.

Michael the Archangel Byzantine Catholic church, seen above, is an ornate wood structure that separates the nave of the church main body of the church from the sanctuary altar area. It is a symmetrical arrangement of icons religious paintings displayed in rows, typically present in both Byzantine and Orthodox churches. The sanctuary is the place in which the Holy Eucharist is consecrated on the Holy Table altar. A sanctuary light candle is suspended above and in front of the center of the icon screen. The sanctuary light signifies the eternal presence of God in the church, notably in the Eucharist reserved in the Tabernacle. Identifying what is sacred apart from what is commonplace is transformative. Defining sacred space in a sense, defines our approach to God and the special honor we reserve for God alone. The icon screen is never a barrier to worship. Some may be inclined to think it restricts what can be seen during worship services. Instead, it is a unifying element, bridging the holy sanctuary and the nave. Together, these symbolically and in reality form the Body of Christ, the Church – the Kingdom of God. View of Iconostasis and Sanctuary area with Icon of the Sign above altar As the icon screen signifies this uniting of heaven and earth, in Eastern Churches the priest and faithful also unite their prayers and hymns of praise. Together, they direct their attention to God, towards the altar which faces east. The Liturgy is all that has been divinely revealed and accomplished in the past, and all that has already been revealed and accomplished in the future, and all that is mystically present in the moment. The form of the Liturgy in combination with all other elements of the church, including the church architecture and icons, serve to accentuate what is present, what is sacred and holy. Many parts of the Liturgy are symbolically linked to passages and events in Holy Scripture. The icon screen serves a role in this way since the physical passage of the priest through the doors of the icon screen at various times in the Liturgy symbolizes events in the life of Christ. In Eastern Churches, this mystical nature of worship is present in many forms. There is a richness seen in the eloquent wording of liturgical prayers, plain chant, and of course, iconography. Through these, thanksgiving and praise is offered to God in union with the whole of creation – with the entirety of the communion of saints, the Mother of God, the apostles, martyrs, angels, and all those whose souls rest in the Lord. Looking at the row of the apostles in the icon screen, each holding a Gospel book or scroll and looking out to the people, we see before us holy men who walked with Christ Jesus. They were present with Christ and witnesses to all that Jesus taught and did. Those in the icon screen are present to us visually and present with us spiritually. Physical Characteristics of the Icon Screen Icon screens seen in Byzantine churches vary in complexity, height, and appearance. Each is unique, but all follow a standard format of what icons are present in the first level and where the icons are placed. Some older churches have an iconostasis with multiple rows stretching from floor to ceiling. Those screens contain many additional icons, and may include scenes of the life of Christ and the Mother of God. Newer churches may have very simple screens with only a few main icons arranged in a more open symmetrical design. Typically, icon screens have either a natural wood tone as seen in St. Nicholas Byzantine Catholic Church, Swoyersville or the screen may have a white marble-like finish. Passage through the Royal doors and passage directly in front of the altar table, is strictly limited to celebrants of the Divine Liturgy. Deacons may only pass through the Royal Doors when accompanying the priest as part of a liturgical service. Otherwise, deacons and other altar servers enter and exit the icon screen through the smaller side doors appropriately called Deacon doors. The Deacon doors contain the icons of St. In the Byzantine rite, only those ordained are allowed to stand or walk in the area directly in front of the Tabernacle and the Holy Table. When altar servers need to get to the other side of the sanctuary, they walk around the back of the Holy Table. Some other features that are present in most iconostases are the standardized arrangement of icons. The Royal Doors usually contain icons depicting the Annunciation. The icon of Christ is always on the right. The icon of the Mother of God Theotokos is always on the left. On each side, moving farther away from the center are icons of two deacons of the early church St.

Michael and usually another saint, such as St. Nicholas patron saint of all Byzantine churches. In some churches, the icons representing the saints, apostles, Christ and Mary, are painted in a realistic Baroque-like, Western style. In other icon screens, the icons are styled in the traditional Byzantine manner. The latter icons are two-dimensional in methodology with the intention of placing greater emphasis on mystical elements rather than on realistic portrayal. Many older churches have screens with the more realistic looking icons in them, while many newer churches have those following the older Byzantine format. The icon style found in various churches is more or less a reflection of the culture and influences present at the time the church was built or when restoration work was completed. Icon Screen in St. Michael the Archangel Church The icon screen in St. Michael the Archangel Church, Pittston, Pennsylvania was the result of a restoration to traditional Byzantine interior design. To learn more about the history of the restoration at St. Michael Church [click here](#). During its time of operation, the company hand crafted wooden icon screens for Byzantine and Orthodox churches throughout the U. Each apostle is holding a book, representing their role in proclaiming the Gospel, the Word of God. The grape vine and wheat motif are symbolic of the many references to them direct from the Word of God. They also represent the gifts of bread and wine that during Divine Liturgy with the epiclesis prayer of invocation, through the action of the Holy Spirit, become the Precious Body and Blood of our Lord and Savior, Jesus Christ. The Royal Doors are adorned with the image of a peacock, a Christian symbol of immortality. Reminders of Holiness The interior of an Eastern Rite Church whether Catholic or Orthodox is obviously unique in the way art and structure preserves the tradition of sacred space. Yet, we are reminded that ecclesiastical art and architecture are merely the form of creation that reminds us of what is truly holy. All the elements of worship in combination, including those that are visual, should help lead us in our spiritual journey, that is, our personal call to holiness. Our church buildings serve as manifestations and instruments of the Kingdom of God and the glory yet to come. The Row of Apostles are: LEFT side, left to right: The Anaphora is the focal point of the Divine Liturgy the Liturgy of the Faithful that begins after the Nicene Creed and continues to the Epiclesis – the invocation of the Holy Spirit through which the offerings of bread and wine become the Precious Body and Blood of our Lord and Savior Jesus Christ. The Anaphora concludes with prayers prior to chanting of the Our Father.

2: Full Iconostases & Iconostasis Icons –“ Damascene Gallery

An earlier post has already discussed the symbolism of the iconostasis, or icon screen, within Orthodox churches. The conclusion there was that iconostasis represents the division of Heaven and Earth, and how the barriers between the two have been broken.

Read part one here: The role of the iconostasis is not to conceal a mystery, but rather to make the Kingdom of God known or manifest among the congregation gathered within the walls of the church; this is its incarnational function. Incarnation is not the only function of the iconostasis however, it also affirms three other realities: The iconostasis maps out all of salvation history upon its face: Its prosopon is a road map of, and to, the Kingdom. This may initially seem like a paradox, the Kingdom is both made present with the iconostasis, yet it also points to it as if the worshiper is not yet arrived. This state of uncomfortable paradox however, is precisely the state that the Orthodox church is most comfortable with. The church fathers continually preach a doctrine of paradox. God is both known, yet remains unknown. God is closer to the human heart than anything else, yet He is also somehow further than anything else. The closer we draw to either extreme, the more evident the other extreme becomes. God is both near, yet far; as St. The more the iconostasis reveals that the dwelling place of God is now among men, the more the worshiper realizes that his own heart is yet far from God. By virtue of the Grace of God and the incarnation, God dwells with humankind; and humanity has received its inheritance as the co-heirs of the Kingdom Romans 8. Every person arrests the reality of the ever-present Kingdom to varying degrees. Competing with the immanent nature of the Kingdom of God is the ever-present reality of sin. Competing for attention in the heart of each person are these two kingdoms: Through every detail of the iconostasis, the worshiper is reminded that God has always been integral to the salvation of humankind. The patriarchs represent the humanity that was subsumed by Christ at His incarnation, they are His familial line, and the humanity with which He clothed Himself. The patriarchs represent both actual human persons who lived in history as well as symbolizing all of righteous men and women since the creation of the earth who awaited the promised hope of the incarnation. Below the patriarchal tier are the prophets. In the center of the prophets tier is placed the Icon of the Sign. This icon shows the Theotokos with outstretched arms in the Orans prayer position with Christ seated in her lap, or more accurately, in her womb. The placement of the Theotokos on the prophets tier testifies that while God works in time chronos, His actions operate in the pregnant moment kairos. Thus the Theotokos in some manner exists both in time, and outside of it, in first century Israel but also in the age of the prophets. The next tier in the iconostasis is the festal tier; these are the icons that the prophets on the previous tier testified too. On this tier are placed the icons of the feasts celebrated by the church. This level connects the old and new testaments, showing the fulfillment of the prophecies. These festal icons are the consummation of the prophecies testified to in the Old Testament; they are the pregnant moments that God uses to break into time, in order to break man out of it. With the festal tier a direction begins to take shape on the iconostasis, a movement of God from heaven to earth. From the promise to the patriarchs, and the hope of a future through the prophets, to the realization of salvation history in the festal tier, the iconostasis appears to continually be pointing the church towards a final reality: On the next tier the work of the church is visualized, the work of intercession. This tier is often called the deisis tier, or the prayer tier. The deisis tier shows John the Baptist and the Theotokos turned towards Christ in prayer with upturned hands. This is the traditional posture of intercession. In addition to John the Baptist and the Theotokos, other saints are often depicted as well, all turned toward Christ in prayer. This tier represents the Kingdom of God, saints who have persevered and now dwell in glory. The brethren and angels in heaven do not forget their fellow creatures who are still struggling to complete their course upon earth. In compassion they continue to intercede for them Hart, Below the deisis tier is the main tier, the one that comes closest to the earth: It is in this tier where man and God meet on earth and are united. It is through this tier that man enters the altar for service and that the worshiper can see through. It is through the worship tier that the priest exits with the eucharist to offer the Sacred Body and Blood of Christ to the congregation. It is also the door through which the gospel book enters the congregation to proclaim the word

of God. These two icons flank the Holy Doors which symbolize the entry way to heaven. On the Holy Doors are placed icons of the annunciation and the four evangelists. The annunciation shows the moment of the incarnation of Christ, by which we are saved; the four evangelists stand as a witness to the Gospel. The worship tier also contains the deacons doors; these are the doors by which anyone wishing to enter the altar must go through. Additionally on the worship tier the icon of St. They are the icons closest to the people, which can be kissed and have candles burning before them Ouspensky, Now if we are children, then we are heirs— heirs of God and co-heirs with Christ, if indeed we share in his sufferings in order that we may also share in his glory. Techniques of Icon and Wall Painting: Egg Tempera, Fresco, Secco. The Meaning of Icons. Iconostasis as Road-map to the Kingdom The iconostasis as the road-map to the kingdom.

Retrofitting your iconostasis with custom fitted icons will transform your existing iconostasis from being simply a wall with icons hanging on it into being an authentic iconostasis that has a presence that worshipers will conclude was designed into the icon screen when it was built.

Bennett One of the central and most notable features of nearly every Orthodox church is the iconostasis all, save the Western Rite parishes. It may consist of icons set up on two easels in a mission church, or be as large as a gigantic wall with dozens of icons and three doorways. The iconostasis developed over time, but it is not without precedent in antiquity. Recent archaeological evidence suggests that certain groups of ancient Jews decorated their synagogues with icons depicting biblical figures and events, and in at least one archaeological excavation, there is a full wall of icons separating the gathering room from a sort of Torah shrine. Around the 5th century, it became customary in eastern churches to construct a templon between the nave and altar. There are many variations in these icon stands, but the general set-up is guided by Church rubrics, and so several features are fairly common. Beyond the basics, liturgically, the iconostasis is equipped with three important entrances: Anyone with a blessing from the bishop or by proxy, the priest can enter the deacon doors, but only ordained clergy bishop, priest, or deacon may enter the central doors. The middle entrance usually consists of two doors, sometimes called the Royal Doors or Beautiful Gates, and a curtain. This doorway is used exclusively by clergy for liturgical purposes. These two doors are frequently adorned with icons of the four evangelists Gospel writers or of the Annunciation, displaying the Archangel Gabriel and the Virgin Mary. Since these are the gates through which the life-giving flesh and blood of God will enter the nave of the Church to be given to the people, it is fitting that the Virgin Mary is depicted on these gates or similarly, it is fitting that sometimes the Gospel writers who brought us the message of God incarnate are depicted. The central doors are always flanked by an icon of Christ to the right, and the Virgin Mary and with the Christ child to the left. Next comes the patron saint or patronal feast of the parish—in Byzantine parishes, the patronal icon goes next to the Virgin Mary, but in Slavic parishes, the patronal icon is next to Christ. Other well-loved saints, such as St. Matthias is replaced by St. George. Though not part of the iconostasis, when looking at the iconostasis you may be struck by a large iconographic representation behind the altar. In Byzantine parishes, this is almost always an icon of the Virgin Mary and Christ, known as the Panagia all-holy. She usually has her arms open wide, and Christ is making a blessing, or may have his arms open wide, too. In a very real sense, the iconostasis and curtain separate the nave from the sanctuary—the common area from the Holy of Holies. We can see it, and in fact, the icons draw our eyes toward it. And at the apex of every Liturgy, God enters the Holy of Holies in his body and his blood, and then condescends to come to us through the Beautiful Gates. And finally, he gives himself to us. This is the true faith that established the universe!

4: The Icons of the Iconostasis | A Reader's Guide to Orthodox Icons

Only after these coats are completely dried, the icon can be shipped to the customer or be installed into the Iconostasis. Icons made with this method will last decades without changing colors, and can be passed from one generation to another.

The Greek term *eikon* Russian, *obraz* denotes "semblance," indicating that the icon does not incarnate but only represents sacred objects. As such it serves to facilitate spiritual communion with the sacred; the distinctive two-dimensional flatness symbolizes an immateriality and hence proximity to the otherworldly. In rare cases this mediating role reaches miraculous proportions when the faithful believe that a "miracle-working" *chudotvornaya* icon has interceded to save them from harm, such as the depredations of war and disease. The evolution of icons in Russia paralleled the development of Eastern Orthodoxy itself. Initially, after Grand Prince Vladimir embraced Eastern Orthodoxy in 988, icons were produced by Greek masters in Byzantium; few in number, they were restricted to the urban elites that actually practiced the new faith. The most venerated icon in Russia, the "Vladimir Mother of God," was actually a twelfth-century Greek icon imported from Constantinople. The Crusades from the West and the Mongol invasion from the East suddenly disrupted the Byzantine predominance in the mid-thirteenth century. The new indigenous icons showed a marked tendency toward not only simplification but also regionalization. The evolution of icon painting also derived from external influences. One phase began with the resumption of ties to Byzantium in the mid-fourteenth century and culminated in the icons and frescoes of Theophanes the Greek c. 1380. His indigenous co-workers included the most venerated Russian icon-painter, Andrei Rublev c. 1400. A second phase came in the late fifteenth century, when Italian masters—imported to construct an awe-inspiring Kremlin—helped introduce some Western features for example, the clothing and gestures of the Virgin. That was but a foreshadowing of the far greater Western influence in the seventeenth century, when the official icon-painting studios in the Kremlin Armory under Simon Ushakov, used Western paints and techniques to produce more naturalistic, monumental icons. Such innovations elicited sharp criticism from traditionalists such as Archpriest Avvakum, but they heralded tendencies ever more pronounced in Imperial Russia. Even as Moscow developed an official style, the production of icons for popular consumption became much more widespread. The Church Council of 1667 complained about the inferior quality of such images and admonished painters not to "follow their own fancy" but to emulate the ancient icons of "the Greek icon-painters, Andrei Rublev, and other famous painters. Popular icons were not only simpler indulging fewer details and fewer colors, but also incorporated folkish elements alien to both traditional Byzantine and newer official styles. Although authorities sought to suppress such icons. Indeed, both popular and elite icon-painting continued to coexist in the eighteenth and nineteenth centuries. Popular icons flourished and proliferated; while some centers such as the specialized producers in Vladimir province exhibited artistic professionalization, the expanding production of amateur icons aroused the concern of both Church and state. But attempts to regulate the craft. A far greater threat eventually came from commercialization—the manufacture of brightly colored, cheap lithographs that pushed artisanal icons from the marketplace in the late nineteenth century. Seeking to protect popular icon painting, Nicholas II established a Committee for the Stewardship of Russian Icon Painting in 1881, which proposed a broad set of measures, such as the establishment of icon-painting schools to train craftsmen and to promote their work through special exhibitions. Icon production for elites took a quite different path. After Peter the Great closed the icon-painting studio of the Armory in 1702, its masters scattered to cities throughout the realm to ply their trade. By the late eighteenth century, however, the Academy of Arts became the main source of icons for the major cathedrals and elites. By the mid-nineteenth century the Academy had not only developed a distinct style increasingly naturalistic and realistic but also significantly expanded its formal instruction in icon painting, including the establishment of a separate icon-painting class in 1825. At the same time, believers and art connoisseurs showed a growing taste for ancient icons. By mid-century this interest began to inspire forgeries as well as orders for icons in the old style. The meaning of that old style underwent a revolutionary change in the early twentieth century: As art restorers peeled away the layers of paint and varnish applied in later times,

they were astonished to discover that the ancient icons were not dark and somber, but bright and clear. The All-Russian Congress of Artists in held the first exhibition of restored icons; the new Soviet regime would devote much attention to the process of restoration. While placing a high priority on icon restoration, the Soviet regime repressed production of new icons: It closed traditional ecclesiastical producers above all, monasteries , and redirected popular centers of icon production such as Palekh to specialize in secular folk art. Although Church workshops continued to produce icons by the early s more than three million per yearâ€”an important source of revenue , not until did the Church establish an elite patriarchal icon-painting studio. The subsequent breakup of the Soviet Union not only generated a sharp surge in demand from believers and reopened churches , but enabled the Church to establish a network of icon-painting schools specifically devoted to the revival of traditional iconography. The Fascination and the Reality. Ouspensky, Leonid, and Lossky, Vladimir. The Meaning of Icons, 2nd. Freeze Pick a style below, and copy the text for your bibliography.

5: - The Iconostasis

Egg tempera Byzantine orthodox icons and iconostasis. Icons and icon prints for sale. Orthodox murals and Byzantine mosaics for sale.

Bible Challenges November 14, You are here: August 30, By Fr. What is the significance of the iconostasis and curtain in the microcosm of an Orthodox church? The architecture and interior decoration of an Orthodox church is, if it can be so expressed, heaven on earth. It is a model of the spiritual worldâ€”of the Heavenly Kingdomâ€”which the Lord opened to us through the holy prophet Moses on Mt. Then God commanded to build the Old Testament Tabernacle according to the precise pattern given by Him to Moses, down to the smallest detail. New Testament Orthodox churches have the same arrangement as that of the Old Testament, but with the difference that our Lord Jesus Christ became incarnate and completed the work of the salvation of mankind. It is namely from this monumental event that there are changes to New Testament temples in relation to that of the Old Testament. But there remained an immutable three-part structure to churches. According to the holy prophet Moses it includes the courtyard, the sanctuary, and the Holy of Holies. In the New Testament church it is the narthex, nave, and altar. The narthex and nave themselves symbolize the earthly Church. Any believing Orthodox Christian can be in these parts. The nave correspond to the Old Testament sanctuary. Earlier no one but priests could be found there, but today, because the Lord with His most-pure blood cleansed us all and united us in His Mystery of Baptism, the naveâ€”the New Testament sanctuaryâ€”is open to all Orthodox Christians. It symbolizes the Heavenly Kingdom. It is not without reason that it is elevated in relation to the nave and narthex. It is this throne on which God Himself sits invisibly in the church. It is the main place of the Orthodox temple. Even the clergy, without a special need such as to celebrate a service and the necessary liturgical clothing such as the cassock must not touch itâ€”it is holy groundâ€”the place of the Lord. The iconostasis has a quite distinct liturgical and spiritual significance. According to Church Tradition the first to order the closing of the altar by a curtain was the Holy Hierarch Basil the Great in the second half of the fourth century. But even earlier there were well-known partitions between the altar and nave was already a part of the church, for example in the Church of the Holy Sepulchre in Jerusalem. The modern appearance of the iconostasis was basically developed in Church art by the beginning of the fifteenth century. So, what does the iconostasis mean in the spiritual and liturgical sense? It itself symbolizes the world of saints and angelsâ€”the Heavenly Kingdom, to us not yet fully attainable. It is that place and condition of soul to which we must aspire. The Heavenly Kingdom for us, living on earth, is yet separate and inaccessible. But every Orthodox Christian is obliged to move towards to it and strive with the help of those salvific means which the Church and its Headâ€”Christâ€”offer us. The visual separation of the altar from the nave should motivate us to strive in that directionâ€”to the heavenly, and this aspiration is the core of the life of every Orthodox Christian. We believe that the merciful Lord will once open to us the door to Paradise and lead us in, as a loving Father His childrenâ€” From another side, the icons of the iconostasis tell us the story of the salvation of mankind by our Lord Jesus Christ. For example, the iconostasis can be single or multi-tiered. On the first tier In the middle of the first tier is the Royal Doors, which is also the place of God. Rarely there are other icons. Next are icons of various saints also in prayerful poses, turning to the Savior. It is a symbol of the most important ministry of the Church and churchâ€”the service of the Holy Eucharistâ€”the Body and Blood of Christ. If there is a third tier on the iconostasis then on it are placed icons of the Twelve Great Feasts. They symbolize the salvation by Christ of fallen mankind. Less often only in major cathedrals are there fourth and fifth rows. In the fourth row are depicted the holy prophets, and in the fifth the forefathers the Holy Forefathers Adam and Eve, the Patriarchs Abraham, Isaac, and so on. In the center of the top row of the iconostasis is placed an icon of the Holy Trinity, crowned by the Holy Cross as the main instrument of our salvation. Everything in the Church, including the Royal Doors and curtain, has a strictly defined meaning. For example, the Royal Doors are, if it may be so expressed, the door of Christ. Therefore on them are often placed the rounded icons of the Annunciation of the Most Holy Theotokos and the four holy Evangelistsâ€”proclaiming the good news of the God-Man Christ. The beginning of the All-Night Vigil: After

the Ninth Hour the Royal Doors are opened and the priest silently censes, then proclaiming before the altar the doxology to the Holy Trinity and the other prescribed prayers, then exiting from the altar through the Royal Doors to cense the entire church, icons, and worshipers. This all symbolizes the beginning of sacred history and the creation of the world and mankind. The priest censing the altar and those at prayer symbolizes that God dwelt in Paradise with man and they directly and visibly communicated with Him. After the censing the Royal Doors are closed, representing the Fall of man and his expulsion from Paradise. The Doors are again opened at the Little Entrance with the censer in Vespers—it is the promise of God to not abandon sinful man, but to send to him His Only-Begotten Son for his salvation. As an example, many Great Lenten services are served not only with closed Royal Doors, but with a closed curtain as well. The opening of the curtain and the Royal Doors during the Paschal service is a symbol of the restoration of the lost communion with God, the victory of Christ over the devil, death and sin, and the opening of the path to the Heavenly Kingdom for every one of us. It all speaks to us about that in our Orthodox services and in the structure of the churches there is nothing superfluous, but everything is coherent, harmonious and intended to guide Orthodox Christians into the Heavenly realm.

6: Category:Iconostases - Wikimedia Commons

An iconostasis (also iconostas or icon screen) is a screen or wall which serves as a stable support for icons and marks the boundary between the nave and the altar or sanctuary. The term can also refer to a folding, portable set of icons.

At the same time, in cooperation with the restorers, a thorough investigation was initiated in ecclesiastical and diocesan archives and libraries to settle some of the controversial details relating to the history of the icon screen. Jankovits who had Greek ancestors ran a highly ranked religious art workshop in Eger. He undertook the job for 2, Rhenish guilders , promising to complete the work within two years. However, the costs soon started to increase. The parish and the town blamed the painters for raising the prices. The parish withheld payment until a final price was agreed. He finished the last icons in but refused to hand over the last three—the icons of the Calvary scene—over to the church, until he was paid. The decisions of the synod forbade a number of Eastern traditions, including the erection of an iconostasis in Greek Catholic churches. Smaller altarpieces were suggested instead. According to Byzantine traditions, icons cover the iconostasis from the floor up to the top. The lowest row usually depicts scenes from the Old Testament. Their static, conservative ornaments and style differ from the rest of the carved works. The heavier use of this tier and the doors might have influenced the repainting but during the renovation signs of fire damage were also discovered. The first restoration therefore probably aimed to conceal the damage. After the lateral aisles were added to the church, the parish decided to reshape the interior of the building. For this purpose they had to dismount the icons from the frame. They did not change the composition of the icons or paint them over. Minor modifications were found only on some of the images of the first, so-called Feasts tier. The varnish first turned yellow, and later giving the original colors a darker, matte appearance. The coloring of the molding and the fundamental elements of the wooden frame resembled gray marble, while the pilasters and the columns were painted to resemble blue marble. The error remained for years until the icons were once again removed from the framework. The left side of the Feasts tier highlights six scenes from the life of Mary. The next picture depicted the Annunciation , and only then came the icon of the Birth of Mary. The tier was ended with scenes of the Visitation and the Presentation of Mary. The icons of the Pentecost and the Triumphal entry into Jerusalem switched places after the 19th-century renovation work. Today the icons are once again in the correct chronological sequence. The mistaken order of the Feast icons was corrected in The ecclesiastical records do not reveal the reason for the mistake. He might not even have been present when the icons were returned to their frames. This time the icons were not removed from the frame, and only a thick layer of varnish was applied to them. This layer made the icons lose their original colors and become even darker. The wooden structure of the iconostasis was painted with light green oil paint. In chemical treatment with Xylamon was used to kill the woodworm destroying the wooden structure and ornaments. The broken or missing elements of the carved ornaments were replaced. The vivid colors and Baroque compositions of the icons were also restored. Jankovits, on the other hand, is the only iconostasis carving master who had a genuine, Hungarian technique. The wooden carvings do not drive the focus away from the icons, even though the ornaments are really characteristic and determining. Greek Catholic iconostases in the Carpathian Basin usually have two or three tiers. This makes it one of the largest Greek Catholic iconostases in the region. Vertically there are four beams, while horizontally a total of six hold the structure together. This massive framework keeps the iconostasis in a plane. Jankovits tried to break the monotony by projecting the columns and pilasters out from the iconostasis. He used tiered molding, a typical Baroque element, at the foot and capital of each pilaster and column to elevate them. Corinthian columns , lesenes , pilasters and corbels provide the vertical partition of the icon screen. These elements are marbled with dark, grayish blue color. He worked with lime wood, and carved his decorative elements in two artistic styles: Zopf style appears in vivid plant motifs; and Classicism is represented by geometrical patterns, like the ribbons on pilasters or the carved tassels on the doors. Acanthus leaves , the most common motifs on the iconostasis, symbolize heaven and the eternal life. There are two large olive branches under the Calvary scene, on the top of the icon screen. It represents peace in the first place, but in the Old Testament it stands for blessing, wisdom, trust, faith in

God, [22] and grace of God too, in the story of Noah. The Bible contains many examples of the symbolical meaning of vines and grapes. They can symbolize peace and well-being, [25] [26] [27] and might refer to Israel, [28] but in most cases the vine is a symbol of Jesus, its fruits representing the Apostles. The structure of the three central tiers Feasts tier, Apostles tier and Prophets tier is similar. Their ornaments differ only in some minor details. The most conspicuous difference is the decoration of the pilasters. On the Feasts tier they are decorated with a twisted ribbon, in the row of the Apostles with two twisting ribbons that cross each other, and finally the Prophets tier is ornamented with a laurel chain topped by a rose head. Instead of the twisting and turning plant motifs these tables are decorated with simple cartouches. In the burnished technique the surface is polished, after the gilding is dry. This method results a glossier, more emphasized surface. Among others the stems of the plants, the veins of the leaves, the flower heads and the plane surfaces of the icon frames were gilt with burnished gilding. Matte gilding was applied for the surface of the leaves and generally the deeper parts of the carved ornaments. The rules can vary by region and period, but yet there is little room for major differences. It includes the three doors: The icon of Archangel Michael is on the northern door. He holds a flaming sword in his hand, protecting the sanctuary of the cathedral. On the southern door Gabriel is depicted. Its two wings are opened only during services and only ordained priests are allowed to cross it. On the iconostases he created, the holy doors have rich ornaments and a carved animal figure on top of each. Ravens have multiple meanings in Christian art. The black bird symbolizes darkness and the underworld leading to the world of the dead. The top icon on the left wing depicts the scene of Cain slaying Abel. The Meeting of Abram and Melchizedek is depicted in the top icon on the right wing, and the fourth picture shows the scene of binding Isaac.

7: Iconostasis - OrthodoxWiki

In Eastern Christianity an iconostasis (plural: iconostases) is a wall of icons and religious paintings, separating the nave from the sanctuary in a church. The word iconostasis also refers to a portable icon stand that can be placed anywhere within a church.

Vladimir Putin in front of a Baroque icon screen in Veliky Ustyug

There are rules regarding who may enter or leave the sanctuary altar, and by which door. All others enter the sanctuary through the side doors. In a convent only the abbess and elder nuns are permitted to enter the sanctuary altar, and only by the side doors. The abbess may enter at any time, but the other nuns need a blessing to enter. Iconostasis at Holy Trinity Cathedral Chicago, Illinois

Male members of the laity who are usually allowed to enter the sanctuary include those involved in the running of the particular church, i. In the Romanian tradition, on the day of the consecration of the altar in the church, the laity, including women, are permitted to enter and venerate the altar up until the beginning of the Vespers of Consecration. These guidelines were developed over the course of many centuries, with both theologically symbolic and practical reasons for them. Theological implications

Edit The Iconostasis does not really "separate" the nave from the Holy of Holies; rather, it brings them together. Therefore everything is symbolic upon the Iconostasis. The Icons of Christ the Theotokos and various saints and feasts are there because Christ, the Theotokos, the saints etc. Therefore the personages on the Icons upon the Iconostasis guide us into heaven, and therefore the Iconostasis connects not separates. The Icons upon the Iconostasis also are windows and bridges into heaven although all icons, no matter where, are windows and bridges into heaven. Therefore, in a sense the Iconostasis represents Christ, who is the connection, the door, between both realms. The perfect explanation for the Iconostasis, and its uniting purpose, is seen in Hebrews

John of Stoudios monastery in Constantinople suggests that the Iconostasis evolved from the early templon. A basilica dedicated to John the Baptist was built in AD. Twelve piers held chancel slabs of about 1. The height of the slabs is not known. The chancel barrier was not merely a low parapet a short wall; remains of colonnettes have been found, suggesting that the barrier carried an architrave on top of the columns. This had curtains on rods on all four sides, which were closed for sections of the liturgy, as is still performed in the Coptic and Armenian churches. The small domed structures, usually with red curtains, that are often shown near the writing saint in early Evangelist portraits, especially in the East, represent a ciborium, [5] as do the structures surrounding many manuscript portraits of medieval rulers. The templon gradually replaced all other forms of chancel barriers in Byzantine churches in the 6th, 7th, and 8th centuries except in Cappadocia. Sacred tradition ascribes the invention of the solid iconostasis to Saint Basil the Great. As late as the 10th century, a simple wooden chancel barrier separated the apse from the nave in the rock-cut churches in Derinkuyu, though by the late 11th century, the templon had become standard. This may have been because of the veneration and imitation of the Great Church Hagia Sophia in Constantinople, though the columnar form of chancel barrier does predate Hagia Sophia. The differently situated rood screens of Western medieval churches often achieved an effect comparable to the iconostasis. The rood screens or pulpitums that most Roman Catholic large churches and cathedrals in many parts of Europe had acquired by late medieval times occupied a similar position between chancel and nave but had a different function. The choir was usually east of the screen. Many survive, often most completely in Scandinavia, and more were built in the Gothic Revival, particularly in Anglican churches in England. In examples in wood painted panels typically only went up to about waist height, with a section with wooden tracery above allowing a view through, and then a large carved beam supporting a rood cross crucifix, often life-size, above. Larger churches had stone screens, which might impede virtually all view by the congregation.

8: CATHOLIC ENCYCLOPEDIA: Iconostasis

This photo from Heves, East is titled 'Rococo pomp'. Find this Pin and more on iconostasis by Adamantia's art icon. Serbian church (R&icntemplom), Eger A single nave church built in late Rococo, so-called 'copf'-style between and

The term can also refer to a folding, portable set of icons. There has been historically and continues to be a vast range of styles for iconostases: Some are simply two icons of the Theotokos and the Lord ; the most complex, cathedral icon screens have multiple tiers with many icons per tier. The iconostasis is perhaps the most distinctive feature of Byzantine Rite churches. It evolved from the Byzantine templon, originally a small rail without icons that marked the boundary between the nave and the altar. Typical layout A number of guidelines or rubrics govern which icons are on which parts of the iconostasis, although there is some room for variation. There are also guidelines for who should enter or leave the altar by which door. These guidelines were developed over the course of many centuries, with both theologically symbolic and practical reasons for them. Though they vary in size, shape and number of icons, the following is a basic layout of an icon screen which one might find in typical parish church. An icon of the Theotokos with the Lord. This indicates the beginning of the end of time, the time of our salvation. An icon of The Lord, usually as All-ruler Pantocrator , the just judge of all our works. This indicates the end of all time, the awesome day of judgment. Icon of the patron of the temple, or of its patronal feast. The Holy Doors or the Royal Doors. These usually are a diptych of the Annunciation. Sometimes they may also have the icons of the four evangelists. This entrance is reserved for the use of the bishop, and the priest when he is carrying either the Gospel book or the chalice containing the holy Eucharist. In other words, it is reserved liturgically for the use of Christ as master and Lord. This will often depict an archangel, almost always St. Michael. This door is liturgically the exit from the altar, often interpreted mystically as heaven. Michael guards the door to heaven. This icon is also sometimes a deacon, usually St. Stephen. This door is the liturgical entrance to the altar, interpreted mystically as heaven. The archangel on this door is St. Gabriel, whose announcement to the Theotokos marks the beginning of the Incarnation , which is our entrance to the heavenly realm. If a deacon is depicted, it is usually St. Stephen. These icons when present are usually saints especially near to a parish or nation, such as Ss. Peter and Paul. This is usually the icon of the Mystical Supper, the last supper our Lord ate with his friends and wherein he instituted the Eucharist. If there is a second tier, it will usually contain icons of the Twelve Great Feasts. Other tiers will depict the patriarchs, prophets and apostles.

9: Iconostasis as Road-map to the Kingdom - Sacred Art

Iconostasis - Icon Screen The iconostasis or icon screen in St. Michael the Archangel Byzantine Catholic church, seen above, is an ornate wood structure that separates the nave of the church (main body of the church) from the sanctuary (altar area).

In ancient times, the Iconostasis was probably a screen placed at the extreme Eastern end of the church a tradition still preserved by Russian Old-Believers , but quite early it was moved out from the wall as a sort of barrier between the Nave and the Altar, with the opening and closing of curtains making the Altar both visible and inaccessible. The Holy Fathers envisioned the church building as consisting of three mystical parts. According to Patriarch Germanus of Constantinople, a Confessor of Orthodoxy during the iconoclastic controversies 7th-8th Centuries , the church is the earthly heaven where God, Who is above heaven, dwells and abides, and it is more glorious than the [Old Testament] tabernacle of witness. It is foreshadowed in the Patriarchs, is based on the Apostles Thus, according to St. Following these interpretations, the Iconostasis also has a symbolic meaning. It is seen as the boundary between two worlds: Thus the Iconostasis both divides the Divine world from the human world, but also unites these same two worlds into one whole a place where all separation is overcome and where reconciliation between God and man is achieved. Standing on the boundary between the Divine and the human, the Iconostasis reveals, by means of its Icons, the ways to this reconciliation. A typical Iconostasis consists of one or more tiers rows of Icons. At the center of the first, or lowest, tier, are the Holy Doors, on which are placed Icons of the four Evangelists who announced to the world the Good News the Gospel of the Savior. At the center of the Holy Doors is an Icon of the Annunciation to the Most-Holy Theotokos, since this event was the prelude or beginning of our salvation. In addition, next to the Icon of the Savior is placed that of the church, i. Other Icons of particular local significance are also placed in this first row, for which reason the lower tier is often called the Local Icons. Ascending above the Local Icons are several more rows or tiers of Icons. The tier immediately above are those representing the principal Feasts of the Lord and the Theotokos. The next tier above that contains Icons of those Saints closest to the Savior, usually the Holy Apostles. John the Baptist, called the Deisis prayer , since the Theotokos and the Forerunner are turned to Him in supplication. As these Icons Apostles, Theotokos, and Forerunner are arranged in order on either side of the Savior the tier is usually called the Tchin or rank. At the very top of the Iconostasis is placed the Holy Cross, upon which the Lord was crucified, effecting thereby our salvation. As pointed out, the central place of the Iconostasis is occupied by the Holy Doors, because the Mystery of the Holy Eucharist celebrated within the Altar, is brought forth through them to the faithful. Behind the doors is placed a curtain which is opened or closed, depending on the solemnity or penitential aspect of a particular moment of the Divine services. Her Life and Teachings". Compiled and Edited by A Monk of St. Copyright by the St.

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