

Chapter 1 : What Does the Bible Say About Painting?

1. *Prime your Bible. As mentioned above, I either paint a layer of white gesso on a cloth-covered Bible or use a spray paint primer on glossy/ faux leather covers.*

Ruth was a Moabite, a foreigner from a hated country. But she married a Hebrew man, and after his death she left her native land and went with her mother-in-law Naomi to Bethlehem in Israel. Here she was allowed to glean left-over corn in the fields belonging to Boaz, a rich bachelor and kinsman of Naomi. She was modest among the young men harvesting the grain, and took only what she was entitled to. She knew Boaz was attracted to her, but he did nothing. Boaz saw her beauty, intelligence and virtue, and proposed. They married and lived happily ever after. It shows the younger woman, Naomi, sheltering and protecting the elderly woman billowing cape as shield against harsh weather, supportive arm around the shoulder and the older woman leading the way staff in her hand, grey hair signalling wisdom and experience. Together, the figures form a single unit, stronger together than they would be if they had gone their separate ways. Rooke was never as famous as Burne-Jones, whose assistant he was, and this triptych shows what a pity that was. The images are lovely, glowing with the golden light of summer and yet able to convey the cloud that hung over the lives of Ruth and Naomi in their dangerous predicament. Each of the figures is graceful, rounded, flowing, and there is a sense of stillness and peace over all. Book of Ruth 1: Naomi tells her two daughters-in-law to go back to their families, while she returns to Bethlehem. Orpah is ready to go, but what is Ruth doing? Her body language is confused, to say the least, holding on to Naomi with her right hand but seeming to push her away with her left. Each of them is beautiful, each an individual. Naomi is at the center, forming the core of the group. Her foot forms the bottom of the V-shaped whole. What is the small animal beside them? This is the first in the series Chagall produced on the story of Ruth and Naomi. The recurring colors are brown and glowing red, here brown predominates, making the mood of the picture more somber. The women huddle together, comforting each other in their grief. But behind them, portent of something in the future, a red sun throbs with life. Bible reference: The drapery on the women is very beautiful, the lines echoed in the rolling landscape behind. Blake has captured the desolation of their grief, and their seemingly hopeless predicament as well. She is on the point of setting out on her journey home. She wants the young woman to do the same. The bridge behind the two women is the road leading west, back to Bethlehem where Naomi comes from. But Ruth looks at her in silent reproach. In a moment, she will make her famous speech of loyalty. Notice especially the interplay of expressive hand motions of both women. But look more closely. The colors are muted and harmonious, admirably expressing the grief these two widows feel. The composition is flowing so that the two figures are joined, linked together by ties of loyalty and love. The colors in the background are somber, but both women wear headscarves in brighter colors, the future, Scheffer suggests, will be kinder to them than the past. This is when Ruth goes to glean in the fields of Boaz, a rich landowner. Chagall captures the burning heat of a day out in the open fields at harvest time. The plight of penniless widows in ancient Israel was precarious, to say the least. But something has caught her attention and distracted her from her work. The viewer presumes it is Boaz, who has arrived at the field he owns. This is one of the watercolors produced by Tissot late in his career, when he journeyed to Palestine to make a series of paintings on biblical subjects. The watercolors he produced there are quite different to his earlier, formal paintings. Beautiful as they are, they do not have the spontaneity of this painting of Ruth. She turns her head towards the two men, can she hear what is being said? His Ruth is a beautiful young woman, dressed simply except for the lovely necklace she wears round her throat. Her figure is voluptuous but her head is modestly covered, there are many messages being sent by this painting. Ruth holds so much wheat that she must gather it up in a fold of her cloak. Boaz is richly but simply clothed; Ruth has more modest clothing and is barefoot, a sign of her poverty. Many of the windows in this church were designed by Edward Burne-Jones, but this one was by William Morris, and was produced by the William Morris Company. It was dedicated to Edward Knollys. One of the interesting things about these windows is that the background details are muted, most stained glass windows have landscapes of buildings in the background. The result of this relative simplicity is that the

figures are thrown into greater prominence, making you really look at them. His gesture says it all – he will help her, if she will accept him. The delicacy and skill of this drawing is breathtaking. Burne-Jones was originally a Theology student at Oxford, but his contact with Rossetti changed his life. The two men met at Oxford, where Rossetti was working on his decorations for the Oxford Union. After this, Burne-Jones abandoned his studies in theology for a career as an artist. He served God better, perhaps, through his art. There is joy, but there is something else as well – something like recognition. Is Chagall suggesting that love at first sight – which Boaz is certainly experiencing – is like a sudden awareness that the person in front of us is meant to be The One? His happy amazement shows not only on his face, but in his upflung arms. But tell me, what on earth does the red orb behind Boaz signify? Ruth kneels before Boaz, thanking him for his generosity and for his adherence to *chesed*, the sense of loyalty and benevolence towards those in need. The Arcadian landscape is orderly, an earthly paradise, and the people within this landscape are calm, hardworking, and completely in harmony with their environment. This is Nature and humanity as it should be, Poussin seems to say Bible reference: He is not a young man, but he is more than willing to lavish whatever he can on this young woman. She leans gracefully towards him, a slightly bemused look on her face. Ruth listens quietly, her demeanor modest and grateful. The ideal Early Victorian Woman. Carolsfeld was a deeply religious man, and some of his best work is on biblical subjects. There is little to startle the viewer in this painting, nothing that will frighten the horses, but it has a calm order and harmony that reflected the early Victorian interpretation of the story of Ruth and Boaz. She in turn extends her hand in a grateful gesture of thanks. Koch was primarily a landscape painter, and clearly the scene behind the figures is saying something about the story. In this case, the fertile fields and civilized background echo the nobility of Boaz, and the serenity of Ruth. The workers in the field are busy and all, Koch seems to say, is as it should be. She in turn looks gratefully up towards him, In this painting Boaz appears not as an ancient Jewish landowner, but as a member of the 17th century landed gentry, tight-fitting breeches and all. His manner towards the young girl gleaning on his land is benevolent. Ruth seems to be wearing an extraordinary padded hat to shield her pale skin from the sun. There is not the slightest attempt to portray the story in its historical setting; the story has been transplanted to the Protestant Netherlands – quite right too, since it is a timeless and universal story. Boaz is clearly asleep, cradling his head on his arm, but Ruth is not. Her eyes are open, her breasts visible and the expression on her face shows that she, God bless her, is up to mischief. It is easy enough to paint a scene in broad daylight, but here the landscape is shrouded in darkness. Even so, Chagall has brought the moment vividly to life. Her face is bright with expectation – this is a pivotal moment in her life. A red sun throbs in the top right hand corner in this paean to love and sexual joy. Ruth and Boaz wake in the morning, together on the threshing floor during harvest time. They are surrounded by sheaves of grain, signs of prosperity and a plentiful future. Both of them seem to be naked – Chagall has no doubts about what has occurred the night before, even if the Bible demurs on this point. Ruth is a happy woman, and Boaz positively soars. Her breast sags at the opening of her bodice, and the baby, now full of warm milk, dozes quietly. On the right side despite what Wikipedia says!! Salmon has the staff, hat and garb of a traveller, reminding the viewer that he accompanied Moses on part of the trek from Egypt, and was commissioned by Moses to be Prince of the Tribe of Judah, from which Jesus would come. There is a straight line between Salmon, who knew Moses though only when Moses was very old and Salmon was very young and was present at the birth of the Israelite nation – right through to Obed, who would be the grandfather of King David. What a joyful swirl of humanity! The figures twine together so harmoniously you can hardly tell where either one of them begins and ends, even though each has its own distinctive colors. As it should be with a family. Harmony in Nature, with a glowing sun behind and green swaths beneath their feet. Book of Ruth Ruth, Naomi, Boaz: Love was in the Air There was a famine, and the family of a woman called Naomi went to Moab to look for food.

Chapter 2 : Paint Definition and Meaning - Bible Dictionary

And when thou art spoiled, what wilt thou do? Though thou clovest thyself with crimson, though thou deckest thee with ornaments of gold, though thou rentest thy face with painting, in vain shalt thou make thyself fair; thy lovers will despise thee, they will seek thy life.

Earth and sky are full of water. Danby specialized in paintings with epic subjects – this one is typical. Water dominates the landscape, and humans are dwarfed by it. In the background, under a single shaft of moonlight, is the ark. It is the only thing that seems calm. The waters swirl, dragging animals and people as they desperately try to cling to the mountain peak, now almost overwhelmed. This terrifying image of a monstrous floor has poignant significance. Dali painted it after the flash flood in Barcelona, which killed nearly a thousand people in his home country. The horror of mud and destruction is captured in the black menacing central form, though hope too is expressed in the ark and the dove behind. This is one of the paintings in that series. For additional information on Adams, probably the most significant British religious painter of his generation, see [http:](http://) God has locked them in, and the ladder falls away from the entrance. A land bird, knowing it will drown if it lands, immediately flies straight up as high as it can, to try to spot land. If it sees land, it will head for it and thereby show the mariner below which way land lies. If it cannot see land, it will return to the boat, and the mariner knows he must continue searching. This beautiful manuscript illustration shows the anxious faces not only of the humans inside the ark, but the birds and animals as well. Noah, wearing a medieval cap, faces his wife, also in medieval headdress. Their sons stand close to each wife, supporting each other in this terrifying situation. Notice that the ark is in the shape of a shell: Noah and his family, stained glass Master Marienkirche, Germany, 14th century Noah at left, his wife and his family shelter in the safety of the neatly tile-roofed ark, while the waters foam beneath them. It is primitive in design, but effective nevertheless. Each face is different, individual – but all are somber. They seem uncertain that their little ark will survive the cataclysm outside. These are two of the young wives, fondling one of the young doves that Noah has collected. The rain has stopped and the Flood is beginning to subside. But is it safe yet to leave the ark? Noah sends out a raven. It cannot find a tree in which to roost. Noah waits, then sends out a dove. It returns, unable to find a footing. Again Noah waits, then sends out the dove, hoping it will find a resting place. It returns with an olive twig in its beak. Noah then knows that trees are appearing above the water. Millais has shown this moment. The two young women fondle the dove, now a signal of hope for them all. The themes and stories of Christianity have universal appeal. Here is an Indian interpretation of the story of Noah – note the design of the ark, based on Indian boats. A good man in a wicked world. The most startling quality of this painting is the clarity of light. It is as if the whole world has been washed clean of every tarnish, and now lies ready for a new dawn. Certainly wreckage is strewn in the forefront of the painting, and the ground is still awash with the receding floodwater, but light coming from some point at the right of the picture seems to announce the new world that God is offering Noah. Cole seems to suggest that this is the scene that greeted Noah when he removed the covering from the door of the ark. Noah and his family heap up the sacrificial flames as they prepare to make an offering of thanksgiving to God. Michelangelo has represented each member of the family here – none are omitted. Notice the detail of the slaughtered animals, and of the son with muscles straining under the load of firewood. For a reconstruction of a sacrificial altar from biblical times, see the Beersheba altar at Bible Archaeology: The wreckage caused by the floodwaters is all too evident in the painting by Bassano. He concentrates on the task that Noah and his family face: The ground is strewn with their possessions, and the men have already set to in an attempt to provide shelter. The women do what women always do in a bad situation: Only the animals look nonplussed, dazed. In the background, removed from this hive of activity, Noah prays to God in thanks for the deliverance of his family. The ark, now emptied of its precious cargo, rests on firm ground at last. Noah and his family give thanks to God, who promises never again to destroy the earth with water. Notice the ark to the right of the painting, behind Noah. It is perched rather precariously on the peak of Mount Ararat. Notice too that most of the family have their backs turned towards it, and are focusing instead of the altar of thanksgiving. They must

turn away from the past and focus instead on the future, and on worship of the God who saved them. The laughter of Ham denoted a lack of respect, and in the hierarchical tribal system this was a serious flouting of protocol. Noah seems oblivious to it all, and his body is bathed in a curious golden glow, perhaps denoting the oblivion of drunken sleep. The grapes and cup have fallen to the floor. At the beginning of his career, Giovanni Bellini was influenced by Mantegna his brother-in-law. In his earlier religious studies are found the hard clarity, the stiff draperies and severity of drawing that characterise the Paduan school. This painting is part of the ceiling of the Sistine Chapel in Rome. At the left is an image of Noah, the first tiller of the soil. But the main part of the painting shows the drunken Noah, unaware of his own nakedness. One son points this out to his brothers, who try to cover Noah. Again, the artist has shown all the men in this picture naked. Lack of clothes, therefore, was not the problem. Ham, who laughed, would be the father of the Canaanites, despised enemies of the Hebrew people. Noah was a good man in a corrupt world. He walked with God. He had a wife, three sons, Shem, Ham and Japheth, and three daughters-in-law. God saw the corruption and depravity of the world, and regretted creating people. But what He had created, He could destroy. Noah would be an exception. God would spare him and his family. He told Noah what He was about to do, and directed him to build an ark. In the ark he was to put pairs of all the animals and birds on the earth. Noah was a contrarian. Despite the jeers of the people around him, Noah built the ark, collected the animals and birds, and prepared for the worst. God opened the heavens and flooded the earth. Nothing and no-one was spared. Except every living creature in the Ark. And the fish, of course. Noah and his family, locked inside the ark, were safe. Eventually the rain stopped. A wind, the breath of God, blew over the waters and they began to recede. Noah sent out birds to see what they would do. At first they could find nowhere to perch, but then one of them, a dove, failed to come back to the ark, and Noah knew it had found a branch on which to perch. When the earth was finally dry, God told Noah to leave the ark, freeing all the animals and birds as well. The first thing that Noah did was to build an altar of thanksgiving to God. God made Noah a promise: As a sign of His promise, He made a rainbow across the sky. Noah became the first tiller of the soil. He planted, among other things, a vineyard. When the grapes ripened he made wine, but he drank too much and became drunk. While he was drunk he threw off all his clothes and fell down, naked, on the ground. His son Ham came in and saw him, and went off to get his brothers, so that they could see too.

Chapter 3 : What the Bible says about - "TATTOOS"

Considered to be the most important literature for Christians, the Bible features all the historical events that happened before Christ and after, in order to teach those who follow the word how to behave.

Matthew 24 Another fine example can be found in the book of Daniel Ch. This was the one that alerted Simeon Luke 2: The Ancient Hebrews did not use decades as they were a Greek invention, they used "weeks" of seven years each. In Biblical years , days- The Babylonian calendar was predicated on a day year. Secular history provides a concrete record of the day in B. Just as wise men saw then from the scriptures it was time for his coming, wise men of today see his coming is at hand. Compare the exactness of these with the vagueness of the prophecies of Nostradamus for example. Where did the Bible come from? The first bibles were hand written on parchment scrolls made of skins or papyrus, followed by hand-made books and then the printed copy. Have you read from its pages today? In centuries past Christians were willing to die for their obedience to the Bible. They made great personal sacrifice to share its message with others, and their reward in heaven will be great, but what is God going to do with those who in the 21st century are privileged to own their own Bible and enjoy the perfect freedom to read and study it, Everybody ought to love the Bible! Everybody ought to be a regular reader of the Bible! The Bible ought to have a central place in the life and working of every church; and in every pulpit! Christ is the center and heart of the Bible. Jesus not only came to redeem mankind but to reveal the nature of God. The Bible boldly teaches that Jesus Christ was God incarnate in human form. His appearance on Earth is the central event of human history! The Old Testament sets the stage for it and the New Testament describes it. Who was Jesus of Nazareth? He was the kindest, tenderest, gentlest, most patient, most sympathetic man that ever lived. He hated to see people in trouble. He loved to forgive. He loved to help. He wrought marvelous miracles to feed hungry people. For relieving the suffering he forgot to take food for himself. Multitudes, weary, pain-ridden, and heartsick came to him, and found healing and relief. Above "The Spirit of the Prophets at the Crucifixion" and "The Resurrection of the LORD Jesus Christ" It is said of him, and no other, that, if all his deeds of kindness that he did were written down, that the world could not hold the books. That is the kind of man Jesus was. That is the kind of person God is! He died on the cross to take away the sins of the world, to become the savior and redeemer of mankind. It is a glorious thing to be a Christian, the most exalted privilege of mankind. To accept Christ as Savior, Lord, and Master, and to strive, sincerely, and devotedly to follow in the way of life which he taught us, is certainly and by far, the best, most reasonable, and most satisfactory way to live. We are taught to believe he will come again Dividing the Bible incorrectly is where a lot of the off course or harmful interpretations come from. There is the Old Testament and the New Testament. The word testament means a contract, covenant or deal. The Old Testament tells the story of the Creation of the world and has the Law of Moses, many history books, books of poetry and 17 prophetic books. The New Testament has the biography of Jesus Christ in the gospels, a history book in the Book of Acts, letters about church government and the prophetic Book of Revelation. The books of poetry and prophecy in the Old Testament teach us the principles of God and serve as examples. It is still commonly available. And I saw when the Lamb opened one of the seals, and I heard, as it were the noise of thunder, one of the four beasts saying, Come and see. Scroll down past the Gallery links for essays on Science and The Bible.

Chapter 4 : Teaching Art Using the Bible - Proverbial Homemaker

How Precious Is Your Steadfast Love. God's love is meteoric, his loyalty astronomic, His purpose titanic, his verdicts oceanic. Yet in his largeness nothing gets lost; not a man, not a mouse, slips through the cracks.

The use of cosmetic dyes has prevailed in all ages in eastern countries. We have abundant evidence of the practice of painting the eyes both in ancient Egypt and in Assyria; and in modern times no usage is more general. It does not appear, however, to have been by any means universal among the Hebrews. The notices of it are few; and in each instance it seems to have been used as a meretricious art, unworthy of a woman of high character. The Bible gives no indication of the substance out of which the dye was formed. The old versions agree in pronouncing the dye to have been produced from antimony. Antimony is still used for the purpose in Arabia and in Persia, but in Egypt the kohl is a root produced by burning either a kind of frankincense or the shells of almonds. The dye-stuff was moistened with oil and kept in a small jar. Whether the custom of staining the hands and feet, particularly the nails, now so prevalent in the past, was known to the Hebrews is doubtful. Painting as an art was not cultivated by the Hebrews, but they decorated their buildings with paint. Paintings in the modern sense of the word were unknown to the ancient Jews. To cover with coloring matter; to apply paint to; as, to paint a house, a signboard, etc. To color, stain, or tinge; to adorn or beautify with colors; to diversify with colors. To form in colors a figure or likeness of on a flat surface, as upon canvas; to represent by means of colors or hues; to exhibit in a tinted image; to portray with paints; as, to paint a portrait or a landscape. To represent or exhibit to the mind; to describe vividly; to delineate; to image; to depict. To practice the art of painting; as, the artist paints well. A pigment or coloring substance. The same prepared with a vehicle, as oil, water with gum, or the like, for application to a surface. The shields of the Ninevite soldiers were red, presumably painted Nahum 2: Jezebel "painted her eyes, and attired her head" 2 Kings 9: To the harlot city Jerusalem, Jeremiah 4: The antimony, in an extremely fine powder Arabic kuchl, from kachal , is placed in the eye by means of a very fine rod, bodkin, or probe, drawn between the edges of the eyelids. This distends the eye, and also increases its apparent size, the effect being increased by a line of stain drawn from the corner, and by a similar line prolonging the eyebrow.

Chapter 5 : BIBLE VERSES ABOUT ART

Bible verses about Painting. Exodus ESV / 3 helpful votes Helpful Not Helpful "Then they shall take some of the blood and put it on the two doorposts and the lintel of the houses in which they eat it.

To be completely transparent, since I just recently started an Etsy shop selling painted Bibles and printables, I have been scared that if I teach others how to do what I do, that I would create more competition for myself, or lose a lot of my potential customers. But then I had this aha moment. When it comes to painting Bibles, I so badly want to reflect on the outside, how beautiful the scripture is on the inside! My hope is that perhaps the Bible you paint using this tutorial will draw the eye of another, and in turn, spread His word to more people than I could ever hope to reach on my own! After trying a bunch of options, I chose to prepare mine with a layer of white gesso – I feel like it just helps the paint adhere a little better. For these Bibles, I use a spray paint primer! This will keep the paint from chipping or scraping off. I use Liquitex acrylic paints for painting my Bibles. They are a nice thick consistency and easy to work with. I use a variety of fairly cheap brushes that I get from the value packs at the art supply store. Large flat brushes are great for the backgrounds and large sections, a smaller flat brush is nice for painting the inner edge of the Bible, and round brushes are great for design elements. To seal the Bible and protect it from wear-and-tear, I use a mixture of Mod Podge- about one part gloss Mod Podge to three parts matte Mod Podge I use paint pens to do all my lettering. My favorite are Uni Posca extra-fine paint pens. Now for the method. I go over my method in depth in the video below, however, if you are more of a reader, I will list my steps as well! Paint the base coats Next, paint the background of your Bible. In my video, the Bibles are one solid color, but this could also be a landscape outline. I do anywhere from layers for my background depending on how much coverage I get out of each layer. I try to keep my layers thin, as I feel it creates a prettier finish. So paint one layer, let it dry, and then paint another. I feel like the Bible looks unfinished if you leave these inside edges unpainted. This is the fun part! I have a bunch of watercolor tutorials here on the blog, and really I use pretty much the same techniques with the acrylic paint as I do with watercolors, so I will put a few links at the bottom of this post that may be helpful! Ultimately, this layer is not super necessary, but I like having that extra protection, and it also gives a smoother surface to do the lettering on. Just brush it on super nice and even, and be careful not to touch it once it starts drying or it will give you a wonky texture. Add lettering if wanted Next, I will add the lettering to the Bible. I use the Uni Posca paint pens and I go over my lettering twice to make sure it is a nice and opaque color. For my semi-custom and custom orders, each customer gets to choose what they would like lettered on the front, spine, and back of the Bible; though some choose to leave some sides blank. Add the final protective coating. Lastly, I add another coat of my Mod Podge blend to seal in the lettering and give it extra protection. Each painted Bible takes me anywhere from hours to complete!

Chapter 6 : Face Painting - The Biblical Witness

Paint (as a cosmetic).The use of cosmetic dyes has prevailed in all ages in eastern countries. We have abundant evidence of the practice of painting the eyes both in ancient Egypt and in Assyria; and in modern times no usage is more general.

September 3, A New Form of Worship: Bible Art Journaling Bible art journaling “ have you heard of it? It can be defined as putting creative expressions of your thoughts and prayers into your personal Bible using all kinds of art supplies like pens, paints, stamps and more. There are no rules to Bible art journaling “ how you do it is entirely up to you! As an artist working in a relatively new worship medium, I do get plenty of questions about how to get comfortable coloring and creating in your Bible. I am in the business of reassurance lately! I encourage people to take their sermon notes, review passages from their Bible studies, or look up favorite verses and begin with writing their thoughts, prayers or praises in the margins. We were created to create, and God has made us creative beings that can reflect His glory through personal expression. My story I became a Christian in high school after an invitation to a youth group. As a new Christian who had not spent time in the Bible before, I wanted to dig deeper into Scripture and really explore all the promises of God. The young man who invited me to youth group later on became my husband; he felt a calling to ministry and became a pastor. Drawing helped me retain messages I was hearing. My Bible was full of notes and highlighted passages. I started with colored pencils and the rest is history! my journey into Bible art journaling began! I am blessed to now own a creative resources company that focuses on Bible art journaling. I love inspiring others in their walks with Christ! Ready to Try It? Be sure to sign up for my webinar with FaithGateway on March Full during March “ National Craft Month! What a perfect time for the reminder that you were created by our ultimate Creator and Craftsman! Have you tried adult coloring books? Are you journaling in the margins of your Bible? Do you want to learn? Shanna is also the general editor of the new Beautiful Word Bible. Look for her new line of Illustrated Faith-branded products - including lovely faith-filled supplies from Bella Blvd - on DaySpring.

It is perhaps thought, as it is with many sins which the Bible does not mention by name, that this one of face painting is among them. But it is not. In fact, it is mentioned three times in the Bible.

Liturgy depicting Mary as powerful intercessor such as the Akathist was brought from Greek into Latin tradition in the 8th century. During the 13th century, especially,[citation needed] with the increasing influence of chivalry and aristocratic culture on poetry, song and the visual arts, the Madonna is represented as the queen of Heaven, often enthroned. Madonna was meant more to remind people of the theological concept which is placing such a high value on purity or virginity. This is also represented by the color of her clothing. The color blue symbolized purity, virginity, and royalty. In this sense, "a Madonna", or "a Madonna with Child" is used of specific works of art, historically mostly of Italian works. A "Madonna" may alternatively be called "Virgin" or "Our Lady", but "Madonna" is not typically applied to eastern works; e. One type of Madonna shows Mary alone without the child Jesus , and standing, generally glorified and with a gesture of prayer, benediction or prophesy. This type of image occurs in a number of ancient apsidal mosaics. Full-length standing images of the Madonna more frequently include the infant Jesus, who turns towards the viewer or raises his hand in benediction. The most famous Byzantine image, the Hodegetria was originally of this type, though most copies are at half-length. This type of image occurs frequently in sculpture and may be found in fragile ivory carvings, in limestone on the central door posts of many cathedrals, and in polychrome wooden or plaster casts in almost every Catholic Church. There are a number of famous paintings that depict the Madonna in this manner, notably the Sistine Madonna by Raphael. The Madonna enthroned is a type of image that dates from the Byzantine period and was used widely in Medieval and Renaissance times. These representations of the Madonna and Child often take the form of large altarpieces. They also occur as frescoes and apsidal mosaics. In Medieval examples the Madonna is often accompanied by angels who support the throne, or by rows of saints. In Renaissance painting, particularly High Renaissance painting, the saints may be grouped informally in a type of composition known as a Sacra conversazione. The Madonna of humility refers to portrayals in which the Madonna is sitting on the ground, or sitting upon a low cushion. She may be holding the Child Jesus in her lap. It spread quickly through Italy and by examples began to appear in Spain, France and Germany. It was the most popular among the styles of the early Trecento artistic period. Half-length paintings of the Madonna and Child are also common in Italian Renaissance painting , particularly in Venice. The seated Madonna and Child is a style of image that became particularly popular during the 15th century in Florence and was imitated elsewhere. These representations are usually of a small size suitable for a small altar or domestic use. They usually show Mary holding the infant Jesus in an informal and maternal manner. These paintings often include symbolic reference to the Passion of Christ. The Adoring Madonna is a type popular during the Renaissance. These images, usually small and intended for personal devotion, show Mary kneeling in adoration of the Christ Child. Many such images were produced in glazed terracotta as well as paint. The nursing Madonna refers to portrayals of the Madonna breastfeeding the infant Jesus. History[edit] Painting of the Madonna and Child by an anonymous Italian, first half of 19th century The earliest representation of the Madonna and Child may be the wall painting in the Catacomb of Priscilla , Rome, in which the seated Madonna suckles the Child, who turns his head to gaze at the spectator. On a visit to Constantinople in , Pope Agapetus was accused of being opposed to the veneration of the theotokos and to the portrayal of her image in churches. In the usual Gothic and Renaissance formulas the Virgin Mary sits with the Infant Jesus on her lap, or enfolded in her arms. In earlier representations the Virgin is enthroned, and the Child may be fully aware, raising his hand to offer blessing. In a 15th-century Italian variation, a baby John the Baptist looks on. Late Gothic sculptures of the Virgin and Child may show a standing virgin with the child in her arms. Iconography varies between public images and private images supplied on a smaller scale and meant for personal devotion in the chamber: There was a great expansion of the cult of Mary after the Council of Ephesus in , when her status as Theotokos "God-bearer" was confirmed; this had been a subject of some controversy until then, though mainly for reasons to do with arguments over the nature of Christ. In mosaics in

Santa Maria Maggiore in Rome, dating from , just after the council, she is not yet shown with a halo , and she is also not shown in Nativity scenes at this date, though she is included in the Adoration of the Magi. This type of depiction, with subtly changing differences of emphasis, has remained the mainstay of depictions of Mary to the present day. The image at Mount Sinai succeeds in combining two aspects of Mary described in the Magnificat , her humility and her exaltation above other humans, and has the Hand of God above, up to which the archangels look. An early icon of the Virgin as queen is in the church of Santa Maria in Trastevere in Rome, datable to by the kneeling figure of Pope John VII , a notable promoter of the cult of the Virgin, to whom the infant Christ reaches his hand. This type was long confined to Rome. The roughly half-dozen varied icons of the Virgin and Child in Rome from the 6th - 8th century form the majority of the representations surviving from this period; "isolated images of the Madonna and Child Other narrative scenes for Byzantine cycles on the Life of the Virgin were being evolved, relying on apocryphal sources to fill in her life before the Annunciation to Mary. By this time the political and economic collapse of the Western Roman Empire meant that the Western, Latin, church was unable to compete in the development of such sophisticated iconography , and relied heavily on Byzantine developments. This was in fact an unusual inclusion in a Gospel book , and images of the Virgin were slow to appear in large numbers in manuscript art until the book of hours was devised in the 13th century. The Madonna of humility by Domenico di Bartolo , , is considered one of the most innovative devotional images from the early Renaissance. Very few early images of the Virgin Mary survive, though the depiction of the Madonna has roots in ancient pictorial and sculptural traditions that informed the earliest Christian communities throughout Europe, Northern Africa and the Middle East. Important to Italian tradition are Byzantine icons , especially those created in Constantinople Istanbul , the capital of the longest, enduring medieval civilization whose icons participated in civic life and were celebrated for their miraculous properties. Byzantium saw itself as the true Rome , if Greek -speaking, Christian empire with colonies of Italians living among its citizens, participating in Crusades at the borders of its land, and ultimately, plundering its churches, palaces and monasteries of many of its treasures. Later in the Middle Ages , the Cretan school was the main source of icons for the West, and the artists there could adapt their style to Western iconography when required. While theft is one way that Byzantine images made their way West to Italy, the relationship between Byzantine icons and Italian images of the Madonna is far more rich and complicated. Byzantine art played a long, critical role in Western Europe, especially when Byzantine territories included parts of Eastern Europe, Greece and much of Italy itself. Byzantine manuscripts, ivories, gold, silver and luxurious textiles were distributed throughout the West. That theological concept takes pictorial form in the image of Mary holding her infant son. However, what is most relevant to the Byzantine heritage of the Madonna is twofold. First, the earliest surviving independent images of the Virgin Mary are found in Rome, the center of Christianity in the medieval West. One is a valued possession of Santa Maria in Trastevere , one of the many Roman churches dedicated to the Virgin Mary. Both evoke Byzantine tradition in terms of their medium, that is, the technique and materials of the paintings, in that they were originally painted in tempera egg yolk and ground pigments on wooden panels. In this respect, they share the Ancient Roman heritage of Byzantine icons. Second, they share iconography , or subject matter. Each image stresses the maternal role that Mary plays, representing her in relationship to her infant son. It is difficult to gauge the dates of the cluster of these earlier images, however, they seem to be primarily works of the 7th and 8th centuries. Later medieval period[edit] Rest on The Flight into Egypt , c. It was not until the revival of monumental panel painting in Italy during the 12th and 13th centuries, that the image of the Madonna gains prominence outside of Rome, especially throughout Tuscany. While members of the mendicant orders of the Franciscan and Dominican Orders are some of the first to commission panels representing this subject matter, such works quickly became popular in monasteries, parish churches, and homes. Some images of the Madonna were paid for by lay organizations called confraternities, who met to sing praises of the Virgin in chapels found within the newly reconstructed, spacious churches that were sometimes dedicated to her. Paying for such a work might also be seen as a form of devotion. Its expense registers in the use of thin sheets of real gold leaf in all parts of the panel that are not covered with paint, a visual analogue not only to the costly sheaths that medieval goldsmiths used to decorate altars, but also a means of surrounding the image of the

Madonna with illumination from oil lamps and candles. Even more precious is the bright blue mantle colored with lapis lazuli , a stone imported from Afghanistan. This is the case of one of the most famous, innovative and monumental works that Duccio executed for the Laudesi at Santa Maria Novella in Florence. Often the scale of the work indicates a great deal about its original function. Often referred to as the Rucellia Madonna c. Duccio made an even grander image of the Madonna enthroned for the high altar of the cathedral of Siena, his home town. Known as the Maesta â€™11 , the image represents the pair as the center of a densely populated court in the central part of a complexly carpentered work that lifts the court upon a predella pedestal of altarpiece of narrative scenes and standing figures of prophets and saints. In turn, a modestly scaled image of the Madonna as a half-length figure holding her son in a memorably intimate depiction, is to be found in the National Gallery of London. This is clearly made for the private devotion of a Christian wealthy enough to hire one of the most important Italian artists of his day. Lorenzo Monaco , Florence , c. Duccio and his contemporaries inherited early pictorial conventions that were maintained, in part, to tie their own works to the authority of tradition. Despite all of the innovations of painters of the Madonna during the 13th and 14th centuries, Mary can usually be recognized by virtue of her attire. Customarily when she is represented as a youthful mother of her newborn child, she wears a deeply saturated blue mantle over a red garment. This mantle typically covers her head, where sometimes, one might see a linen, or later, transparent silk veil. She holds the Christ Child, or Baby Jesus, who shares her halo as well as her regal bearing. Often her gaze is directed out at the viewer, serving as an intercessor, or conduit for prayers that flow from the Christian, to her, and only then, to her son. However, late medieval Italian artists also followed the trends of Byzantine icon painting, developing their own methods of depicting the Madonna. While the focus of this entry currently stresses the depiction of the Madonna in panel painting, it should be noted that her image also appears in mural decoration, whether mosaics or fresco painting on the exteriors and interior of sacred buildings. She is found high above the apse, or east end of the church where the liturgy is celebrated in the West. She is also found in sculpted form, whether small ivories for private devotion, or large sculptural reliefs and free-standing sculpture. As a participant in sacred drama, her image inspires one of the most important fresco cycles in all of Italian painting: This program dates to the first decade of the 14th century. Italian artists of the 15th century onward are indebted to traditions established in the 13th and 14th centuries in their representation of the Madonna. Leonardo da Vinci , a study of the Head of Madonna , c. While the 15th and 16th centuries were a time when Italian painters expanded their repertoire to include historical events, independent portraits and mythological subject matter, Christianity retained a strong hold on their careers. Most works of art from this era are sacred. While the range of religious subject matter included subjects from the Old Testament and images of saints whose cults date after the codification of the Bible, the Madonna remained a dominant subject in the iconography of the Renaissance. Some of the most eminent 16th-century Italian painters to turn to this subject were Leonardo da Vinci , Michelangelo and Raphael , Giorgione , Giovanni Bellini and Titian. They developed on the foundations of 15th century Marian images by Fra Angelico , Fra Filippo Lippi , Mantegna and Piero della Francesca in particular, among countless others.

Chapter 8 : Madonna (art) - Wikipedia

A New Form of Worship: Bible Art Journaling. Bible art journaling - have you heard of it? Journaling in the margins of your Bible isn't something new, but drawing, doodling, and creating art in your Bible is becoming tremendously popular as a way to connect with God's Word in a creative new way!

It seems like every year the world is led into another fad of some sort. This decade seems like it is marked with the philosophy that anything goes. Many feel, if they like it, no one should question or ridicule them. The practice of tattooing the body is prehistoric, but the English word tattoo was introduced fairly recently. Our word came from Polynesian languages such as Tahitian and Samoan and was introduced to English speakers by the explorer Capt. James Cook who also gave us the word taboo. The earliest use of the verb tattoo in English is found in his account of a voyage around the world from 1769 to 1771. Cook also used a noun in his writings of but treated it as a native word so he is not given credit for the first use of the noun in English recorded in In any event, sailors introduced the custom into Europe from the Pacific societies in which it was practiced, and it has remained associated with sailors, although many other people have tattoos as well. The markings may give information about group membership, rank, and status. Body painting may also indicate the particular social role one is playing at a given time and express social and religious values. Tattooing, the introduction of pigment through punctures in the skin to create patterns, was practiced in ancient Egypt. Some of the most elaborate tattoos have been found among the cultures of Oceania--for example, the MAORI of New Zealand tattoo complex spiral designs on the face and buttocks. Traditionally, fine tattoos have been to them a sign of good breeding. Tattooing techniques vary widely--for example, the Eskimo use bone needles to draw soot-covered thread through the skin, and the Japanese use fine metal needles and multicolored pigments. Scarring, or cicatrization, is most common in the cultures of Africa, Australia, and Melanesia. In the initiation rites of boys among the Nuer of the Sudan, six cuts are made across the forehead and remain for life as scars. Finer tattoo like patterns are chiseled onto the faces of young female initiates of the Kaoka-speakers of the Solomon Islands. In each case the practice serves to mark a new stage of life. In some African and Australian societies raised weals, or keloids, are created by rubbing irritants into a wound. Body painting is most commonly practiced for participation in ceremonies, feasting, and dancing. Among the people of Mount Hagen, New Guinea, it is used as part of a complex of personal decoration that may express the prestige and unity of a clan, individual health and wealth, and also may reflect links with the ancestors. Painting for war is also widespread; in this case body-marking symbolizes radical change in the pattern of social relations. These people were not guided by the Bible, they did that which was pleasing to their own fleshly ideas. I am the LORD. Now notice the Bible states that we are not to make cuttings in our flesh, nor are we to mark upon our flesh. One day I was reading the news paper when I read about a church that was having Vacation Bible School. They painted, or tattooed little pictures on the sides of their face or temple!!! God created man in His own image. To receive a tattoo is to tell your Creator that you need to redecorate His work, because you did think it was good enough! The Bible tells us that we are to take care of our body because it is the place, for the Christian, where the Holy Spirit resides. Because of this we are to think, act, dress, look, and even speak to glorify God! When a person tattoos their body, they are alienating themselves with the heathen cultures of the world, and not with the one that bought them. By making this public declaration, they are declaring that God, nor the Holy Spirit are in control, nor are they abiding within. During the 7 year Tribulation, the antichrist will force the people of the earth to receive the Mark of the Beast. Let him that hath understanding count the number of the beast:

Chapter 9 : Biblical art - culture throughout the centuries

Question: "What does the Bible say about art?" Answer: The first mention of art in the Bible is in Exodus God is instructing Moses to create a tent for the ark of the covenant, and God mentions several artisans whom He has chosen to create "artistic designs" to beautify the tent. God says.

Face Painting - The Bible Witness As we commence the consideration of this subject of face painting, let us reiterate the need for candor. But shocking ideas are sometimes true. Even often true in an apostate age such as our own. Therefore holy candor is the need. Lot, the falsehood of a Saphira, nor the enmity of a Jezebel. May such a spirit be given to those who read on, if they have it not already. Our course will be to assess the practice by the scriptures, and next to briefly sample the mind of the church on the subject, and conclude with an exhortation. The Biblical Witness First, then, the scriptures It is perhaps thought, as it is with many sins which the Bible does not mention by name, that this one of face painting is among them. But it is not. In fact, it is mentioned three times in the Bible. Let us start, then, by looking at these, and deducing what conclusions we can from them. Then let us go on to notice but a few of the more blatant principles of scripture which condemn this practice more soundly than where it is mentioned by name. And as Jehu entered in at the gate, she said, Had Zimri peace who slew his master? And he lifted up his face to the window, and said, Who is on my side? And there looked out to him two or three eunuchs. And he said, Throw her down. And they threw her down: And they went to bury her: Wherefore they came again, and told him. And he said, This is the word of the Lord which he spake by his servant Elijah the Tishbite, saying, In the portion of Jezreel shall dogs eat the flesh of Jezebel: And the carcass of Jezebel shall be as dung upon the face of the field in the portion of Jezreel; so that they shall not say, This is Jezebel. And when thou art spoiled, what wilt thou do? Though thou clothest thyself with crimson, though thou deckest thee with ornaments of gold, though thou rentest thy face with painting, in vain shalt thou make thyself fair; thy lovers will despise thee, they will seek thy life. For I have heard a voice as of a woman in travail, and the anguish as of her than bringeth forth her first child, the voice of the daughter of Zion, that bewaileth herself, that spreadeth her hands saying, Woe is me now! Moreover this they have done unto me: For when they had slain theu children to their idols, then they came the same day into my sanctuary to profane it; and, lo, thus have they done in the midst of mine house. And furthermore, that ye have sent for men to come from far, unto whom a messenger was sent; and, lo, they came: And a voice of a multitude being at ease was with her: Then said I unto her that was old in adulteries, Will they now commit whoredoms with her, and she with them? Yet they went in unto her, as they go in unto a woman that playeth the harlot: And the righteous men, they shall judge them after the manner of adulteresses, and after the manner of women that shed blood; because they are adulteresses, and blood is in their hands. For thus saith the Lord God; I will bring up a company upon them, and will give them to be removed and spoiled. And the company shall stone them with stones, and dispatch them with their swords; they shall slay their sons and their daughters, and burn up their houses with fire. Thus will I cause the lewdness to cease out of the land, that all the women may be taught not to do after your lewdness. And they shall recompense your lewdness upon you, and ye shall bear the sins of your idols: The first is the bloody end of the career of the most notorious female in the Bible, whose very name is become synonymous with whoredom, lewdness, and all feminine dishonor. The second is a prophecy which God makes against Judah, the sum of which is that in the day of her judgments her adulteries which served her in time past will fail her in the day of her visitation, the practice of painting being one particular similitude relating her adulterous practices. The third is a comparison between the sin of Israel and that of Judah, likening them both unto whorish women, and likening their spiritual adulteries with false gods as the enticements of a whore luring a prey, one such lure being her painting of the eyes. Such is the scripture witness on face painting. Now I ask candid minds: Is it really difficult to see the mind of God in this? Is His will hidden here? Is God likening these practices as fit representations of female whoredom somehow indicative that they are indifferent practices upon which He has made no express indication of His will? How will you be thought sincere, man, woman, if you so badge yourself with self-interested hypocrisy? Can you not be made to acquiesce in matters so biblically plain? What

further argument were necessary to communicate beyond controversy that a practice is forbidden in the scriptures than to prove that God likens it to the arts of whoredom? What answer will men make to this? And if, after such a conspicuous display of biblical dishonor, painting still be pleaded for as lawful for women, then upon what ground shall we deny this art as unlawful to men? Is it responded that scripture associates painting only with women, and that it is therefore only a feminine art, and hence forbidden to men? But scripture equally associates painting only with infamous women, and is therefore forbidden to virtuous. But I must quickly retire from this inquiry, lest I be the cause of provoking some new fad in the world, and, therefore, in the church. But secondly there is the ethics of the entire Bible that are against this practice. But let us come to specifics. Ladies are commanded in the scriptures to be "shamefaced" 1 Tim. And what can shamefacedness mean if it is reconcilable with face-painting? Give that an answer if you can. The confessed aim of face painting is to attempt by artifice and deceit to make the face look more attractive than God has made it. Ladies, is luring attention to your face by deceit and fraud a character of being shamefaced? Women who paint have simply calculated that there is not enough admiration of their face. Is not the desire for the admiration of painted qualities the core of hypocrisy? Are you not, then, guilty of shameless sin on all these accounts? Again, was painting reckoned to be "shamefaced" in the culture in which this precept was written? Women indeed practiced this art in new testament times; lewd women. Tears of true repentance are not long mingled with paint. And what else could Paul have meant in 1 Tim. And was face-painting then considered even lawful? No it was not. How much less then would it have been considered shamefaced! Look next at 1 Pet. Take the time to examine yourself, and ask yourself these two questions. Is your painting consistent with this commanded carefulness for the spiritual adorning of the inward man of the heart which is esteemed by God, and hence sought by those with faith toward Him? Is it consistent with that emphasis? Or is it a practicing of this forbidden tediousness of preening the outward man, by unbelief seeking creature esteem? Now, have I brought out some deep and mysterious truth that laid obscured in types and figures, such that only a Daniel could pick them out? No, I have only made the most rudimentary and simple deductions from a few particulars of the biblical witness pertaining to this subject. As we noted earlier: If they may do a thing with popularity, then it is, to them, biblical. If with peculiarity, it is extreme. But how this fact increases the guilt of those in authority over others! How it aggravates their provocation that something so plain they are actually blind to, only because popularity is their morality. Their eye is not single, and thus they grope in the dark. This pertains to pastors, but especially to husbands. As if it were not enough to merely allow their wives in this sin, they will even encourage them in it to make them, as much as art will allow, the public spectacles of unlawful admiration. Thinking men, sir, wilt not be thinking "lucky man to have such a wife"; they will be thinking "poor woman to have such a husband"! Husbands, is this consistent with your duty to your wife to "wash her with the water of the word", to be encouraging her in what that word condemns her to be? Your authority over her is not arbitrary. It is given only that you would wield it in the interests of that God who granted it to you. But you have taken and owned that authority for personal and ungodly ends, and rather than require the standard of biblical modesty for your God, you require the biblical standard of whoredom! Poor woman under your husbandry! What is it that you are thinking when you paint? Why do you fear to be seen out of your paint? Because you will look like an old woman? Well, what are you? Are you an old woman? Is there so much dishonor in that that you would wish to cover it up? Who has it been that has convinced you that your aged face is cause for shame? It was surely not the scriptures! These speak just the opposite.