

# THE ICON, HISTORY, SYMBOLISM AND MEANING



圣像的历史、象征和意义



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# THE ICON, HISTORY, SYMBOLISM AND MEANING 圣像的历史、象征和意义

(English-Chinese bilingual edition)  
(中英双语版)



Orthodox Brotherhood of Apostles Saints Peter and Paul  
Hong Kong  
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圣彼得圣保罗东正教会  
香港  
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Author: Anonymous

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作者：逸名

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*Archpriest Dionisy Pozdnyayev  
Orthodox Brotherhood of the Apostles Saints Peter and Paul  
(Moscow Patriarchate)  
Hong Kong  
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# 鸣谢

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圣彼得圣保罗东正教会  
迪奥尼西大司祭  
二零一零年一月卅一日于香港



Christ Pantocrator  
with saints

基督全能者与圣人



Christ Pantocrator

基督全能者



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**T**HE Orthodox Church is inconceivable without icons, lit candles and burning incense. The Orthodox Church is a Church of tradition, and the presence and use of icons in the Orthodox Church is a reflection of this tradition.

The word **ICON** comes from the Greek word **EIKONA**, meaning image. In its broadest sense an icon is any representation of a sacred personage, produced in many media and sizes. In the narrower sense it refers to a devotional painted wooden panel.

The icon is the result of the synthesis of three different cultures: Greek, Roman and Christian. The technique of Byzantine art has traveled beyond the frontiers of the Empire, having a profound influence on the development of art especially in the Slavic nations.

Christian art first appeared in the catacombs which were underground rock-cut burial places widely spread up to the 6th Century. Although the catacombs were not the prerogative of any particular religious group and were widely spread geographically, they are commonly associated with Christianity. The largest body of catacombs was discovered in Rome. Starting with the 3rd Century Roman Christians buried their dead in extramural subterranean tombs composed of networks of corridors and cubicles of various sizes. Some of the tombs were decorated with a painted or carved inscription identifying the occupant, while other images included scenes from the Old Testament. The images in the catacombs are simple, made with few brush strokes and a narrow range of colors. Subjects range from Christ carrying a lamb to three young men praising God from the fiery furnace, to the raising of Lazarus, to the Eucharistic meal. During the time when Christianity became tolerated, the decorations of the catacombs became quite elaborate. The Roman catacombs ceased to be used for burial in the 6th Century.

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**沒**有圣像、不燃烛、不焚香的东正教会是难以想象的。东正教会是一个传统的教会，而圣像在东正教会中的呈现与使用则正是这一传统的反映。

「圣像」(Icon)一词来源于希腊词“εικων”，意即画像。在最广泛的意义上，圣像就是一个神圣人物的画像，以不同的材料和尺寸制作而成。在比较狭隘的意义上，它则是指受到人们虔敬的木板彩绘像。

圣像是三种不同文化的综合体：即希腊文化、罗马文化和基督文化。拜占庭的艺术技艺已经超越了其帝国国界，它尤其对斯拉夫民族的艺术发展有着深远的影响。

基督艺术最早出现在地下墓穴中，在公元6世纪之前，这种石砌的地下墓地分布广泛。虽然地下墓穴不属于任何特定宗教团体，而且，在地理位置上也四处遍布，但是，它通常还是与基督信仰联系在一起。最大的地下墓穴群是在罗马被发现的。从公元3世纪开始，罗马的基督徒把他们的死人埋在城墙外的地下墓地中，这些墓地由大小不同的走廊和小隔间组成。一些墓装饰着绘制或刻制的、标识着墓主身份的碑铭，而另一些墓的图像则取材于《旧约圣经》的场景。这些墓中的图像十分简单，只由几笔粗糙的线条和一组有限的颜色构成。主题包括基督牵着一只羔羊、走向从燃烧的火炉中脱险赞美上帝的三个年轻人（《达尼伊尔书》{Book of Daniel} 3:16-30）、拉匝若(Lazarus)的复活和感恩餐<sup>1</sup>(Eucharistic meal)等。在基督教得到容忍的时期，墓穴中的装饰也变得更加精致。在公元6世纪时，罗马地下的墓穴已不再被用于埋葬死人。





The Albazinsk Icon  
of the Theotokos  
"The Word made Flesh"  
with saints

阿尔巴金的诞神女之  
「道成肉身」与圣人

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The art of the catacombs was a teaching art. Pagan symbols that already existed were used by Christians along with new ones that they invented. For example: the ship represented the Church and also represented prosperity, while the peacock, the dove, and the palm tree were representations of Paradise. The adoration of the Wise Men represented the admission of pagans to the faith, and the multiplication of breads was the symbol of the Eucharistic banquet; the vine symbolized the mystery of God's grace for the baptized. What could not be openly expressed by Christians, because of the fears of persecution, was portrayed in a symbolic language, a secret code used by believers in a hostile world: This secret symbolism of the images in the catacombs was progressively taught to the catechumens. The catacombs bear witness that wherever Christians gathered, they created a visual environment to remind them of the Kingdom of God and help them pray.

The most wide spread symbol used, that appeared in the 2nd Century is the fish. A sign used in antiquity to represent fecundity and later, in Roman times, eroticism, the fish became a condensed form of the Creed: the word fish in Greek is composed of five letters forming an acrostic abbreviating the dictum: *Iesous Christos Theou Yios Soter*; translated into English, it means: *Jesus Christ, Son of God, Savior*.

When Christianity was no longer a forbidden religion, Christian art left the catacombs along with the pagan symbols and moved rapidly and vigorously into creating its own art, its own form of expression. After the victory of Emperor Constantine over Maxentius in 312, Christianity is recognized as a state religion. With emperors now joining Christianity, it led to massive conversions. Constantine the Great, imitated by many others, commanded the construction of many beautifully designed and decorated churches. Indifferent to art until now, the Church becomes the strongest propagator of artistic expression, both in architecture and in image representations. Having great wealth coming from the state and also from the princes themselves, the Church has the opportunity to create and develop a separate form of art: Christian art.

In the year 330 Constantinople becomes the imperial capital. In the centuries that follow it was to become the holy city that harmonized the profane with the sacred. In the 4th Century we find that Christ is no longer portrayed as a philosopher, but as the Master of the Universe; a new and strong bond is now being formed between State and Church, where Christ is the Sovereign of the Christian world and the Emperor is His representative on earth.



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墓穴艺术是一种具教育意义的艺术。当时基督徒创作了新的象征符号，连同已存在的异教象征符号，一并使用。比如，船既象征着教会，也象征着繁荣。孔雀、鸽子、棕榈树则是天堂的象征。三博士敬拜基督的图像象征着异教徒改信耶稣基督；基督使饼增多的图像象征着感恩宴<sup>2</sup>（Eucharistic banquet）；葡萄树象征着上帝施恩典于受浸者的奥秘。由于对遭到迫害的恐惧，基督徒便使用象征式的语言，即一种秘密的代码，将信徒不能公开表达的思想描画出来：慕道者也逐步地学会墓穴图像的神秘象征。无论在何方聚会，基督徒都创造了一个能让他们想起上帝之国度的视觉环境，在这种环境下，有助于他们祈祷，而墓穴则为此做了见证。

应用得最广的符号是鱼，它出现于公元2世纪。在古代，鱼象征着旺盛的生殖力，后来到了罗马时期，它象征着情欲。这时，鱼已成为信经的浓缩本：因为鱼（ΙΧΘΥΣ）这个词在希腊文中由五个字母组成，这五个字母就是一则格言的每个单词的字首缩写：Ιησους Χριστος, Θεου Υιος, Σωτηρ；意为：耶稣基督，上帝之子，救世主。

当基督教不再被禁止，基督教艺术就离开了墓穴和异教的象征，迅速而有力地创造自己的艺术和自己的表达形式。君士坦丁在312年战胜马克森提（Maxentius）之后，基督教被立为国教。因皇帝们入教，带来了大规模的皈依。君士坦丁大帝下令建造了大量设计精美、装饰考究的教堂；后来许多人也仿效其作为。直至当时，教会对艺术一直都并不关心，但无论是在建筑领域还是在绘画领域，教会却成为艺术最有力的传播者。因为从国家和贵族亲王们那里得到大量的财富后，教会就有了机会创造和发展出一种独立的艺术形式：基督教艺术。

公元330年，君士坦丁堡成为帝国的首都。在随后的几个世纪中，它成为世俗和神圣和谐共处的圣城。在公元4世纪，我们发现，基督不再被描绘成一名哲学家，而是整个宇宙的主宰；国家与教会之间形成了一种新的、不可分割的关系：基督是基督徒世界的君王，而皇帝成了其在地上的代表。

拜占庭是东方和西方的交汇处，囊括了整个地中海盆地。它的首都君士坦丁堡，是欧洲和亚洲的交叉点。尽管它很好地延续了后期罗马帝国的政治和



The Last Supper

最后的晚餐



**The Annunciation  
(portion with  
Holy Archangel Gabriel)**

诞神女领报（圣伽弗里伊尔  
总领天使部分）



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Byzantium was the cross road between East and West, and included the entire Mediterranean basin. It had its capital at Constantinople, the meeting point of Europe and Asia. Though well attached to the political and social institutions of the Later Roman Empire, it evolved the new ecumenical religion — Christianity — spoke the Greek language and adopted Greek education. Justinian I (527-565), the last of the great Roman emperors, wanted to achieve political and religious unity in the Empire. His reign was called “The Golden Age.” An age of high spirituality and artistic genius.

The works of Byzantine art are the products of deeply held beliefs and piety, created for the most part by anonymous artists, reflecting the decorum of the Kingdom of Heaven. Through their structure and unchangeable principles, they give tangible form to the conception of the divine as received by the Orthodox doctrine. Byzantine artists were not simple copyists of the past; they had their own traditions, values and ideals. They lived in an environment that had political and institutional continuity with the past, and while the Western European states established themselves on the ruins of the Roman Empire, Byzantium was itself the Roman Empire. Also, the Byzantine society and culture was linked to ancient Greece. Byzantine language was closest to classical and post-classical Greek. The literature of classical Greece, of the Hellenistic world, and that of the Fathers of the Church, was accessible to the Byzantines, and through its literature, they absorbed the ideas and the values it expressed.

The series of the works of art in Byzantium started with great masterpieces, such as the churches of Saint Sophia, Saint Irene and Saints Sergius and Bacchus in Constantinople, dating from the middle of the 6th Century, and attributed to the Emperor Justinian and his wife Theodora, while on the other side of the Mediterranean basin, in Ravenna, Italy we find the most impressive series of mural mosaics dating from the 5th and 6th Centuries; the mosaics dating from the 5th Century are found in the mausoleum of Gala Placidia, a Roman Empress, and the Orthodox Baptistery; the mosaics in the church of Saint Appolinaris the New, Saint Vitale, and Saint Appolinaris in Classe, as well as the Baptistery of the Arians, date from the 6th Century, with some additions from the 7th.

The influence of the Byzantine art is found also in the Eastern parts of the Empire, as far as Egypt. In the monastery of St. Catherine, in the desert of Sinai, we find the same style of mosaic decorations as in the other corners of the Empire. There is also a series of icons painted on wood in encaustic (a method using melted wax in which

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社会制度，但它却逐渐发展出一种新的、普世性的宗教——基督教，并且它还讲希腊语，接受希腊的教育。查士丁尼一世（Justinian I）（527-565），最后一位伟大的罗马帝国皇帝，想要在帝国实现政治和宗教的统一。他在位时期被称为“黄金时代”，这是一个有着高尚灵性和艺术天才的时代。

拜占庭的艺术作品蕴藏着深深的信仰和虔诚精神，而且，大部分都是由匿名的艺术家所创作，用以反映天国的庄肃装潢。通过拜占庭艺术品的结构和不变的原则，他们给予了东正教教义所接受的神的概念一种可感可触的形式。拜占庭艺术家并不是只复制过去；而是有着他们独有的传统、价值观和理想。当西欧诸国在罗马帝国的废墟上构建自身时，拜占庭人民则生活在政治和制度与过去一脉相承的环境中，拜占庭本身就是罗马帝国。而且，拜占庭的社会和文化与古希腊有着相关性。拜占庭的语言最接近古典和后古典时期的希腊语。拜占庭很容易接触到古典希腊时期、希腊化时期、教会圣父时期的文学，通过以上文学，拜占庭吸收其所表达的理念和价值观。

拜占庭的一系列艺术作品是从伟大的杰作开始的，如君士坦丁堡的圣索菲亚教堂（Saint Sophia）、圣伊勒内教堂（Saint Irene）圣瑟古斯和圣巴楚斯教堂（Saints Sergius and Bacchus），它们可追溯至6世纪中叶，它们的修建应归功于查士丁尼和皇后狄奥多拉；位于地中海盆地另一侧的意大利拉芬纳，我们则发现了一系列最为壮丽的壁上马赛克，它们可追溯至5世纪和6世纪；可追溯至5世纪的马赛克先是被发现于加拉·普拉奇迪亞（Gala Placidia，一位罗马皇后）之墓，和正教浸礼堂（Orthodox Baptistry）；可追溯至6世纪的马赛克，则见于新圣阿波利那裡斯（Appolinaris the New）教堂、圣维托（Vitale）教堂、位于克拉西的阿波利那裡斯教堂（Saint Appolinaris in Classe）以及阿里乌派的浸礼堂；从7世纪开始，这种带有马赛克的教堂又有一定量的增加。

拜占庭艺术的影响也见于帝国的东部地区，远达埃及。在位于西奈沙漠的圣凯瑟琳修道院，我们发现了与帝国其它地方相同的马赛克样式。也有一系列绘在木板上的肖像，这些肖像是以西奈留传的蜡画法（一种用混合色彩于融蜡来绘制的方法）绘制而成，其中一些作品今天还可在基辅博物馆和罗马

The Annunciation  
(portion with  
the Most Holy Theotokos)

诞神女领报  
(至圣诞神女部分)





Holy Apostle  
and Evangelist Luke

圣使徒及著福音者路喀

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coloring pigments are mixed) that have been preserved in Sinai, some of them also found now in the Kiev Museum and the church of Santa Maria Nova (Saint Mary the New) in Rome. These are certainly the images that shed light on the origins of the paintings on wood that will develop extensively in the 9th Century and beyond. It is uncertain that these icons were painted in Sinai; it is more likely that they were brought there and the fact that they survived is due to the remote location of St. Catherine's Monastery and also to the respect that the Muslims have for the monastery, therefore sparing it destruction. From Byzantium this kind of pictorial art will travel also to what is known today as Russia.

By the 7th Century Egypt and Syria do not belong anymore to the Empire. We are entering now the dark ages of the Byzantine era, a period that will last almost two centuries: from the time of the Emperor Heracles (611 to 641) to Emperor Justinian II (685 to 711), a period of fierce wars against Islam, the Slavs and the Bulgarians.

Two iconoclastic periods mark the history and life of the Church. The first period of condemnation of icons as symbols of idolatry started with the reign of Emperor Leo III, or Leo Isaurian (717-741). Rejecting any representation of Christ and His saints, Emperor Leo III felt that such images should not be objects of veneration. The Council of 754 which convened in Hieria, near Constantinople, agreed to a formal condemnation of the cult. It denied that the mystery of Christ included both His divinity and humanity. During this time, painting as an art, was never completely abandoned, with the exception of sacred art. Sacred art has been destroyed and desecrated by the iconoclasts, and profane art has been destroyed and desecrated by their adversaries. Two successors to the throne of Leo III, Constantine (780-797) and Irene (797-802), guided by Patriarch Tarasius, convened the Second Council that took place in Nicea, in 787 — more precisely, the Seventh Ecumenical Council — where the iconophiles vehemently defended the cult of the icons and their victory prompted the restoration of the cult.

The Church was thrown once again into disarray with the coming to the throne of Emperor Leo the Armenian (813-820), by giving rise to the second wave of war against the holy images. Leo was succeeded by Michael Amorias and Michael was succeeded by Theophilus (829-842). With the help of Patriarch Antony I Kassymatas he restored iconoclasm by prohibiting all painted images, and any aid to iconodules. After his death in 842 in Constantinople, his wife Theodora served as regent for their



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的新圣玛利亚<sup>3</sup> (Santa Maria Nova) 教堂找到。以上图像无疑为阐明木板绘画的起源提供了线索，而木板绘画于公元9世纪和之后得到广泛发展。无法确定这些肖像是否就是在西奈绘制的；更有可能的是它们被绘制完成后被带到这里来的，由于圣凯瑟琳修道院地处偏远，再加上回教徒对这个修道院的尊重，因此，修道院才免遭破坏。这种绘画艺术，也从拜占庭流传到我们今天所说的俄罗斯。

到7世纪时，埃及和叙利亚就不再属于罗马帝国。现在我们来看看拜占庭的黑暗时期，这个时期绵延达两个世纪：从赫拉克勒斯皇帝 (Heracles) (611-641) 到查士丁尼二世 (685-711) 统治时期，这段时间帝国与伊斯兰教的入侵者、斯拉夫人和保加利亚人进行了激烈的争战。

载入教会历史与生命的圣像破坏运动有两次。第一个时期起于皇帝利奥三世，即伊索里亚的利奥<sup>4</sup> (Leo Isaurian, 717-741) 在位期间，圣像被谴责为偶像崇拜。利奥三世拒绝一切关于基督和圣人的图象，他认为肖像不应该成为敬仰的对象。公元754年，在君士坦丁堡附近的 Hieria举行的会议上，达成了对这种仪式的正式谴责。会议否定基督包含其神性和人性的奥秘。在这段时期，除了神圣艺术之外，绘画作为一门艺术，从来没有被完全摒弃。神圣的艺术作品被圣像破坏者毁坏和亵渎，而世俗的艺术作品亦在其反对者手里遭到同样命运。利奥三世之后的两位继承人君士坦丁六世 (780-797) 和伊琳娜女皇 (Irene, 797-802) 在牧首圣塔拉息 (Tarasius) 的指引下，于787年在尼西亚召开第二次会议，更精确地说，这次会议就是第七次大公会议，在会议上，圣像支持者对敬仰圣像做了有力的辩护，其胜利促成了恢复圣像的敬仰。

随着亚美尼亚人利奥 (813-820) 的继位，教会再次陷入混乱，第二轮反圣像的战争被掀起。利奥之后由米凯尔二世 (820-829) 继位，米凯尔二世之后则为狄奥菲鲁斯 (Theophilus) 829-842。在牧首安东尼一世 Kassymatas 的协助下，他重启圣像破坏运动，禁止一切绘制的图像，杜绝资助圣像敬仰者。842年，他在君士坦丁堡去世，他的妻子德奥多拉 (Theodora) 遂成为他的儿子米凯尔三世 (Michael III) 的摄政女王。她是一名虔诚的圣像支持者，尽管她已故的丈夫反对，她依然热忱地敬仰圣像。她成功释放了牢狱里



Holy Apostle  
and Evangelist Mathew

圣使徒及著福音者玛特泰



Holy Apostle  
and Evangelist John  
the Theologian

圣使徒及著福音者，  
神学家约安



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son Michael III. She was a devout iconophile, faithfully venerating icons despite the disapproval of her late husband. She managed to secure the release from prison of painter Lazarus, and in 843 she consented to the restoration of the icons. She is quoted to say: *“If for love’s sake, anyone does not kiss and venerate these images in a relative manner, not worshipping them as gods but as images of their archetypes, let him be anathema!”* For her role in the triumph of Orthodoxy she is commemorated on March 11 (the First Sunday of Great Lent in 843). To this day, the First Sunday of Great Lent is dedicated to the restoration of the holy icons by Emperor Michael III and his mother Theodora, and the triumph over all heresies of Orthodoxy.

The theologian who defended the use of icons in Christian worship was St. John of Damascus. In his treatise *“On the Divine Images”* he writes: *“If we’ve made an image of the invisible God, we would certainly be in error... but we do not do anything of the kind; we do not err, in fact we make the image of God incarnate Who appeared on earth in the flesh, Who in His ineffable goodness, lived with men and assumed the nature, the volume and the color the flesh.”*

The return to the art of sacred images, after a long and difficult struggle, meant the return to old practices; the images of Christ and of all the saints are now officially proclaimed by the victorious Church as having divine powers and their contemplation as necessary for our salvation. Charged by this new religious function, all paintings with a religious subject placed in the shade all other art representations.

After 843, Cappadocia became an important center for sacred art. The region, developed in the 4th Century by St. Basil as a center for monastic life, blossomed with hundreds of churches. Many of them were rediscovered at the beginning of the 20th Century. These churches present a great variety of themes and styles, the majority of them dating from the 11th and 12th Centuries. Not only did art flourish during this time, but theology as well. Unfortunately, the Crusaders’ invasion provoked by the Venetians in 1204, as well as the plundering of Constantinople, depleted the Byzantine Empire of its material resources and its moral strength. The fall of Constantinople to the Turks in 1453, and the invasion of the Balkans, marks the end of a most glorious and prestigious epoch in history. The Turks, in their wake, transformed the most beautiful churches into mosques.

A second period in the development of Byzantine art is the one after the 9th Century. At this time, we find a new and different type of Byzantine painting style that

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的画家拉匝若（Lazarus），在843年，又批准恢复圣像。她的话这样被人引述：“如果因爱的缘故，有人不用相关的方式亲吻和敬仰这些圣像，不把它们当作神来敬拜，而是把它们当作图像的原型，那就把他革出教门！”她为东正教的胜利发挥了重要作用，鉴于此，3月11号（在843年，当日正是大斋期<sup>5</sup>的第一个主日）被定为她的纪念日。直至今日，也就是大斋期的第一个主日，用来纪念米哈伊尔三世及其母德奥多拉对圣像的恢复和东正教战胜所有异端。

大马士革的圣约安（St John of Damascus）就是为基督教敬拜中使用圣像而辩护的神学家。在他的著作《论圣像》（On the Divine Images）中，他写道：“如果我们为不可见的上帝制作一个圣像，那我们的确是犯错了……但我们并没有做这类事情；我们没有犯错，事实上，我们只是为那成了肉身、并在肉体中显现于世的上帝制作了一个圣像；在他那说不出的美善中，他与人类一起生活，并取得肉身的本性、体积和色彩。”

在一段漫长而艰苦的斗争之后，圣像艺术得以回归，圣像艺术的回归意味着古老实践的回归；当时，获得胜利的教会正式声明，基督和一切圣人的圣像具有神圣的力量，对圣像的默祷是我们得救的所须。由于承担了这种新的宗教功能，所有以宗教为主题的绘画就盖过了所有其它艺术表现形式的风采。

843年以后，卡帕多希亚（Cappadocia）成为一个神圣艺术的重要中心。公元4世纪，圣瓦西里（Saint Basil）在此建立了一个隐修中心，这个地区由此发展起来，以致于产生了数以百计的教堂。在20世纪初，其中的许多教堂被重新发现。这些教堂有着各种各样的主题和风格，大部分可以追溯到11世纪和12世纪。这段时期，不仅艺术蓬勃发展，神学也生机盎然。不幸的是，1204年，威尼斯人发动了十字军的侵略战争，并且对君士坦丁堡进行掠夺，这耗尽了拜占庭帝国的物质资源和道德力量。土耳其人1453年攻陷君士坦丁堡和巴尔干人的侵入，标志着这个历史上最辉煌和最有威望的时代走到了尽头。随后，土耳其人把最美丽的教堂改造成了清真寺。

拜占庭第二个艺术发展时期在公元9世纪以后。在这个时期，我们发现了一种新颖而且独特的拜占庭绘画风格，它与在世界其它地方所发展起来的艺术



Holy Apostle  
and Evangelist Mark

圣使徒及著福音者玛尔克



Holy Archangel Michael

圣弥哈伊尔总领天使

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is not as close to the art that is developing in the other parts of the world. The gap between East and West and Middle East is starting to widen. Byzantine influence is starting to decrease.

The mural mosaics are without any doubt, the most important and the peak of Byzantine art of all ages. A new art form is developing however, and that is the art of the fresco — the fresco is a mural painting, on a specially prepared plaster material. A totally different technique than the mosaic, the fresco allowed the artist more flexibility and more creative detailing. Just as mosaic, the fresco was used mostly to decorate the churches. The most archaic and extensive fresco of such kind is found in Cappadocia. Others, of more rustic themes are found in Greece, Cyprus, Serbia, Russia, even Bulgaria. Many are still preserved also in Constantinople.

Along with the frescos, beginning with the 9th Century we find also that the Byzantine piety is influencing greatly the development of small scale pieces, icons painted on wood. Icon shops start to exist now, mostly in the monasteries.

In St. John of Damascus' work we find also his argument in favor of painted icons: *"Since the invisible One became visible by taking on flesh, you can fashion the image of Him whom you saw. Since He who has neither body nor form nor quantity nor quality, Who goes beyond all grandeur by the excellence of His nature, He, being of divine nature, took on the condition of slave and reduced himself to quantity and quality by clothing himself in human features. Therefore paint on wood and present for contemplation Him who desired to become visible."*



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毫不相近。东方、西方和中东之间的差距开始加剧。拜占庭的影响力也开始减弱。

毫无疑问，壁上马赛克是拜占庭各个时期艺术形式中最重要的部分，也是它发展的最高峰。然而，一种新的艺术形式正在发展起来，这就是壁画艺术，壁画就是在专门准备好的石灰墙上所绘制的图画。它是一种与马赛克迥然不同的工艺，壁画允许艺术家有更多的灵活性和创造性细节。正如马赛克一样，壁画也更多地用于装饰教堂。这种壁画中最古老、面积最大的壁画发现于卡帕多西亚。其它一些主题较为简单的壁画则发现于希腊、塞浦路斯、塞尔维亚、俄罗斯、甚至保加利亚。还有许多仍然被保存在君士坦丁堡。

我们还发现，从9世纪开始，拜占庭的虔诚精神极大地影响了壁画和小规模木板圣像的发展。圣像商店从此出现，其中绝大多数在修道院。

在大马士革的圣约安的著作中，我们还发现了他支持绘制圣像的论辩：“既然那不可见的从取得肉身成为可见的，你就可以仿造出你所看到的上帝之形象。既然他既无肉体又无形式，也无量和质，他以他本性的卓越超出了所有的壮美之物，然而，他，有着神圣的本性，却使自己处在奴隶的地位，用人类的外形呈现出自身，降低自己以致于有了量和质。那么，[让我们]在木头上绘制和呈献[圣像]，以凝视那本愿成为可见的他。”



The Resurrection  
of Christ  
(Holy Pascha of  
Our Lord)

基督复活  
(主的圣葩斯哈)



The Nativity of Our  
Most Holy Theotokos  
and Ever-Virgin Mary

至圣及永贞诞神女  
玛利亚之降生



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## ICONOGRAPHY OF THE ICON

As we have seen so far, in all ages and in all cultures the icon is not nearly a piece of art, but an aid to worship, and an instrument for the transmission of Christian tradition and faith. The Holy Spirit speaks to men through icons. Anywhere an icon is placed (except maybe in a museum) a place of worship and prayer is set, because the icon is not an end in itself, but a window through which we look with our physical eyes at the Kingdom of Heaven and the realm of spiritual experience. It is important to remember thus that the icon is concerned only with the sacred; the icon is theology in images and color. In the words of L. Ouspensky Christianity is the Word of —God expressed in images: *“Christianity is the revelation not only of the Word of God but also of the Image of God, in which His Likeness is revealed. This godlike image is the distinctive feature of the New Testament, being the visible witness of the deification of man. The ways of iconography, as means of expressing what regards the Deity are here the same as the ways of theology. The task of both alike is to express that which cannot be expressed by human means, since such expression will always be imperfect and insufficient. There are no words, nor colors nor lines, which could represent the kingdom of God as we represent and describe our world. Both theology and iconography are faced with a problem which is absolutely insoluble — to express by means belonging to the created world that which is infinitely above the creature. On this plane there are no successes, for the subject itself is beyond comprehension and no matter how lofty in content and beautiful an icon may be it cannot be perfect, just as no word or image can be perfect. In this case, both theology and iconography are always a failure; for this value results from the fact that both theology and iconography reach the limit of human possibilities and prove insufficient. Therefore the methods used by iconography for pointing to the Kingdom of God can only be figurative, symbolical, like the language of the parables in the Holy Scripture.”* (L. Ouspensky and V. Lossky, *The Meaning of icons*, SVS Press, 1989, pp 48-49).

For the Orthodox Christian the icon is not an aesthetic object, or an object of study; it is “living art” if we can call it such. It is meant to transfigure and to inspire the person to prayer and contemplation. Leonid Ouspensky says: *“Just as the teaching concerning the purpose of Christian life — the deification of man — continues to exist, so the dogmatic teaching concerning the icon continues to exist and live in the Divine services of the Orthodox Church.... For an Orthodox man of our times an icon, whether ancient or modern, is not an object of aesthetic admiration”* (L. Ouspensky and V. Lossky, *The Meaning of icons*, SVS Press, 1989, pp 49).

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## 圣像学阐释

现在我们已经知道，在所有时代和文化中，圣像不仅仅是一件艺术品，而且也是表达敬拜之情的辅助品，是基督教传统和信仰的传达方式。圣灵通过圣像与人交流。圣像被安放在何处（除了在博物馆），何处就是敬拜和祈祷的地方，因为圣像并不是以自身为目<sup>6</sup>，而是一扇窗户，通过这扇窗，我们可以用我们的肉眼窥见天国和灵性体验的领域。重要的是要记住，圣像只与神圣有关，圣像是用图像和色彩表达出来的神学。以L·乌思宾斯基（Ouspensky）的话来说，基督信仰就是由画像中表达出上帝的话语。

“基督信仰不仅揭示神的话语，也是揭示神的形象，——就是在这个形象中，他的样子被显现。这近似神的形象是新约圣经的特征，而新约正是人成圣化的可见证据。作为一种表达“何为神性”的工具，圣像学之道在这一方面与神学之道相同。两者的任务同样都是要表达那些用人类的方式不能表达出来的东西，因为这两种表达方式一直都是不完美、不充分的。然而，我们没用以表达我们的世界时所用的言辞、色彩、线条，这些都不能用以表达上帝的国度。神学、圣像学都面临着一个完全无法解决的问题——用属于被造世界的方法来表达那无限高于被造物的世界。在这个层面上，是不会成功的，因为它表达的主题本身超出了它的理解力，无论[文字]内容是多么崇高、圣像是多么美丽，它都不可能是完美的，正如文字或图像绝不可能是完美的一样。在这种情况下，神学和圣像学永远都是失败；这个价值判断源于下列事实：神学和圣像学都已达到人类的极限而被定为不足。因此，圣像学用来显示上帝之国的方法，和圣经文句中的寓言式的言语一样，只能是比喻性的、象征性的。”（L. Ouspensky and V. Lossky, *The Meaning of Icons*, SVS Press, 1989, pp 48-49）

对于东正教徒来说，圣像不是审美的对象，也不是研究的对象；它是“活的艺术（living art）”，假如我们可以这样叫它的话。它旨在于[神圣地]变化和激发人去祈祷和默想。L·乌思宾斯基说：“正如关于基督徒生活的目的（即人的圣化）的教导会继续存在一样，关于圣像的教义教导也会继续存在，并且，永远存留在东正教会的神圣仪式中……对于我们时代的东正教徒来说，无论是古代的还是现代的圣像，都不是用来作美学欣赏的物件”（L. Ouspensky and V. Lossky, *The Meaning of Icons*, SVS Press, 1989, pp 4）。



The Entry of the  
Most Holy Theotokos  
into the Temple

至圣诞神女进殿





The Annunciation

诞神女领报

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## THE FIRST ICON

The first icon, the **MANDYLION** or The Holy Napkin, sometimes called “Made without hands” is said not only to have been an authentic likeness of Christ, but one which Christ Himself willingly produced. It was thus often cited both as proof of the reality of His Incarnation — as it had been in contact with His body — and as justification for the iconophile position that Christ Himself has endorsed the making of His image.

The existence of The Holy Napkin is first mentioned in the 6th Century. According to one story, Abgar V the Black, king of Edessa (capital of the Turkish province of Oshroene, important Christian and commercial center of the Islamic world until the 13th Century) had fallen ill and begged Christ to come and cure him. Instead of going to visit Abgar, Christ sent him a towel that He had pressed against His face and that retained the impression of His features. Upon receiving the towel the King was miraculously cured. The image was lost and then rediscovered and it remained in Edesa. In the year 944 Edesa was sieged and the Holy Napkin was demanded as a condition for withdrawal. It was then carried in procession to Constantinople, where it was placed in the Sultan’s chapel in the Great Palace. The event is celebrated annually on August 16. Later it is said to have been purchased by King Louis IX of France, in 1247, and taken to Paris and placed in St. Chapelle. It disappeared during the French Revolution.

The features of Christ’s face on the Holy Napkin are those of the Pantocrator. It is not a bust because it only shows the head and part of the neck; no shoulders are seen. The face is painted as though it is imprinted on a horizontal fringed strip of white cloth, hence the name “napkin.” The earliest surviving example is said to date from the 10th Century and it is at St. Catherine Monastery in Sinai. This icon has no fixed place in the decoration of a church.

The image of the Holy Napkin was also known in the West under the name of The Veil of Veronica. The Veronica story is similar to that of King Abgar: Veronica was a woman who comforted Jesus as He was bearing the cross on the way to Golgotha. She offered Him a piece of cloth to wipe the blood and sweat off His face; later she found that she received a ‘miraculous image. A building along Via Dolorosa in Jerusalem associated with Veronica is today the home of a community of sisters called “The Little Sisters of Jesus.”

## 第一幅圣像

第一幅圣像，曼迪罗圣像（MANDYLION），或圣手帕，或叫作“非人手制作的圣像”，据说，它不仅仅是基督真实的肖像，而且，还是基督乐意地创制了它。因此，它常被引用，既作为基督成为肉身的证据，因为它曾与基督的身体有过接触，也被视作为圣像支持派的立场辩护的证据，因为它表明基督本人已认可了他的肖像的制作。

第一次提及到圣手帕的存在，是于公元6世纪的时候。据那时的一个故事讲，埃德萨（Edessa，土耳其行省奥斯若恩 {Oshroene} 的省府，直至13世纪，它都是伊斯兰世界中重要的基督教中心与商业中心）的国王阿布加（Abgar）五世生病了，他请求基督前来为他治病。基督没有去拜见阿布加，却将一条毛巾铺展于脸上，印上他的面部特征，并将这条毛巾送给了阿布加。一收到毛巾，国王的病就奇迹般地痊愈了。这个圣像被遗失过，后被重新发现，并被保存在伊德沙。944年，伊德沙被包围，能否得到圣手帕成为敌军是否撤退的条件。就是在那时，它被随军运到君士坦丁堡（Constantinople），安置在大宫殿中的苏丹礼拜堂内。每年的8月16号，人们都来庆祝这一事件。之后，据说圣手帕后来被法王路易九世买走，在1247年，被带到巴黎，并被安放在圣礼拜堂（Sainte-Chapelle）里。法国大革命时失踪了。

圣手帕上的基督面容的特征和「全能者基督」（Pantocrator）<sup>7</sup>上的基督面容的特征相同。它不是一个半身像，因为它只呈现了头部和颈部的部分，看不到双肩。他的脸被画得好像它是被印了在一张平铺的、带穗边的长条白布上，故而得名“手帕”。保存下来的最早的样本据说可以追溯到10世纪，在西奈的凯瑟琳修道院里。在装饰教堂时，这个圣像并没有固定的位置。

在西方，圣手帕上的圣像也以维罗尼卡的面纱（Veil of Veronica）这个名字而闻名。维罗尼卡（Veronica）的故事与阿布加国王的故事相似：维罗尼卡是在耶稣背着十字架前往各各他（Golgotha）的途中对他给予安慰的一名妇女。她给了耶稣一块布让他擦拭脸上的血迹和汗水；之后，她发现，她得到了一个“神奇的图像”。在耶路撒冷的苦难之路（Via Dolorosa）的路边，

The Nativity of  
Our Lord (Christmas)

主降生 (圣诞)







The Meeting of  
Our Lord,  
(The Presentation of  
Our Lord in the Temple  
/ Candlemas)

主进殿