
Imaging The Divine Jesus And Christ Figures In Film

Christian Ethics in Wesleyan Perspective
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 Christ, the Image of God
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CHOI JAX

**Christian Ethics in Wesleyan
 Perspective** Eerdmans Publishing
 Company

In this volume, edited by Beth Felker Jones
 and Jeffrey Barbeau, a dozen evangelical
 scholars and pastors discuss the nature of
 the human person in the context of
 contemporary culture.

*Jesus, the Divine Bridegroom, in Mark
 2:18-22* Canongate Books

In this edition, *Any Questions?*, born out of
 his first edition, *Raised from the Dead*,
 some of his thoughts, theologically stated,
 are included in document form, *God and
 Man Redeemed* Sociology and Power Point
 outline, *Toward a Redeemed Sociology: A*

Theological Model for Corporate
 Development, to show why he has
 reached his conclusions, in both teaching
 and devotional forms, where the Bible is
 his primary source. He offers the reader a
 fresh look into the two-millennium old
 message of redemption through Jesus
 Christ. It takes the reader beyond mere
 religious conformity and morality to the
 essence of the gospels message and the
 resurrection of persons from death to life
 by the power of God. Overcoming the
 death begins as a spiritual work while we
 are still on earth. It is evidenced by the
 illumination of the mind and the
 transformation of the heart toward both
 God and man. From these we are able to
 know what we could not have known, be
 what we could not have been, and do what
 we could not have done, left to our own
 religious invention. Knowing God in this

life is true participation in the divine
 nature for the individual and the church as
 a society of believers. The better we
 understand this, the more likely we will
 grow up spiritual unto maturity. Raised
 from the Dead is a teaching and a
 dialogue aimed at providing spiritual
 direction and inspiration to the reader who
 seeks to intimately know God. Some 280
 scripture passages with over 1,000 verses
 are referenced. *Raised from the Dead*
 bridges the mind and heart into a unified
 expression of true faith, hope, and love in
 Jesus Christ individually and corporately.
 Don loves the Triune God because the
 Father, Son, and Holy Spirit first loved him.
[The Divine Image](#) Wipf and Stock
 Publishers
 The author demonstrates that authentic
 freedom is found in Jesus Christ, and that
 this freedom is attained

The paradoxically through surrender to Christ.

We Are Partakers of God's Divine Nature Image

The deterioration of our natural environment under the impact of a rampant technological society is one of the major crises of our time. For many analysts, a primary cause of this crisis is the influence on Western culture of the Judaeo-Christian concept of the human being as having dominion over the rest of creation. In this book, Douglas John Hall does not attempt to exonerate historical Christianity from that charge. But, he argues, confession alone is not enough. The crisis of nature forces us to rethink our whole understanding of the relation between humanity and nature - an understanding that is based on the concept that human beings are created in the image of God ('imago Dei'). Hall carefully examines the biblical, historical, and theological meanings of this term, which, more than any other biblical expression, became Christianity's symbolic way of designating the essence of the human. Hall argues that the image of God is not an endowment - it is not something that human beings have; rather, it is a quality that pertains to our relationship with God. We should think of 'imago' as a verb, not a noun, he says. The human vocation within the created order is to image the Creator. When this is applied in a consistent and serious way, the idea of human dominion over all of nature must be radically reinterpreted. Taking the Lordship of Jesus as an authentic model for understanding our human relation to the natural order means that dominion is expressed not as mastery but as service - sacrificial service of the others with and for whom one is responsible. Thus the concept of dominion as stewardship eschews any idea of ownership or superiority in relation to nature, yet assumes a special accountability for its welfare. A provocative and original work, Hall's book retains the biblical centrality of 'homo sapiens' while at the same time raising both nature and God to a new kind of prominence in the dialogue that is life.

Imaging God Orbis Books

From experts to beginners, this new booklet by author Fr. Michael Gaitley, MIC, is an engaging read that reveals hidden gems and highlights inspiring truths about the Divine Mercy Image. It covers the great grace and key elements of the Image with remarkable depth and clarity. Also includes instructions on how to enthrone the image in your home, an enthronement prayer, and two bonus appendices.

St. Augustine and Plotinus: the human mind as image of the divine iUniverse

Theologian Ian McFarland claims that Christians have mainly misappropriated the "image of God" language for 2000 years and thereby missed a rich resource for our knowledge of God. What, then, does it mean to say that we are made in God's image, or that Christ is the very image or prototype of God? Rather than referring to some germinal divine element in humans, such as reason, McFarland claims that the image of God in us tells us something about God and how we know God. It tells us that God, though not identical with us, communicates Godself to us in creative love, in a way that offers precious clues about God's transcendence, immanence, triune life, self-disclosure, incarnation, and intentions for human life. Too, we "learn from Jesus something new about God." Gathered as Christ's body, the church too images God and sets us on a quest to discern the image of God in Christ's incarnate body. McFarland's careful and exacting work builds from this kernel a powerful Christian vision of God's life and our own destiny in Christ.

Feminist Mysticism and Images of God InterVarsity Press

John Wesley strived for a theology--a theology both written and lived--that delicately balanced sanctification and justification. He hoped to uphold both "faith alone" and "holy living." Sadly, says theologian H. Ray Dunning, many of Wesley's followers have not maintained that balance. Some have tended toward legalism, some toward a preoccupation with personal holiness, and others toward social activism with little theological grounding. Dunning believes Wesleyanism possesses the resources to help all Christians "reflect the divine image," and to do so holistically, in all aspects of life. His book incisively examines issues of ethical methodology and then shows how an ethic based on the "Imago Dei" shapes our relation to God, to one another and to the earth. This introduction to and overview of ethics will enlighten and benefit Christians in all traditions, not despite but especially because it is written in the true Wesleyan tradition--passionate, profoundly faithful and plainspoken.

The Case for Jesus Imaging the Divine Jesus and Christ-figures in Film

The Image of Christ in Modern Art explores the challenges presented by the radical and rapid changes of artistic style in the 20th century to artists who wished to relate to traditional Christian imagery. In the 1930s David Jones said that he and his contemporaries were acutely conscious of

'the break', by which he meant the fragmentation and loss of a once widely shared Christian narrative and set of images. In this highly illustrated book, Richard Harries looks at some of the artists associated with the birth of modernism such as Epstein and Rouault as well as those with a highly distinctive understanding of religion such as Chagall and Stanley Spencer. He discusses the revival of confidence associated with the rebuilding of Coventry Cathedral after World War II and the commissioning of work by artists like Henry Moore, Graham Sutherland and John Piper before looking at the very testing last quarter of the 20th century. He shows how here, and even more in our own time, fresh and important visual interpretations of Christ have been created both by well known and less well known artists. In conclusion he suggests that the modern movement in art has turned out to be a friend, not a foe of Christian art. Through a wide and beautiful range of images and insightful text, Harries explores the continuing challenge, present from the beginning of Christian art, as to how that which is visual can in some way indicate the transcendent.

Jesus as Guru BRILL

Vladimir Nabokov complained about the number of Dostoevsky's characters "sinning their way to Jesus." In truth, Christ is an elusive figure not only in Dostoevsky's novels, but in Russian literature as a whole. The rise of the historical critical method of biblical criticism in the nineteenth century and the growth of secularism it stimulated made an earnest affirmation of Jesus in literature highly problematic. If they affirmed Jesus too directly, writers paradoxically risked diminishing him, either by deploying faith explanations that no longer persuade in an age of skepticism or by reducing Christ to a mere argument in an ideological dispute. The writers at the heart of this study understood that to reimage Christ for their age, they had to make him known through indirect, even negative ways, lest what they say about him be mistaken for cliché, doctrine, or naïve apologetics. The Christology of Dostoevsky, Leo Tolstoy, Mikhail Bulgakov, and Boris Pasternak is thus apophatic because they deploy negative formulations (saying what God is not) in their writings about Jesus. Professions of atheism in Dostoevsky and Tolstoy's non-divine Jesus are but separate negative paths toward truer discernment of Christ. This first study in English of the image of Christ in Russian literature highlights the importance of apophaticism as a theological practice and a literary method in understanding the Russian

Christ. It also emphasizes the importance of skepticism in Russian literary attitudes toward Jesus on the part of writers whose private crucibles of doubt produced some of the most provocative and enduring images of Christ in world literature. This important study will appeal to scholars and students of Orthodox Christianity and Russian literature, as well as educated general readers interested in religion and nineteenth-century Russian novels.

Created in Her Image Greenwood Publishing Group

In the beginning, God said, "Let us make man in our image, after our likeness...So God created man in His own image, in the image of God created He him; male and female created He them." (Genesis 1:26-27 - KJV) Man fell from his original state, which had a negative cosmic effect on all creation. The word 'fell' suggest a descent from our original form, function, structure, and faculty. We could no longer be identified in our original form. The process of faith in Yeshua (Jesus) is to take us back to where we fell from; it's a transmutative, transfigurative process that seeks to complete the full restoration of our body back to its divine essence, allowing it to do all that it was made to do. Every believer needs to grow into the fullness of Christ until we are fully conformed to His image. We were always meant to become like Yeshua (Jesus) and function in the same capacity. This book is designed to challenge your present perception and paradigm and re-establish a Biblical foundation with an open invitation to whomever will.

Reflecting the Divine Image Crossroad Publishing Company

Theologian Ian McFarland claims that Christians have mainly misappropriated the "image of God" language for 2000 years and thereby missed a rich resource for our knowledge of God. What, then, does it mean to say that we are made in God's image, or that Christ is the very image or prototype of God? Rather than referring to some germinal divine element in humans, such as reason, McFarland claims that the image of God in us tells us something about God and how we know God. It tells us that God, though not identical with us, communicates Godself to us in creative love, in a way that offers precious clues about God's transcendence, immanence, triune life, self-disclosure, incarnation, and intentions for human life. Too, we "learn from Jesus something new about God." Gathered as Christ's body, the church too images God and sets us on a quest to discern the image of God in Christ's incarnate body. McFarland's careful and exacting work builds from this

kernel a powerful Christian vision of God's life and our own destiny in Christ.

The Image of Christ in Modern Art Hcp Book Publishing

The final book of the Bible, Revelation prophesies the ultimate judgement of mankind in a series of allegorical visions, grisly images and numerological predictions. According to these, empires will fall, the "Beast" will be destroyed and Christ will rule a new Jerusalem. With an introduction by Will Self.

A Divine Mercy Resource Wm. B. Eerdmans Publishing

The image of God as light abounds in Scripture and the Christian tradition. In *The Radiance of God*, Douglas M. Koskela explores the theme of divine radiance across the span of Christian doctrine. The book develops a constructive account of the Christian gospel that traces the journey from darkness into the marvelous light of God. Drawing on an ecumenical range of voices in the tradition, Koskela frames the discussion in terms of three central concepts: allure, movement, and joy. The image of divine radiance suggests the sheer beauty of God that captivates the attention of God's creatures in wonder, love, and praise. The brilliance of this light initiates a process of movement toward it as the Holy Spirit transforms us in the image of Christ, the light of the world. The culmination of this journey is inexpressible and unending joy as we are immersed in the divine light. By following this threefold pattern through the classic loci of Christian doctrine, this volume offers a sustained and coherent treatment of the economy of salvation from creation to consummation.

Envisioning the Invisible God Fortress Press

In the beginning, God said, "Let us make man in our image, after our likeness...So God created man in His own image, in the image of God created He him; male and female created He them." (Genesis 1:26-27 - KJV) Man fell from his original state, which had a negative cosmic effect on all creation. The word 'fell' suggest a descent from our original form, function, structure, and faculty. We could no longer be identified in our original form. The process of faith in Yeshua (Jesus) is to take us back to where we fell from; it's a transmutative, transfigurative process that seeks to complete the full restoration of our body back to its divine essence, allowing it to do all that it was made to do. Every believer needs to grow into the fullness of Christ until we are fully conformed to His image. We were always meant to become like Yeshua (Jesus) and function in the same capacity. This book is designed to challenge your present

perception and paradigm and re-establish a Biblical foundation with an open invitation to whomever will.

Explorations in Theological Anthropology Marian Press - Association of Marian Helpers

Here is a Fresh Look at one of the Reformed tradition's most controversial and defining doctrines: election. In conversation with the writings of John Owen and Karl Barth, Suzanne McDonald argues that acknowledging the significance of "representation"-representing God to others and others to God-is key to understanding the nature and purpose of election. *Re-Imaging Election* investigates anew the scriptural contours of election and, especially, the prominent role of the Holy Spirit. Election McDonald says, is not only "in Christ" but also "by the Spirit." While *Re-Imaging Election* is firmly rooted in the Reformed tradition, McDonald's insights open up new opportunities for dialogue across the theological spectrum and offer possibilities for reclaiming this central but often-divisive doctrine in the life of the church. Any attempt to revise the doctrine of election today has to go through Karl Barth. Suzanne McDonald builds upon his legacy even as she seeks to introduce critical modifications. For her, election has to do with the priestly work of a community empowered by the Holy Spirit to represent God to others and others before God. The last-named form of representation is of special interest to her. The Christian community represents others before God in that it holds the person-hood of the apparently rejected within the sphere of God's promised blessing and, thereby, bears their rejection in itself that such a thesis would provoke questions about the relation of Christ's work to the work of the church is, of course, inevitable. McDonald's book will further conversation not only about the doctrine of election but also about the state of Reformed theology today."-Bruce McCormack, Princeton Theological Seminary

The Scandal of the Scandal of Particularity Northern Illinois University Press

Divine Substitution is an investigation of ancient conceptualizations of divine presence. Specifically, this thesis investigates the possibility that the ancient Mesopotamian conceptualization of cultic and royal statues, thought to actually manifest the presence of gods and kings, can likewise be found in ancient Israel. Despite the overly pessimistic view of the later biblical authors, material objects were almost certainly believed to extend and manifest the presence of God

in pre-exilic Israel (e.g., standing stones). Likewise, the later polemics against such cultic concepts demonstrate Israel's familiarity with this type of conceptualization. These polemics engaged in the rhetoric of mutilation and destruction of cultic representations, the erasure and re-inscription of divine names, and the rhetorical deconstruction of the specific Mesopotamian rituals thought to transform the dead statue into a living god. Though the biblical reflection of these concepts is more often found in the negative commentary regarding "foreign" cultic practices, S. Herring demonstrates that these opinions were not universally held. At least three biblical texts (Gen 1:26f.; Ex 34:29-34; and Ezek 36-37) portray the conceptualization that material images could manifest the divine presence in positive terms. Yet, these positive attestations were limited to a certain type of material image - humans.

The Image of Christ in Russian

Literature Vandenhoeck & Ruprecht

This is a book of profound spirituality that the 18th century author did not know he had written. It was compiled and published over a century after his death by Visitation nuns who, fortunate for the world, saved his letters and conference notes.

Abandonment to Divine Providence Church Publishing, Inc.

We are living in a food and body image obsessed culture. We are encouraged to over-consume by the marketing and media that surround us and then berated by those same forces for doing so. At the same time, we are bombarded with images of unnaturally thin celebrities who

go to enormous lengths to retain an unrealistic body image, either by extremes of dieting or through plastic surgery or both. The spiritual realm is not immune from these pressures, as can be seen in the flourishing of biblically and faith based weight loss programs that encourage women to lose weight physically and gain spiritually. Isherwood examines this environment in light of Christian tradition, which has often had a difficult relationship with sexuality and embodiment and which has promoted ideals of restraint and asceticism. She argues that part of the reason for our current obsession and bizarre treatment of issues around weight, size and looks is that secular society has unknowingly absorbed many of its negative attitudes towards the body from its Christian heritage. Isherwood argues powerfully that there are resources within Christianity that can free us from this thinking, and lead us towards a more holistic, incarnational view of what it is to be human. The Fat Jesus provides a fascinating study of the complex ways that food, women and religion interconnect, and proposes a theology of embrace and expansion emphasizing the fullness of our incarnation.

The Image of God in an Image Driven Age Wipf and Stock Publishers

The author argues that no English poet can compare with Blake as an interpreter of the religion of Jesus.

Mark's Christology Upgraded Ed. di Storia e Letteratura

Feminist theologians often claim that "women's experience" is their starting point. However, most feminist theology is remarkably void of analysis of particular

women's experiences of imaging God. In this book, Knight provides practical recommendations to help people transform images in the context of religious practices. What difference does it make whether we picture God as an elderly white grandfather, a nurturing African American mother, or a stranger on the bus? Jennie Knight says our image of God affects how we see ourselves, how we worship, how we treat one another, how (or whether) we work for justice, and a host of other life practices. But after years of knowing intellectually that God transcends a specific human type, Knight still struggles to make an emotional connection with God in different forms. She suspects that that struggle is why many seminarians who wrote papers about thea/theology abandon nontraditional God images once they hit parish ministry, perpetuating the practice of seeing God as a European male on a throne and all the accompanying problems that such imagery creates. Knight believes that personal and critical reflection in the context of a supportive learning community, combined with experiences of diverse images for the divine in worship, can lead to profound changes in self-image, relationship with the divine, and agency in the world. This book aims to demonstrate why and how this transformation is both possible and necessary. The popularity of *The Shack*, *The Secret Life of Bees*, *Joan of Arcadia*, and other works with nontraditional God-figures reveals a culture ready to embrace God in many forms. Knight examines how the church can do the same.

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