

“Shepherds”

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Luke 2:8-20

‘In that region there were shepherds living in the fields,
keeping watch over their flock by night.’ Luke 2:8

Let us pray... O God,
Help us remember that as our Good Shepherd, you are there for us –
not just on Sundays or the holy days, but amidst
the joys & concerns of our everyday lives. Amen

One of the oldest and most common images of Christ
are paintings and sculptures of a man carrying a lamb
across his shoulders – the Good Shepherd.

Shepherding is one of the most ancient occupations
and originated about 4,000 BCE.

As farmers acquired sheep and wanted to have larger flocks,
they learned how sheep must be allowed to graze for food.

This required a specialized worker to keep the flock together
and defend them from predators.

It could be a rugged, lonely life – a job that generally went
to the youngest boy or the oldest man of a family.

Otherwise, single men outside of the family were hired.

And Jesus warned that not all such shepherds were good –
the difference being that hired shepherds would be inclined
to run away when trouble comes,
while those who owned the lambs would care enough
to stand their ground.

In the Book of Exodus,

Moses had killed a man while defending another man;

It was still murder, so he had to flee into the desert.

He came to a well and happened to arrive there when

a group of shepherds was harassing the seven daughters of Reu’el
keeping them from bringing water to their lambs.

Moses intervened and those shepherds backed down
and let the women water their sheep.

Moses was invited to come back with them to the home of Reu’el
and soon after, married one of his daughters, Zipporah.

Willard, p.2

And it was while Moses was working
as a shepherd himself for his father-in-law,
that he saw a burning bush that wasn't burning away.
He went over to see just what was going on –
and there he met God who spoke to Moses.
God had heard the cries of the Hebrew people
enslaved and unjustly treated in Egypt.
God was calling Moses to become a good shepherd
to gather and keep God's people together in the wilderness
and protect them from predators.

Last Sunday, we heard about the call of David
to serve God and God's people.
David was the youngest of the seven sons of Jesse
and when the Prophet Samuel came to Bethlehem
to anoint the future king of Israel,
God directed him to David who was watching his father's sheep.

And some of the skills he learned as a shepherd
came in handy in his new career –
like using a slingshot to drive away
wolves and other things bigger than himself;
and making up poems & songs about God
to calm his flock and entertain himself
through the long hours of night.
The Book of Psalms is attributed to him –
though he may or may not have written them all,
but it bears witness that composing and singing songs
was something that David actually did
and his people appreciated about him.
Perhaps the most memorable is the 23rd Psalm –
'The LORD is my shepherd...'

In the period that followed King David's reign,
one of the first prophets was Amos,
a shepherd from the southern kingdom of Judah.
who preached in the northern kingdom about
social justice, God's power, and the judgment to come –
a God who watches over us
for our salvation as individuals and as societies.

Willard, p.3

So, the theme of the shepherd who defends the family's flock of sheep
is a continuous thread in our Judeo-Christian narrative
and even Muhammad had been a shepherd as a boy.

And the shepherds of the Christmas story were given
a very meaningful role to play as witnesses of Jesus' birth
and interpreters of this Good News.

They alone were privileged to see a remarkable event,
experiencing a theophany – a message from God revealing
God's plan for peace through God's self-disclosure.

As I said, one of the oldest and most common images of Christ
is of a shepherd, but this was not understood to be
an image of Jesus himself.

The oldest images of Jesus himself were depictions of him
as a baby with Mary his mother.

The shepherds represent what he'd grow up to become as an adult:
like the good shepherds who would give their life for the flock –
like those who devote their life for the sake of people.

We are not asked to defend Christ –
God is a living Spirit who ventured among us
to suffer and die as one of us,
rising again in defiance of the worldly powers.

But the greatest risk has always been whether or not Jesus' followers
would understand the Good News of justice & peace
especially, in the midst of wolves.

And that is still a problem and will always be a challenge
for every generation of Christians yet to come –
Christ literally has to be reborn in peoples' hearts
for the faith to continue.

So, we must be like the Apostle Peter whom the resurrected Christ
commissioned saying,
'Feed my lambs. Tend my sheep. Feed my sheep' –
And like the shepherds in the story of Jesus' birth,
it is up to you to share the love of God wherever you are
in whatever way is needed – in ways yet to be imagined.

Amen

Luke 2:8-20

8 In that region there were shepherds living in the fields,
keeping watch over their flock by night.

9 Then an angel of the Lord stood before them,
and the glory of the Lord shone around them,
and they were terrified.

10 But the angel said to them,

‘Do not be afraid; for see—

I am bringing you good news of great joy for all the people:

11 to you is born this day in the city of David a Saviour,
who is the Messiah, the Lord.

12 This will be a sign for you:

you will find a child wrapped in bands of cloth
and lying in a manger.’

13 And suddenly there was with the angel

a multitude of the heavenly host, praising God and saying,

14 ‘Glory to God in the highest heaven,

and on earth peace among those whom he favours!’

15 When the angels had left them and gone into heaven,
the shepherds said to one another,

‘Let us go now to Bethlehem

and see this thing that has taken place,

which the Lord has made known to us.’

16 So they went with haste and found Mary and Joseph,
and the child lying in the manger.

17 When they saw this,

they made known what had been told them about this child;

18 and all who heard it were amazed

at what the shepherds told them.

19 But Mary treasured all these words

and pondered them in her heart.

20 The shepherds returned, glorifying and praising God

for all they had heard and seen, as it had been told them.

Inspired by John 1:1-5

IN THE BEGINNING,
THE WORD WAS EXPRESSED
AND THE WORD STOOD BEFORE GOD
AND THE WORD WAS GOD'S NAME COME TO LIFE.
THE WORD WAS PRESENT WITH GOD
AS THINGS BEGAN TO BE.
THROUGH THE WORD, WAS MADE ALL THAT THERE IS
AND NO CREATED THING WAS MADE
SEPARATE FROM THIS.
LIFE WAS IN THE WORD,
AND LIFE HAS BEEN THE LIGHT OF HUMANITY.
AND THE LIGHT SHONE FORTH IN THE GLOOM,
AND THE GLOOM COULD NOT HOLD IT BACK.

Inspired by Luke 2:1-7

NOW, THE TIME HAD COME
WHEN A DECREE WENT OUT
FROM CAESAR AUGUSTUS
THAT A CENSUS BE TAKEN OF THE EMPIRE.
THIS WAS THE FIRST CENSUS,
WHEN QUIRINIUS WAS GOVERNOR OF SYRIA.
AND EVERYONE HAD TO JOURNEY OUT TO BE ENROLLED,
EACH TO THEIR OWN HOMETOWN.

AND SO, JOSEPH WENT UP FROM THE GALILEE
OUT OF THE TOWN OF NAZARETH TO JUDEA,
INTO THE CITY OF DAVID,
WHICH IS CALLED BETHLEHEM,
BECAUSE HE WAS OF THE HOUSE AND LINEAGE
OF DAVID.

HE WAS TO BE ENROLLED WITH MARY,
WHO WAS ENGAGED TO HIM –
WHO WAS ALSO PREGNANT.

BUT WHEN THEY ARRIVED AT BETHLEHEM,
'THE TIME HAD COME'
FOR HER TO GIVE BIRTH.
AND SHE BROUGHT FORTH A SON,
HER FIRSTBORN CHILD.

AND THEY WRAPPED HIM UP IN SWADDLING CLOTHES
AND LAID HIM DOWN IN A FEED-TROUGH,
BECAUSE THERE WAS NO ROOM FOR THEM
AT THE TOWN INN.

Inspired by Matthew 2:1-9a

**SO, JESUS WAS BORN IN BETHLEHEM OF JUDEA
AT THE TIME OF HEROD THE TYRANT.**

LOOK HERE!

**PILGRIM MYSTICS FROM THE ORIENT
CAME TO JERUSALEM, SAYING,
“WHERE IS THE ONE BORN KING
OF THE JEWISH PEOPLE?”
“SINCE WE HAVE SEEN THE STAR OF THIS ONE,
WE HAVE COME TO PAY HOMAGE.”**

**BUT, WHEN HEROD HEARD THIS,
HE WAS DISTRESSED –
AND SO WAS THE REST OF JERUSALEM
ALONG WITH HIM!**

**SO, HE GATHERED ALL THE HIGH PRIESTS
AND POPULAR RELIGIOUS EXPERTS,
INQUIRING ABOUT ‘THIS ONE’,
“WHERE IS THE MESSIAH TO BE BORN?”**

**AND THEY SAID TO HIM,
“IN BETHLEHEM OF JUDEA,
FOR THIS WAS WRITTEN BY THE PROPHETS:
‘AND YOU, O BETHLEHEM, OF THE LAND OF JUDAH,
ARE BY NO MEANS INSIGNIFICANT AMONG
THE PRINCIPALITIES OF JUDAH.
BECAUSE FROM YOU A PRINCE WILL COME FORTH,
WHO WILL SHEPHERD MY PEOPLE, ISRAEL.”**

**THEN, HEROD PRIVATELY CONSULTED THE PILGRIMS
TO INQUIRE OF THEM THE EXACT TIME
WHEN THE STAR APPEARED.**

**AND HE SENT THEM TO BETHLEHEM, SAYING,
“PROCEED TO SEARCH CAREFULLY.
NOW WHEN YOU HAVE FOUND THE CHILD,
SEND A MESSAGE TO ME
SO THAT I MAY ALSO... WORSHIP HIM.”**

AND WHEN THE PILGRIMS HEARD THE KING,

THEY WENT FORTH...

Inspired by Luke 2:8-20

**MEANWHILE,
SHEPHERDS WERE CAMPING IN THEIR FIELDS,
GUARDING THEIR FLOCKS
THROUGH THE NIGHT WATCH...**

**THEN, A MESSENGER OF THE ONE WHO IS GOD
WENT UP BEFORE THEM,
PRAISING THE ONE WHO IS GOD,
AND SHINING FORTH TO THEM.
BUT THEY WERE TERRIFIED WITH GREAT FEAR.**

**AND THE ANGEL SAID TO THEM,
“DO NOT BE AFRAID.
LOOK HERE!
FOR I BRING YOU GOOD NEWS OF A GREAT JOY
THAT IS TO COME ABOUT FOR ALL PEOPLE.
BECAUSE FOR YOU A SAVIOR IS BORN
TODAY IN THE CITY OF DAVID –
WHO IS THE CHRIST, THE MESSIAH,
THE ONE WHO IS ‘THE LORD’.
AND THIS WILL BE A SYMBOL FOR YOU:
YOU WILL FIND A BABY WRAPPED UP
IN SWADDLING CLOTHES –
AND LYING IN A FEED-TROUGH!”**

**AND SUDDENLY, HEAVENLY ARMIES JOINED THE ANGEL
PRAISING GOD AND SAYING,
“THE HIGHEST BLESSINGS BE TO GOD!
THE HIGHEST BLESSINGS BE TO GOD!
AND ON EARTH, PEACE !
AND ON EARTH, PEACE !
FOR THOSE IN WHOM GOD DELIGHTS!”**

AND WHEN THE ANGELS BEGAN TO
FADE AWAY FROM THEM INTO HEAVEN,
THE SHEPHERDS SAID TO ONE ANOTHER,
“LET US GO OVER NOW TO BETHLEHEM!”
“LET US SEE WHAT HAS HAPPENED
AS THE LORD AS MADE KNOWN TO US!”

SO, THEY RUSHED OUT FROM THERE
AND DISCOVERED MARY & JOSEPH
AND THE BABY, WHO HAD BEEN LAID OUT
IN A FEEDING-TROUGH.

AND SEEING THIS,
THEY DECLARED THE PROCLAMATION
WHICH HAD BEEN TOLD TO THEM
ABOUT THIS CHILD.
AND ALL THOSE WHO HEARD
WHAT THE SHEPHERDS SAID TO THEM,
WERE ASTONISHED.
BUT MARY, UNDERSTANDING ALL THESE THINGS,
REFLECTED ABOUT THEM IN HER HEART.

AND THE SHEPHERDS TURNED BACK,
EXALTING AND PRAISING GOD
FOR ALL THAT THEY HEARD AND SAW,
JUST AS IT WAS TOLD TO THEM.

Inspired by Matthew 2:9b-12

**THEN, THEY SAW THE STAR!
THEY SAW IT RISE AND GO BEFORE THEM,
UNTIL IT STOOD OVER THE PLACE
WHERE THE CHILD WAS.
NOW, WHEN THEY SAW THE STAR,
THEY JOYFULLY PRESSED ONWARD.**

**AND ENTERING THE HOUSE THERE,
THE PILGRIMS SAW THE CHILD
WITH MARY, HIS MOTHER...**

AND THEY BOWED DOWN BEFORE THIS LITTLE ONE.

**THEN UNSEALING THEIR TREASURES,
THEY GAVE HIM PRESENTS:
GOLDEN ORNAMENTS, AROMATIC RESINS,
AND HEALING BALMS.**

**AND IT WAS REVEALED TO THEM IN A DREAM
THAT THEY SHOULD NOT GO BACK TO HEROD.
INSTEAD, THEY WENT UP TO THEIR HOMELAND
BY ANOTHER WAY.**

May the power and mystery of God
our Creator, Liberator, & Sustainer
shine from above to enlighten our world,
 undergird us for the sake of justice,
and walk with us as our beloved companion.
 Amen

[15] When Pharaoh heard of it, he sought to kill Moses. But Moses fled from Pharaoh, and stayed in the land of Mid'ian; and he sat down by a well.

[16] Now the priest of Mid'ian had seven daughters; and they came and drew water, and filled the troughs to water their father's flock.

[17] The shepherds came and drove them away; but Moses stood up and helped them, and watered their flock.

[18] When they came to their father Reu'el, he said, "How is it that you have come so soon today?"

[19] They said, "An Egyptian delivered us out of the hand of the shepherds, and even drew water for us and watered the flock."

[20] He said to his daughters, "And where is he? Why have you left the man? Call him, that he may eat bread."

[21] And Moses was content to dwell with the man, and he gave Moses his daughter Zippo'rah.

[11] I am the good shepherd. The good shepherd lays down his life for the sheep.

[12] He who is a hireling and not a shepherd, whose own the sheep are not, sees the wolf coming and leaves the sheep and flees; and the wolf snatches them and scatters them.

[13] He flees because he is a hireling and cares nothing for the sheep.

[14] I am the good shepherd; I know my own and my own know me,

[15] as the Father knows me and I know the Father; and I lay down my life for the sheep.

[16] And I have other sheep, that are not of this fold; I must bring them also, and they will heed my voice. So there shall be one flock, one shepherd.

The image of "The Good Shepherd", a beardless youth in pastoral scenes collecting sheep, was the commonest of these images, and was probably not understood as a portrait of the historical Jesus at this period.[5] It continues the classical Kriophoros, and in some cases may also represent the Shepherd of Hermas, a popular Christian literary work of the 2nd century.[6]

Among the earliest depictions clearly intended to directly represent Jesus himself are many showing him as a baby, usually held by his mother, especially in the Adoration of the Magi, seen as the first theophany, or display of the incarnate Christ to the world at large.[7]

http://www.thefullwiki.org/Images_of_Jesus

The figure of the Good Shepherd resembles earlier shepherd figures in pagan Classical art that represent benevolence and philanthropy. Additional meaning would have been ascribed to the figure by early Christian viewers in the context of Christ's phrase "I am the shepherd: the good shepherd giveth his life for the sheep," and St John the Baptist's description of Christ as "the Lamb of God, which taketh away the sins of the world."

http://en.wikipedia.org/wiki/Early_Christian_art_and_architecture

Early Christians used the same artistic media as the surrounding pagan culture. These media included fresco, mosaics, sculpture, and manuscript illumination. Early Christian art not only used Roman forms, it also used Roman styles. Late classical style included a proportional portrayal of the human body and impressionistic presentation of space. Late classical style is seen in early Christian frescos, such as those in the catacombs of Rome.

http://en.wikipedia.org/wiki/Early_Christian_art_and_architecture

Shepherd

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"Shepherding" redirects here. For the professional wrestling tag team, see [The Bushwhackers](#).

For other uses, see [Shepherd \(disambiguation\)](#).



This article includes a [list of references](#), related reading or [external links](#), but its sources remain unclear because it lacks [inline citations](#). Please [improve](#) this article by introducing more precise citations [where appropriate](#). *(April 2009)*

A **shepherd** (pronounced /ˈʃɛpərd/) is a person who tends, feeds or guards flocks of [sheep](#).



Shepherd in [Făgăraș Mountains, Romania](#).



Shepherd in [Valdunquillo, Spain](#).

[\[edit\]](#)History

[\[edit\]](#)Origins

Shepherding is one of the oldest occupations, beginning some 6,000 years ago in [Asia Minor](#). Sheep were kept for their [milk](#), [meat](#) and especially their [wool](#). Over the next millennia sheep and shepherding spread throughout [Eurasia](#).

Some sheep were integrated in the family farm along with other animals such as [chickens](#) and [pigs](#). To maintain a large flock, however, the sheep must be able to move from pasture to pasture; this required the development of an occupation separate from that of the farmer. The duty of shepherds was to keep their flock intact and protect it from [wolves](#) and other predators. The shepherd was also to supervise the migration of the flock and ensured they made it to market areas in time for [shearing](#). In ancient times shepherds also commonly milked their sheep, and made [cheese](#) from this milk; only some shepherds still do this today.



***Les Bergers d'Arcadie* (The Shepherds of Arcadia) by Nicolas Poussin.**



"A Sleeping Nymph Watched by a Shepherd" by Angelica Kauffman, about 1780, V&A Museum no. 23-1886

In many societies shepherds were an important part of the economy. Unlike farmers, shepherds were often wage earners, being paid to watch the sheep of others. Shepherds also lived apart from society, being largely nomadic. It was mainly a job of solitary males without children, and new shepherds thus needed to be recruited externally. Shepherds were most often the younger sons of farming peasants who did not inherit any land. Still in other societies, each family would have a family member to shepherd its flock, often a child, youth or an elder who couldn't help much with harder work; these shepherds were fully integrated in society.

Shepherds would normally work in groups either looking after one large flock, or each bringing their own and merging their responsibilities. They would live in small cabins, often shared with their sheep and would buy food from local communities. Less often shepherds lived in covered wagons that traveled with their flocks.

Shepherding developed only in certain areas. In the lowlands and river valleys, it was far more efficient to grow grain and cereals than to allow sheep to graze, thus the raising of sheep was confined to rugged and mountainous areas. In pre-modern times shepherding was thus centered on regions such as the Middle East, Greece, the Pyrenees, the Carpathian Mountains, and Scotland.



Shepherd with his horse and dog on [Gravelly Range](#), [Madison County](#), [Montana](#), August 1942.

In modern times shepherding has changed dramatically. The abolition of [common lands](#) in Europe in the eighteenth and nineteenth century moved shepherding from independent nomads to employees of massive estates. Some families in Africa and Asia have their wealth in sheep, so a young son is sent out to guard them while the rest of the family tend to other chores. In the [USA](#), many sheep herds are flocked over public [BLM](#) lands.

Wages are higher than was the case in the past. Keeping a shepherd in constant attendance can be costly. Also, the eradication of sheep predators in parts of the world have lessened the need for shepherds. In places like Britain, hardy breeds of sheep are frequently left alone without a shepherd for long periods of time. More productive breeds of sheep can be left in fields and moved periodically to fresh pasture when necessary. Hardier breeds of sheep can be left on hillsides. The sheep farmer will attend to the sheep when necessary at times like lambing or shearing.

Further information: [Sheep husbandry](#)



Shepherd's watch box.

European exploration led to the spread of sheep around the world, and shepherding became especially important in [Australia](#) and [New Zealand](#) where there was great pastoral expansion. In

[Australia squatters](#) spread beyond the [Nineteen Counties](#) of New South Wales to elsewhere, taking over vast holdings called properties and now [stations](#).

Once driven overland to these properties, sheep were pastured in large unfenced runs. There, they required constant supervision.^[1] Shepherds were employed to keep the sheep from straying too far, to keep the mobs as healthy as possible and to prevent attacks from [dingoes](#) and [wedge-tailed eagles](#). Lambing time further increased the shepherd's responsibilities.

Shepherding was an isolated, lonely job that was firstly given to [assigned convict](#) servants. The accommodation was usually poor and the food was lacking in nutrition leading to [dysentery](#) and [scurvy](#). When free labour was more readily available others took up this occupation. Some shepherds were additionally brought to Australia on the ships that carried sheep and were contracted to caring for them on their arrival in the colony. Sheep owners complained about the inefficiency of shepherds and the shepherds' fears of getting lost in the [bush](#).^[2]

Typically sheep were watched by shepherds during the day, and by a hut-keeper during the night. Shepherds took the sheep out to graze before sunrise and returned them to brush-timber yards at sunset. The hut-keeper usually slept in a movable shepherd's watch box placed near the yard in order to deter attacks on the sheep. Dogs were also often chained close by to warn of any impending danger to the sheep or shepherd by dingoes or natives.

In 1839 the usual wage for a shepherd was about AU£50 per year, plus weekly rations of 12 pounds (5.4 kg) meat, 10 pounds (4.5 kg) flour, 2 pounds (0.91 kg) sugar and 4 ounces (110 g) tea. The wage during the depression of the 1840s dropped to £20 a year.

During the 1850s many shepherds left to try their luck on the goldfields causing acute labour shortages in the pastoral industry. This labour shortage leads to the widespread practice of fencing properties, which in turn reduced the demand for shepherds.^[3] Over 95% of [New South Wales](#) sheep were grazing in paddocks by the mid 1880s. An 1890s census of fencing in New South Wales recorded that 2.6 million kilometres of fencing had been erected there with a contemporary cost of \$AU3 billion. [Boundary riders](#) and [stockmen](#) replaced shepherds working on foot, who have not been employed in Australia and New Zealand since the start of the 20th century.^[4]

[edit]Religion



The 5th-century [Ravenna](#) mosaic illustrates the concept of [The Good Shepherd](#).



Traditional Midnight Mass with Shepherds in [Provence](#).

Metaphorically, the term is used for [God](#), especially in the [Judeo-Christian](#) tradition (e.g. [Psalm 23](#)), and in Christianity especially for [Jesus](#), who called himself [The Good Shepherd](#).^[5] The Ancient [Israelites](#) were a [pastoral](#) people and there were many shepherds among them. It may also be worth noting that many Biblical heroes were shepherds, among them the patriarchs [Abraham](#) and [Jacob](#), the [twelve tribes](#), the prophet [Moses](#), and [King David](#); and the [Old Testament](#) prophet [Amos](#), who was a shepherd in the rugged area around [Tekoa](#). In the [New Testament](#), angels announced the birth of [Jesus](#) to shepherds.

The same metaphor is also applied to [priests](#), with [Roman Catholic](#) and [Anglican bishops](#) having the shepherd's [crook](#) among their insignia (see also [Lycidas](#)). In both cases, the implication is that the faithful are the "flock" who have to be tended. This is in part inspired by Jesus's injunctions to Peter, "Feed my sheep", which is the source of the pastoral image in [Lycidas](#). The term "[Pastor](#)", originally the [Latin](#) word for "shepherd", is now used solely to denote the clergy of most Christian denominations.

The Good Shepherd is one of the thrusts of Biblical scripture. This illustration encompasses many ideas, including God's care for his people and his discipline to correct the wandering sheep. The tendency of humans to put themselves into danger's way and their inability to guide and take care of themselves apart from the direct power and leading of God is also reinforced with the metaphor of sheep in need of a shepherd.

[Muhammad](#), the Prophet of Islam, prided himself in being part of a rich tradition of prophets who found their means of livelihood as shepherds.

[Sikhism](#) also has many mentions of shepherd tales. There are many relevant quotations, such as "We are the cattle, God almighty is our shepherd."

This concept has also been used frequently by critics of organized religion to present an unflattering portrayal.

See also [Pashupati](#), [Dhangar](#), [Kuruba](#).

[\[edit\]](#) In popular culture



"The Shepherdess" by William-Adolphe Bouguereau; note that the bare feet are clean, despite her occupation.

The shepherd, with other such figures as the [goatherd](#), is the inhabitant of idealized [Arcadia](#), which is an idyllic and natural countryside. These works are, indeed, called [pastoral](#), after the term for herding. The

first surviving instances are the *Idylls* of [Theocritus](#), and the *Eclogues* of [Virgil](#), both of which inspired many imitators such as [Edmund Spenser's](#) *The Shepherdes Calender*. The shepherds of the pastoral are often heavily conventional and bear little relation to the actual work of shepherds.

Shepherds and shepherdesses have been frequently immortalized in art and sculpture. Among the best known is the [neoclassical Danish sculptor Bertel Thorvaldsen's](#) *Shepherd Boy with Dog*.^[*citation needed*]

In the Latin American literary classic "Empire of Dreams" (Yale, 1994) by Giannina Braschi, shepherds invade the city of New York in a pastoral revolution.

The shepherd, in such works, appears as a virtuous soul because of his living close to nature, uncorrupted by the temptations of the city. So [Edmund Spenser](#) writes in his *Colin Clouts Come home again* of a shepherd who went to the city, saw its wickedness, and returned home wiser, and in *The Faerie Queen* makes the shepherds the only people to whom the Blatant Beast is unknown.

Many tales involving [foundlings](#) portray them being rescued by shepherds: [Oedipus](#), [Romulus and Remus](#), the title characters of [Longus's](#) *Daphnis and Chloe*, and *The Winter's Tale* by [William Shakespeare](#). These characters are often of much higher social status than the characters who save and raise them, the shepherds themselves being secondary characters. Similarly, the heroes and heroines of [fairy tales](#) written by the [précieuses](#) often appeared as shepherds and shepherdesses in pastoral settings, but these figures were royal or noble, and their simple setting does not cloud their innate nobility.^[6] In [Hans Christian Andersen's](#) "The Shepherdess and the Sweep" (1845), the porcelain shepherdess carries a gilt crook and wears shoes of gilt as well. Her lover is a porcelain chimney sweep with a princely face "as fair and rosy as a girl's", completely unsmudged with soot.

The Shepherd by [Frederick Forsyth](#) is the story of a flight from [Germany](#) to [England](#) undertaken by a young [Vampire](#) pilot one Christmas Eve.

Biographies of [David Ben Gurion](#) published in the early years of [Israel](#) emphasized his having been a shepherd immediately after his arrival in the country in the 1900's. Later, however, historians concluded that he had been involved only very briefly in this profession and was not good at it.

[[edit](#)] **See also**

- [Animal husbandry](#)
- [Camel herding](#)
- [Dhangar community](#)
- [Goatherd](#)
- [Herding dog](#)

- [Livestock guardian dog](#)
- [Llama herding](#)
- [Kuruba Hindu community](#)
- [Reindeer herding](#)
- [Robene and Makyne pastourelle](#)
- [Sheepskin](#)
- [Swineherd](#)
- [Trailing of the Sheep](#)
- [Transhumance](#)
- [Yak herding](#)
- [The Shepherdess \(1889\) - famous painting](#)
- ["The Passionate Shepherd to His Love" by Christopher Marlowe](#)
- ["The Nymph's Reply to the Shepherd" by Sir Walter Raleigh](#) (written in response to the above)

[edit]References

1. [^] Coupe, Sheena (gen. ed.), *Frontier Country, Vol. I*, Weldon Russell, Willoughby, 1989, [ISBN 1 875202 00 5](#)
2. [^] Pemberton, P.A., *Pure Merinos and Others*, ANU Archives of Business & Labour, Canberra, 1986, [ISBN 0 86784 796 4](#)
3. [^] Chisholm, Alec H., *The Australian Encyclopaedia*. 8. Sydney: Halstead Press. 1963. pp. 103
4. [^] *Outback magazine*, "Outback Story", Issue 62, Jan/Dec 2009
5. [^] [Gospel of John 10:11](#)
6. [^] Lewis Seifert, "The Marvelous in Context: The Place of the Contes de Fées in Late Seventeenth Century France", Jack Zipes, ed., *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm*, p 920-1, [ISBN 0-393-97636-X](#)

[edit]External links



- [A Beginner's Guide to Raising Sheep](#)

- [A Shepherds Songbook](#)
- [American Karakul Sheep Registry](#)
- [American Livestock Breeds Conservancy](#)
- [Rare Breeds Conservation Society of New Zealand](#)
- [Scottish Blackface Sheep Breeders Association](#)

Good Shepherd (Christianity): Reference

Encyclopedia

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(Redirected to [Good Shepherd](#) article)

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For other uses, see [Good Shepherd \(disambiguation\)](#).



Christ Jesus,^[1] the [Good Shepherd](#), 3rd century.

The Good Shepherd is a [pericope](#) found in [John 10:1-21](#) in which [Jesus](#) is depicted as the Good Shepherd who lays down his life for the sheep. Similar imagery is used in [Psalm 23](#). The Good Shepherd is revisited throughout the four Gospels in references to Jesus not letting himself lose any of his sheep.

The surrounding context of the allegorical story of the Good Shepherd ([John 9:35-41](#) and [John 10:22-30](#)) shows that the people around Jesus realized that he was asserting that he was God. Biblical scholar [Donald Guthrie](#) maintains that the reaction of the Jews (picking up stones to stone him) shows that they understood that Jesus was asserting his own divinity.

(Cf. [Leviticus](#) chapter 24, verse 16: "He who blasphemes the name of Yahweh, he shall surely be put to death; all the congregation shall certainly stone him...." [WEB](#))

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Early Christian art



Mausoleum of Galla Placidia at Ravenna, mosaic with an imperial Christ, ca. 440.

The image of the Good Shepherd, adopting the form of the classical [Kriophoros](#), is the most common of the symbolic [representations of Christ](#) found in [Early Christian art](#) in the [Catacombs of Rome](#), before Christian imagery could be made explicit. The image continued to be used in the centuries after Christianity was [legalized in 313](#). Initially it was probably not understood as a portrait of Jesus, but a symbol like others used in Early Christian art,^[2] and in some cases may also represent [the Shepherd of Hermas](#), a popular Christian literary work of the 2nd century.^{[3][4]} However by about the 5th century the figure more often took on the appearance of the conventional depiction of Christ, as it had developed by this time, and was given a [halo](#) and rich robes,^[5] as on the [apse mosaic](#) in the church of [Santi Cosma e Damiano](#) in Rome, or at [Ravenna](#) (right).

Text

From [John 10:11-18 \(WEB\)](#):

I am the good shepherd. The good shepherd lays down his life for the sheep. He who is a hired hand, and not a shepherd, who doesn't own the sheep, sees the wolf coming, leaves the sheep, and flees. The wolf snatches the sheep, and scatters them. The hired hand flees because he is a hired hand, and doesn't care for the sheep. I am the good shepherd. I know my own, and I'm known by my own; even as the Father knows me, and I know the Father. I lay down my life for the sheep. I have other sheep, which are not of this fold. I must bring them also, and they will hear my voice. They will become one flock with one shepherd. Therefore the Father loves me, because I lay down my life, that I may take it again. No one takes it away from me, but I lay it down by myself. I have power to lay it down, and I have power to take it again. I received this commandment from my Father.

Parable

According to the [Catholic Encyclopedia](#) article on [Parables](#): "There are no [parables](#) in St. John's Gospel" and the [Encyclopædia Britannica](#) article on [Gospel of St. John](#): "Here Jesus' teaching contains no parables and but three allegories, the [Synoptists](#) present it as parabolic through and through." [John 10:1-5](#) is potentially a stand-alone parable of Jesus, which [UBS](#) calls "Parable of the Sheepfold", [John 10:6](#) calls it a "figure of speech", [Strong's G3942](#), however, [John 10:7](#) states **I am the gate**, which makes it a [metaphor](#). Several authors such as Barbara Reid, Arland Hultgren or Donald Griggs comment that "parables are noticeably absent from the Gospel of John".^{[6][7][8][9]}

Notes

1. ^ "The figure (...) is an allegory of Christ as the shepherd" Andre Grabard, "Christian iconography, a study of its origins", ISBN 0691018308
2. ^ Eduard Syndicus; *Early Christian Art*; pp. 21-3, Burns & Oates, London, 1962
3. ^ *The Two Faces of Jesus* by Robin M. Jensen, *Bible Review*, 17.8, October 2002
4. ^ *Understanding Early Christian Art* by Robin M. Jensen, Routledge, 2000
5. ^ Syndicus, 130-131
6. ^ Barbara Reid, 2001 *Parables for Preachers* ISBN 0814625509 page 3
7. ^ Arland J. Hultgren, 2002 *The Parables of Jesus* ISBN 080286077X page 2
8. ^ Donald L. Griggs, 2003 *The Bible from scratch* ISBN 0664225772 page 52
9. ^ According to the [Catholic Encyclopedia](#) article on [Parables](#): "There are no [parables](#) in St. John's Gospel" and the [Encyclopædia Britannica](#) article on [Gospel of St. John](#): "Here Jesus' teaching contains no parables and but three allegories, the [Synoptists](#) present it as parabolic through and through."

External links

Images of Jesus: Reference

Did you know ...

- nearly 20,000 people visited a shrine in [Bangalore](#) in 2002 to see the [Miracle Chapati](#), a flat unleaved piece of bread with the [likeness of Jesus](#) on it?

[More interesting facts on Images of Jesus](#)

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Encyclopedia

Updated live from Wikipedia, last check: December 22, 2010 00:14 UTC (46 seconds ago)

(Redirected to [Depiction of Jesus](#) article)

From Wikipedia, the free encyclopedia



The oldest surviving panel icon of *Christ Pantocrator*, encaustic on panel, c. 6th century.

The **depiction of Jesus** in art took several centuries to reach a conventional standardized form for his physical appearance, which has subsequently remained largely stable since that time.

Most images of [Jesus](#) have in common a number of traits which are now almost universally associated with Jesus, although variants are seen.

The image of a fully-bearded Jesus with long hair did not become established until the 6th century in [Eastern Christianity](#), and much later in the West. Earlier images were much more varied. Images of Jesus tend to show ethnic characteristics similar to those of the culture in which the image has been created. Beliefs that certain images are historically authentic, or have acquired an authoritative status from church tradition, remain powerful among some of the faithful, in both Eastern Orthodoxy and [Roman Catholicism](#)^[*citation needed*]. The [Shroud of Turin](#) is

now the best-known example, though the [Image of Edessa](#) and the [Veil of Veronica](#) were better known in medieval times.

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Early Christianity



Incised **sarcophagus** slab with the **Adoration of the Magi** from the **Catacombs of Rome**, **3rd century**. Plaster cast with added colour.

Before Constantine

No physical description of Jesus is contained in any of the [canonical Gospels](#). During the [persecution of Christians under the Roman Empire](#), Christian art was necessarily furtive and ambiguous, and there was hostility to [idols](#) in a group still with a large component of members with Jewish origins, surrounded by, and polemicising against, sophisticated pagan images of gods. [Clement of Alexandria](#) (d. 215) and [Eusebius of Caesarea](#) (d. ca. 339) disapproved of portrayals in images of Jesus and the issue remained the subject of some controversy until the end of the 4th century.^[1]

The earliest surviving Christian art comes from the late 2nd to early 4th centuries on the walls of [tombs](#) belonging, most likely, to wealthy ^[2] [Christians](#) in the [catacombs of Rome](#), although from literary evidence there may well have been panel [icons](#) which, like almost all [classical painting](#), have disappeared.



Baptism of Christ, fragment from the Catacombs of Marcellinus and Peter, c. 330

Initially Jesus was represented indirectly by pictogram symbols such as the *Ichthys* (fish), the peacock, or an anchor (the *Labarum* or Chi-Rho was a later development). Later personified symbols were used, including *Jonah*, whose three days in the belly of the whale pre-figured the interval between Christ's death and *Resurrection*; *Daniel* in the lion's den; or *Orpheus* charming the animals.^[3] The *Tomb of the Julii* has a famous but unique mosaic of Christ as *Sol Invictus*, a sun-god.^[4] The image of "The Good Shepherd", a beardless youth in pastoral scenes collecting sheep, was the commonest of these images, and was probably not understood as a portrait of the historical Jesus at this period.^[5] It continues the classical *Kriophoros*, and in some cases may also represent the *Shepherd of Hermas*, a popular Christian literary work of the 2nd century.^[6]

Among the earliest depictions clearly intended to directly represent Jesus himself are many showing him as a baby, usually held by his mother, especially in the *Adoration of the Magi*, seen as the first *theophany*, or display of the *incarnate* Christ to the world at large.^[7]

The appearance of Jesus had some theological implications. While some Christians thought Jesus should have the beautiful appearance of a young classical hero,^[8] and the *Gnostics* tended to think he could change his appearance at will, for which they cited the *Meeting at Emmaus* as evidence,^[9] others including the *Church Fathers* *Justin* (d.165) and *Tertullian* (d.220) believed, following *Isaiah:53:2*, that Christ's appearance was unremarkable.^[10] "he had no form nor comeliness, that we should look upon him, nor beauty that we should delight in him." But when the pagan *Celsus* ridiculed the Christian religion for having an ugly God in about 180, *Origen* (d. 248) cited *Psalms* 45:3: "Gird thy sword upon thy thigh, mighty one, with thy beauty and fairness"^[11] Later the emphasis of leading Christian thinkers changed; *Jerome* (d.420) and *Augustine of Hippo* (d. 430) argued that Jesus must have been ideally beautiful in face and body. For Augustine he was "beautiful as a child, beautiful on earth, beautiful in heaven."



Bearded Jesus between Peter and Paul, Catacombs of Marcellinus and Peter, Rome. Second half of the 4th century. Such works "first present us with the fully formed image of Christ in Majesty that will so dominate Byzantine art"^[12] For detail of Christ, see File:ChristPeterPaul detail.jpg.

After Constantine

From the 3rd century onwards, the first narrative scenes from the *Life of Christ* to be clearly seen are the *Baptism of Christ*, painted in a catacomb in about 200,^[13] and the miracle of the *Raising of Lazarus*,^[14] both of which can be clearly identified by the inclusion of the dove of the *Holy Spirit* in *Baptisms*, and the vertical, shroud-wrapped body of Lazarus. Other scenes remain ambiguous - an *agape feast* may be intended as a *Last Supper*, but before the development of a recognised physical appearance for Christ, and attributes such as the *halo*, it is impossible to tell, as *tituli* or captions are rarely used. There are some surviving scenes from Christ's *Works* of about 235 from the "baptistery" at *Dura Europos* on the Persian frontier of the Empire. During the 4th century a much greater number of scenes came to be depicted,^[15] usually showing Christ as youthful, beardless and with short hair that does not reach his shoulders, although there is considerable variance.^[16] Jesus is sometimes shown performing miracles by means of a wand,^[17] as on the doors of *Santa Sabina* in Rome (430-32). He uses the wand to *change water to wine*, *multiply the bread and fishes*, and raise *Lazarus*.^[18] When pictured healing, he only *lays on hands*. The wand is thought to be a symbol of power. The bare-faced youth with the wand may indicate that Jesus was thought of as a user of magic or wonder worker by some of the early Christians.^{[19][20]} No art has been found picturing Jesus with a wand before the 2nd century. Some scholars suggest that the *Gospel of Mark*, *The Secret Gospel of Mark* and the *Gospel of John*, (the so-called *Signs Gospel*), portray such a wonder worker, user of magic, a magician or a Divine man.^[21] Only the Apostle Peter is also depicted in ancient art with a wand.^[20] Another depiction, seen from the late 3rd century or early 4th century onwards, showed Jesus with a beard, and within a few decades can be very close to the conventional type that later

emerged.^[22] This depiction has been said to draw variously on Imperial imagery, the type of the classical philosopher,^[23] and that of **Zeus**, leader of the Greek gods, or **Jupiter**, his Roman equivalent,^[24] and the protector of Rome. According to art historian Paul Zanker, the bearded type has long hair from the start, and a relatively long beard (contrasting with the short "classical" beard and hair always given to St Peter, and most other apostles)^[25]; this depiction is specifically associated with "Charismatic" philosophers like **Euphrates the Stoic**, **Dio of Prusa** and **Apollonius of Tyana**, some of whom were claimed to perform miracles.^[26] After the very earliest examples of c. 300, this depiction is mostly used for hieratic images of Jesus, and scenes from his life are more likely to use a beardless, youthful type.^[27] The tendency of older scholars such as Talbot Rice to see the beardless Jesus as associated with a "classical" artistic style and the bearded one as representing an "Eastern" one drawing from ancient Syria, **Mesopotamia** and **Persia** seems impossible to sustain, and does not feature in more recent analyses. Equally attempts to relate on a consistent basis the explanation for the type chosen in a particular work to the differing theological views of the time have been unsuccessful.^[28] From the 3rd century on, some Christian leaders, such as **Clement of Alexandria** had recommended the wearing of beards by Christian men.^[29] The centre parting was also seen from early on, and was also associated with long-haired philosophers.



Late 4th century mosaic of Christ as a teacher (*traditio legis*), drawing on classical images of philosophers

From the middle of the 4th century, after Christianity was legalized by the **Edict of Milan** in 313, and gained Imperial favour, there was a new range of images of **Christ the King**,^[30] using either of the two physical types described above, but adopting the costume and often the poses of Imperial **iconography**. These developed into the various forms of **Christ in Majesty**. Some scholars reject the connection between the political events and developments in iconography, seeing the change as a purely theological one, resulting from the shift of the concept and title of **Pantocrator** ("Ruler of all") from **God the Father** (still not portrayed in art) to Christ, which was a development of the same period, perhaps led by **Athanasius of Alexandria** (d. 373).^[31] Another depiction drew from classical images of **philosophers**, often shown as a youthful "intellectual **wunderkind**" in Roman sarcophagii; the **Traditio Legis** image initially uses this type.^[32] Gradually Jesus became shown as older, and during the 5th century the image with a beard and long hair, now with a cruciform **halo**, came to dominate, especially in the Eastern

Empire. In the earliest large **New Testament mosaic** cycle, in **Sant'Apollinare Nuovo, Ravenna** (ca. 520), Jesus is beardless though the period of his ministry until the scenes of the **Passion**, after which he is shown with a beard.^[33]



Christ as Emperor, wearing military dress, and crushing the serpent representing Satan. "I am the way and the truth and the life" (John 14:6) reads the inscription. Ravenna, after 500

The Good Shepherd, now clearly identified as Christ, with halo and often rich robes, is still depicted, as on the **apse mosaic** in the church of **Santi Cosma e Damiano** in Rome, where the **twelve apostles** are depicted as twelve sheep below the imperial Jesus, or in the **Mausoleum of Galla Placidia** at Ravenna.

Once the bearded, long-haired Jesus became the conventional representation of Jesus, his facial features slowly began to be standardised, although this process took until at least the 6th century in the **Eastern Church**, and much longer in the West, where clean-shaven Jesuses are common until the 12th century, despite the influence of **Byzantine art**.

French scholar Paul Vignon has listed fifteen similarities (like **tilaka**) between most of the icons of Jesus after this point, particularly in the icons of "Christ Pantocrator" ("The all-powerful Messiah"). He claims that these are due to the availability of the **Image of Edessa** (which he claims to be identical to the **Shroud of Turin**) to the artists. Certainly images believed to have miraculous origins, or the **Hodegetria**, believed to be a portrait of Mary from the life by **Saint Luke**, were widely regarded as authoritative by the **Early Medieval** period and greatly influenced depictions. In **Eastern Orthodoxy** the form of images was, and largely is, regarded as revealed truth, with a status almost equal to scripture, and the aim of artists is to copy earlier images without originality, although the style and content of images does in fact change slightly over time.

As to the historical appearance of Jesus, the apostle Paul urges first century Christian men not to have long hair.^[34] Jesus was a practicing **Jew** so presumably had a beard.

Main article: [Alexamenos graffito](#)



Engraving of a crucified donkey believed to be an early anti-Christian graffito, it reads: "Alexamenos worships [his] god."

A very early image generally thought to be a representation of Jesus is the [Alexamenos graffito](#), a unique piece of wall [graffiti](#) near the [Palatine hill](#) in [Rome](#). The inscription has been ascribed dates ranging from the 1st to the 3rd centuries AD.^{[35][36][37][38][39]} It was apparently drawn by a Roman soldier to mock another soldier who was a Christian. The caption reads, in [Greek](#), "Alexamenos worships [his] God", while the image shows a man raising his hand toward a crucified figure with a donkey's head. The head of the donkey seems to refer to a Roman misconception about [Jewish](#) religion, so that the image would be at once [anti-Semitic](#) and [anti-Christian](#). A small minority of scholars dispute whether this image depicts Jesus, proposing that this image may be a reference to another deity.^[37]

Conventional depictions

Conventional depictions of Christ developed in medieval art include the narrative scenes of the [Life of Christ](#), and many other conventional depictions:

Narrative scenes from the *Life of Christ* include:

- **Nativity of Jesus in art**
- **Adoration of the Shepherds**
- **Adoration of the Magi**
- **Finding in the Temple**
- **Baptism of Jesus**
- **Crucifixion of Jesus**
- **Descent from the Cross**
- **Last Judgement**

Devotional images include:

- **Madonna and child**
- **Christ in Majesty**
- **Christ Pantokrator**

- **Sacred Heart**
- **Pieta (mother and dead son)**
- **Lamb of God**
- **Man of sorrows**
- **Pensive Christ**

Range of depictions

See also: God the Father in Western art



An 18th century Ethiopian image of Jesus

Certain local traditions have maintained different depictions, sometimes reflecting local racial characteristics, as of course do the Catholic and Orthodox depictions. The **Coptic Church of Egypt** separated in the 5th century, and has a distinctive depiction of Jesus, consistent with **Coptic art**. The **Ethiopian Church**, also Coptic, developed on Coptic traditions, but shows Jesus and all Biblical figures with the **black African** appearance of its members. Other traditions in Asia and elsewhere also show the **race of Jesus** as that of the local population (see Chinese picture in the gallery below). In modern times such variation has become more common, but images following the traditional depiction in both physical appearance and clothing are still dominant, perhaps surprisingly so. Within Europe, local ethnic tendencies in depictions of Jesus can be seen, for example in Spanish, German, or **Early Netherlandish painting**, but almost always surrounding figures are still more strongly characterised. For example, the **Virgin Mary**, after the vision reported by **Bridget of Sweden**, was often shown with blonde hair, but Christ's is very rarely paler than a light brown.

Some medieval Western depictions, usually of the **Meeting at Emmaus**, where his disciples do not recognise him at first (Luke.24.13-32), showed Jesus wearing a **Jewish hat**.^[40]

Miraculous images

Main article: *Acheiropieta*



Secondo Pia's negative of his photo of the Shroud of Turin. Many Christians believe this image to be the Holy Face of Jesus

There are, however, some images which have been claimed to realistically show how Jesus looked. One early tradition, recorded by Eusebius of Caesarea, says that Jesus once washed his face with water and then dried it with a cloth, leaving an image of his face imprinted on the cloth. This was sent by him to King Abgarus of Edessa, who had sent a messenger asking Jesus to come and heal him of his disease. This image, called the *Mandylion* or *Image of Edessa*, appears in history in around 525. Numerous replicas of this "image not made by human hands" remain in circulation. As recently as the 19th century, it was not uncommon to find prints of this icon in the homes of Anglicans, along with framed copies of the correspondence between Jesus Christ and the King of Edessa. ^[citation needed]

A currently familiar depiction is that on the *Shroud of Turin*, whose records go back to 1353. Controversy surrounds the Shroud of Turin and some have speculated it to be the same image as the Mandylion of Edessa, which disappeared in the wars surrounding the fall of the *Byzantine Empire* shortly before then. One of the *Catholic devotions* approved by the Holy See, that to the *Holy Face of Jesus*, now uses the image of the face on the Shroud of Turin as it appeared in the negative of the photograph taken by amateur photographer Secondo Pia in 1898. The image cannot be clearly seen on the *Shroud of Turin* itself with the naked eye, and it surprised Pia to the extent that he said he almost dropped and broke the photographic plate when he first saw the developed negative image on it in the evening of May 28, 1898.

Prior to 1898, devotion to the *Holy Face of Jesus* used an image based on the *Veil of Veronica*, where legend recounts that Veronica from Jerusalem encountered Jesus along the *Via Dolorosa* on the way to *Calvary*. When she paused to wipe the sweat from Jesus's face with her veil, the image was imprinted on the cloth.

The establishment of these images as *Catholic devotions* traces back to Sister *Marie of St Peter* and the *Venerable Leo Dupont* who started and promoted them from 1844 to 1874

in **Tours** France, and Sister **Maria Pierina** De Micheli who associated the image from the Shroud of Turin with the devotion in 1936 in **Milan** Italy.

There are also **icon** compositions of Jesus and Mary that are traditionally believed by many **Orthodox** to have originated in paintings by **Luke the Evangelist**.

Jesus in Islam

Several **Hadith** quote the prophet **Muhammad** describing **Isa** (the Islamic name of Jesus) as he appeared in a dream, and during Muhammad's **ascension to Heaven**:

"Narrated Abdullah: The Prophet mentioned...While sleeping near the Ka'ba last night, I saw in my dream a man of brown color the best one can see amongst brown color and his hair was long that it fell between his shoulders. His hair was lank and water was dribbling from his head and he was placing his hands on the shoulders of two men while circumambulating the Kaba. I asked, 'Who is this?' They replied, 'This is Jesus, son of Mary.'"

(Bukhari 4:55:649)

"Narrated Salim from his father: No, By Allah, the Prophet did not tell that Jesus was of red complexion but said, "While I was asleep circumambulating the Ka'ba (in my dream), suddenly I saw a man of brown complexion and lank hair walking between two men, and water was dropping from his head. I asked, 'Who is this?' The people said, 'He is the son of Mary.'"

(Bukhari 4:55:650)

"Narrated Abu Huraira: Allah's Apostle said, "On the night of my Ascension to Heaven...I saw Jesus who was of average height with red face as if he had just come out of a bathroom." (Bukhari 4:55:607)

Examples



The Good Shepherd, a common image, probably not intended as a portrait of the historical Jesus. Ceiling of S. Callisto catacomb, mid **3rd**



A representation of Jesus as the sun-god **Helios/Sol Invictus** riding in his chariot. Mosaic of the **3rd century** on the *Vatican*



Mural painting from the **catacomb of Commodilla**. One of the first bearded images of Jesus, late **4th century**.



Jesus depicted on an early **8th-century** Byzantine coin. After the **Byzantine iconoclasm** all coins had Christ on them.

century.

grottoes under St. Peter's Basilica.



11th-century Christ Pantocrator with the halo in a cross form, used throughout the Middle Ages.

Characteristically, he is portrayed as similar in features and skin tone to the culture of the artist.



Christ in majesty, still with no beard, from an English 12th century illuminated manuscript.



An unusual image of Jesus as a medieval knight bearing an attributed coat of arms based on the Veil of Veronica



The Baptism of Christ, by Piero della Francesca, 1449.



Christ as Man of Sorrows by Andrea Mantegna



Christ Carrying the Cross, 1580, by El Greco



An traditional Ethiopian depiction of Jesus and Mary with distinctively "Ethiopian" features.



Jesus, aged 12, in discussion with scholars at the Temple, by José Ribera.



A Chinese depiction of Jesus and the rich man, from Mark



A mural depicting the baptism of Jesus in a typical Haitian rural



The Divine Mercy painting by Adolf Hyla (1943). The Polish writing at the bottom means



The Crucifixion of Christ, painted by Titian.

chapter 10.	scenery, Cathédrale de Sainte Trinité, Port-au-Prince, Haiti.	"Jesus I trust in you"	
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Sculpture



Christ in Majesty, Chartres Cathedral



Michelangelo's *Pietà* shows Mary holding the dead body of Jesus.



Cristo de la Concordia in Bolivia is the largest statue of Jesus ever made.



Cristo del Otero, above Palencia, Spain



Statue at Santuario di Oropa, Italy



4 ton bronze statue of Jesus placed high in the Andes mountains, on a road between Chile and Argentina.



Bertel Thorvaldsen's *Christus*, Church of Our Lady, Copenhagen



Infant Jesus of Prague, one of several miniature statues of an infant Christ that are much venerated by the faithful.

See also

A series of articles on

Jesus

[show] Jesus Christ and Christianity

[show] Cultural-historical background

[show] Perspectives on Jesus

[show] Jesus and history

- [Crucifixion](#)
- [God the Father in Western art](#)
- [Holy card](#)
- [Perceptions of religious imagery in natural phenomena](#)
- [Race of Jesus](#)
- [Salvator Mundi](#)
- [Veil of Veronica](#)

Notes

1. ^ Hellemo, pp. 3-6, and Cartlidge and Elliott, 61 (Eusebius quotation) and *passim*. Clement approved the use of symbolic pictograms.
2. ^ *The Second Church: Popular Christianity A.D. 200-400* by Ramsay MacMullen, The Society of Biblical Literature, 2009
3. ^ Orpheus as a symbol for **David** was already found in hellenized Jewish art. Hall, 66
4. ^ Cartlidge and Elliott, who cite Ephesians 5:14 and another Christian text.
5. ^ Syndicus, 21-3
6. ^ Cartlidge and Elliott, 53-55. See also *The Two Faces of Jesus* by Robin M. Jensen, *Bible Review*, 17.8, October 2002, and *Understanding Early Christian Art* by Robin M. Jensen, Routledge, 2000
7. ^ Hall, 70-71
8. ^ Zanker, 299
9. ^ Every, George; *Christian Mythology*, p. 65, Hamlyn 1988 (1970 1st edn.) ISBN 06003249005
10. ^ Syndicus, 92
11. ^ Cartlidge and Elliott, 53 - this is Psalm 44 in the Latin **Vulgate**; English bible translations prefer "glory" and "majesty"
12. ^ Zanker, 302.
13. ^ Schiller, I 132. The image comes from the crypt of **Lucina** in the **Catacombs_of_San_Callisto**. There are a number of other 3rd century images.
14. ^ Painted over 40 times in the catacombs of Rome, from the early 3rd century on, and also on sarcophagii. As with the *Baptism*, some early examples are from **Gaul**. Schiller, I, 181
15. ^ Syndicus, 94-5
16. ^ Syndicus, 92-3, **Catacomb images**
17. ^ "**CATHOLIC ENCYCLOPEDIA: Portraits of the Apostles**". Retrieved 2008-08-10.
18. ^ Cartlidge and Elliott, 60
19. ^ *The Two Faces of Jesus* by Robin M. Jensen, *Bible Review*, 17.8, Oct 2002
20. ^ ^a ^b *New Catholic Encyclopedia: Portraits of the Apostles*
21. ^ *Jesus, the Magician* by Morton Smith, Harper & Row, 1978

22. ^ Zanker, 302
23. ^ Zanker, 300-303, who is rather dismissive of other origins for the type
24. ^ Syndicus, 93
25. ^ Cartlidge and Elliott, 56-57. St Paul often has a long beard, but short hair, as in the catacomb fresco illustrated. St **John the Baptist** also often has long hair and a beard, and often retains in later art the thick shaggy or wavy long hair seen on some of the earliest depictions of Jesus, and in images of philosophers of the Charismatic type.
26. ^ Zanker, 257-266 on the charismatics; 299-306 on the type used for Christ
27. ^ Zanker, p. 299, note 48, and 300. [1]. See also Cartlidge and Elliott, 55-61.
28. ^ Grabar, 119
29. ^ Zanker, 290
30. ^ Syndicus, 92-7, though images of Christ the King are found in the previous century also - Hellemo, 6
31. ^ Hellemo, 7-14, citing K. Berger in particular.
32. ^ Zanker, 299. Zanker has a full account of the development of the image of Christ at pp 289-307.
33. ^ The two parts of the cycle are on opposite walls of the nave; Talbot Rice, 157. **Bridgeman Library**
34. ^ **1 Corinthians 11:7: 1 Cor 11:7**
35. ^ Michael Green, *Evangelism in the Early Church*, Wm. B. Eerdmans Publishing, 2004, p. 244
36. ^ David L. Balch, Carolyn Osiek, *Early Christian Families in Context: An Interdisciplinary Dialogue*, Wm. B. Eerdmans Publishing, 2003, p. 103
37. ^ ^{a b} B. Hudson MacLean, *An introduction to Greek epigraphy of the Hellenistic and Roman periods from Alexander the Great down to the reign of Constantine*, University of Michigan Press, 2002, p. 208
38. ^ p. 207
39. ^ http://faculty.bbc.edu/rdecker/alex_graffito.htm
40. ^ A 12th century English example **is in the Getty Museum**

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External links

- **[Pictures of Jesus Perhaps Derived from the Shroud of Turin](#) December 2005**
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Images of Jesus: Reference

Did you know ...

- **nearly 20,000 people visited a shrine in [Bangalore](#) in 2002 to see the [Miracle Chapati](#), a flat unleaved piece of bread with the [likeness of Jesus](#) on it?**

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Encyclopedia

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(Redirected to [Depiction of Jesus](#) article)

From Wikipedia, the free encyclopedia



The oldest surviving panel icon of Christ Pantocrator, encaustic on panel, c. 6th century.

The **depiction of Jesus** in art took several centuries to reach a conventional standardized form for his physical appearance, which has subsequently remained largely stable since that time. Most images of **Jesus** have in common a number of traits which are now almost universally associated with Jesus, although variants are seen.

The image of a fully-bearded Jesus with long hair did not become established until the 6th century in **Eastern Christianity**, and much later in the West. Earlier images were much more varied. Images of Jesus tend to show ethnic characteristics similar to those of the culture in which the image has been created. Beliefs that certain images are historically authentic, or have acquired an authoritative status from church tradition, remain powerful among some of the faithful, in both Eastern Orthodoxy and **Roman Catholicism**^[*citation needed*]. The **Shroud of Turin** is now the best-known example, though the **Image of Edessa** and the **Veil of Veronica** were better known in medieval times.

Contents

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Early Christianity



Incised **sarcophagus** slab with the *Adoration of the Magi* from the **Catacombs of Rome**, 3rd century. Plaster cast with added colour.

Before Constantine

No physical description of Jesus is contained in any of the **canonical Gospels**. During the **persecution of Christians under the Roman Empire**, Christian art was necessarily furtive and ambiguous, and there was hostility to **idols** in a group still with a large component of members with Jewish origins, surrounded by, and polemicising against, sophisticated pagan images of gods. **Clement of Alexandria** (d. 215) and **Eusebius of Caesarea** (d. ca. 339) disapproved of portrayals in images of Jesus and the issue remained the subject of some controversy until the end of the 4th century.^[1]

The earliest surviving Christian art comes from the late 2nd to early 4th centuries on the walls of **tombs** belonging, most likely, to wealthy ^[2] **Christians** in the **catacombs of Rome**, although from literary evidence there may well have been panel **icons** which, like almost all **classical painting**, have disappeared.



Baptism of Christ, fragment from the Catacombs of Marcellinus and Peter, c. 330

Initially Jesus was represented indirectly by pictogram symbols such as the *Ichthys* (fish), the peacock, or an anchor (the *Labarum* or Chi-Rho was a later development). Later personified symbols were used, including *Jonah*, whose three days in the belly of the whale pre-figured the interval between Christ's death and *Resurrection*; *Daniel* in the lion's den; or *Orpheus* charming the animals.^[3] The *Tomb of the Julii* has a famous but unique mosaic of Christ as *Sol Invictus*, a sun-god.^[4] The image of "The Good Shepherd", a beardless youth in pastoral scenes collecting sheep, was the commonest of these images, and was probably not understood as a portrait of the historical Jesus at this period.^[5] It continues the classical *Kriophoros*, and in some cases may also represent the *Shepherd of Hermas*, a popular Christian literary work of the 2nd century.^[6]

Among the earliest depictions clearly intended to directly represent Jesus himself are many showing him as a baby, usually held by his mother, especially in the *Adoration of the Magi*, seen as the first *theophany*, or display of the *incarnate* Christ to the world at large.^[7]

The appearance of Jesus had some theological implications. While some Christians thought Jesus should have the beautiful appearance of a young classical hero,^[8] and the *Gnostics* tended to think he could change his appearance at will, for which they cited the *Meeting at Emmaus* as evidence,^[9] others including the *Church Fathers* *Justin* (d.165) and *Tertullian* (d.220) believed, following *Isaiah:53:2*, that Christ's appearance was unremarkable.^[10] "he had no form nor comeliness, that we should look upon him, nor beauty that we should delight in him." But when the pagan *Celsus* ridiculed the Christian religion for having an ugly God in about 180, *Origen* (d. 248) cited *Psalms* 45:3: "Gird thy sword upon thy thigh, mighty one, with thy beauty and fairness"^[11] Later the emphasis of leading Christian thinkers changed; *Jerome* (d.420) and *Augustine of Hippo* (d. 430) argued that Jesus must have been ideally beautiful in face and body. For Augustine he was "beautiful as a child, beautiful on earth, beautiful in heaven."



Bearded Jesus between Peter and Paul, Catacombs of Marcellinus and Peter, Rome. Second half of the 4th century. Such works "first present us with the fully formed image of Christ in Majesty that will so dominate Byzantine art"^[12] For detail of Christ, see File:ChristPeterPaul detail.jpg.

After Constantine

From the 3rd century onwards, the first narrative scenes from the *Life of Christ* to be clearly seen are the *Baptism of Christ*, painted in a catacomb in about 200,^[13] and the miracle of the *Raising of Lazarus*,^[14] both of which can be clearly identified by the inclusion of the dove of the *Holy Spirit* in *Baptisms*, and the vertical, shroud-wrapped body of Lazarus. Other scenes remain ambiguous - an *agape feast* may be intended as a *Last Supper*, but before the development of a recognised physical appearance for Christ, and attributes such as the *halo*, it is impossible to tell, as *tituli* or captions are rarely used. There are some surviving scenes from Christ's *Works* of about 235 from the "baptistery" at *Dura Europos* on the Persian frontier of the Empire. During the 4th century a much greater number of scenes came to be depicted,^[15] usually showing Christ as youthful, beardless and with short hair that does not reach his shoulders, although there is considerable variance.^[16] Jesus is sometimes shown performing miracles by means of a wand,^[17] as on the doors of *Santa Sabina* in Rome (430-32). He uses the wand to *change water to wine*, *multiply the bread and fishes*, and raise *Lazarus*.^[18] When pictured healing, he only *lays on hands*. The wand is thought to be a symbol of power. The bare-faced youth with the wand may indicate that Jesus was thought of as a user of magic or wonder worker by some of the early Christians.^{[19][20]} No art has been found picturing Jesus with a wand before the 2nd century. Some scholars suggest that the *Gospel of Mark*, *The Secret Gospel of Mark* and the *Gospel of John*, (the so-called *Signs Gospel*), portray such a wonder worker, user of magic, a magician or a Divine man.^[21] Only the Apostle Peter is also depicted in ancient art with a wand.^[20] Another depiction, seen from the late 3rd century or early 4th century onwards, showed Jesus with a beard, and within a few decades can be very close to the conventional type that later

emerged.^[22] This depiction has been said to draw variously on Imperial imagery, the type of the classical philosopher,^[23] and that of **Zeus**, leader of the Greek gods, or **Jupiter**, his Roman equivalent,^[24] and the protector of Rome. According to art historian Paul Zanker, the bearded type has long hair from the start, and a relatively long beard (contrasting with the short "classical" beard and hair always given to St Peter, and most other apostles)^[25]; this depiction is specifically associated with "Charismatic" philosophers like **Euphrates the Stoic**, **Dio of Prusa** and **Apollonius of Tyana**, some of whom were claimed to perform miracles.^[26] After the very earliest examples of c. 300, this depiction is mostly used for hieratic images of Jesus, and scenes from his life are more likely to use a beardless, youthful type.^[27] The tendency of older scholars such as Talbot Rice to see the beardless Jesus as associated with a "classical" artistic style and the bearded one as representing an "Eastern" one drawing from ancient Syria, **Mesopotamia** and **Persia** seems impossible to sustain, and does not feature in more recent analyses. Equally attempts to relate on a consistent basis the explanation for the type chosen in a particular work to the differing theological views of the time have been unsuccessful.^[28] From the 3rd century on, some Christian leaders, such as **Clement of Alexandria** had recommended the wearing of beards by Christian men.^[29] The centre parting was also seen from early on, and was also associated with long-haired philosophers.



Late 4th century mosaic of Christ as a teacher (*traditio legis*), drawing on classical images of philosophers

From the middle of the 4th century, after Christianity was legalized by the **Edict of Milan** in 313, and gained Imperial favour, there was a new range of images of **Christ the King**,^[30] using either of the two physical types described above, but adopting the costume and often the poses of Imperial **iconography**. These developed into the various forms of **Christ in Majesty**. Some scholars reject the connection between the political events and developments in iconography, seeing the change as a purely theological one, resulting from the shift of the concept and title of **Pantocrator** ("Ruler of all") from **God the Father** (still not portrayed in art) to Christ, which was a development of the same period, perhaps led by **Athanasius of Alexandria** (d. 373).^[31] Another depiction drew from classical images of **philosophers**, often shown as a youthful "intellectual **wunderkind**" in Roman sarcophagii; the **Traditio Legis** image initially uses this type.^[32] Gradually Jesus became shown as older, and during the 5th century the image with a beard and long hair, now with a cruciform **halo**, came to dominate, especially in the Eastern

Empire. In the earliest large **New Testament mosaic** cycle, in **Sant'Apollinare Nuovo, Ravenna** (ca. 520), Jesus is beardless though the period of his ministry until the scenes of the **Passion**, after which he is shown with a beard.^[33]



Christ as Emperor, wearing military dress, and crushing the serpent representing Satan. "I am the way and the truth and the life" (John 14:6) reads the inscription. Ravenna, after 500

The Good Shepherd, now clearly identified as Christ, with halo and often rich robes, is still depicted, as on the **apse mosaic** in the church of **Santi Cosma e Damiano** in Rome, where the **twelve apostles** are depicted as twelve sheep below the imperial Jesus, or in the **Mausoleum of Galla Placidia** at Ravenna.

Once the bearded, long-haired Jesus became the conventional representation of Jesus, his facial features slowly began to be standardised, although this process took until at least the 6th century in the **Eastern Church**, and much longer in the West, where clean-shaven Jesuses are common until the 12th century, despite the influence of **Byzantine art**.

French scholar Paul Vignon has listed fifteen similarities (like **tilaka**) between most of the icons of Jesus after this point, particularly in the icons of "Christ Pantocrator" ("The all-powerful Messiah"). He claims that these are due to the availability of the **Image of Edessa** (which he claims to be identical to the **Shroud of Turin**) to the artists. Certainly images believed to have miraculous origins, or the **Hodegetria**, believed to be a portrait of Mary from the life by **Saint Luke**, were widely regarded as authoritative by the **Early Medieval** period and greatly influenced depictions. In **Eastern Orthodoxy** the form of images was, and largely is, regarded as revealed truth, with a status almost equal to scripture, and the aim of artists is to copy earlier images without originality, although the style and content of images does in fact change slightly over time.

As to the historical appearance of Jesus, the apostle Paul urges first century Christian men not to have long hair.^[34] Jesus was a practicing **Jew** so presumably had a beard.

Main article: [Alexamenos graffito](#)



Engraving of a crucified donkey believed to be an early anti-Christian graffito, it reads: "Alexamenos worships [his] god."

A very early image generally thought to be a representation of Jesus is the [Alexamenos graffito](#), a unique piece of wall [graffiti](#) near the [Palatine hill](#) in [Rome](#). The inscription has been ascribed dates ranging from the 1st to the 3rd centuries AD.^{[35][36][37][38][39]} It was apparently drawn by a Roman soldier to mock another soldier who was a Christian. The caption reads, in [Greek](#), "Alexamenos worships [his] God", while the image shows a man raising his hand toward a crucified figure with a donkey's head. The head of the donkey seems to refer to a Roman misconception about [Jewish](#) religion, so that the image would be at once [anti-Semitic](#) and [anti-Christian](#). A small minority of scholars dispute whether this image depicts Jesus, proposing that this image may be a reference to another deity.^[37]

Conventional depictions

Conventional depictions of Christ developed in medieval art include the narrative scenes of the [Life of Christ](#), and many other conventional depictions:

Narrative scenes from the *Life of Christ* include:

- **Nativity of Jesus in art**
- **Adoration of the Shepherds**
- **Adoration of the Magi**
- **Finding in the Temple**
- **Baptism of Jesus**
- **Crucifixion of Jesus**
- **Descent from the Cross**
- **Last Judgement**

Devotional images include:

- **Madonna and child**
- **Christ in Majesty**
- **Christ Pantokrator**

- **Sacred Heart**
- **Pieta (mother and dead son)**
- **Lamb of God**
- **Man of sorrows**
- **Pensive Christ**

Range of depictions

See also: [God the Father in Western art](#)



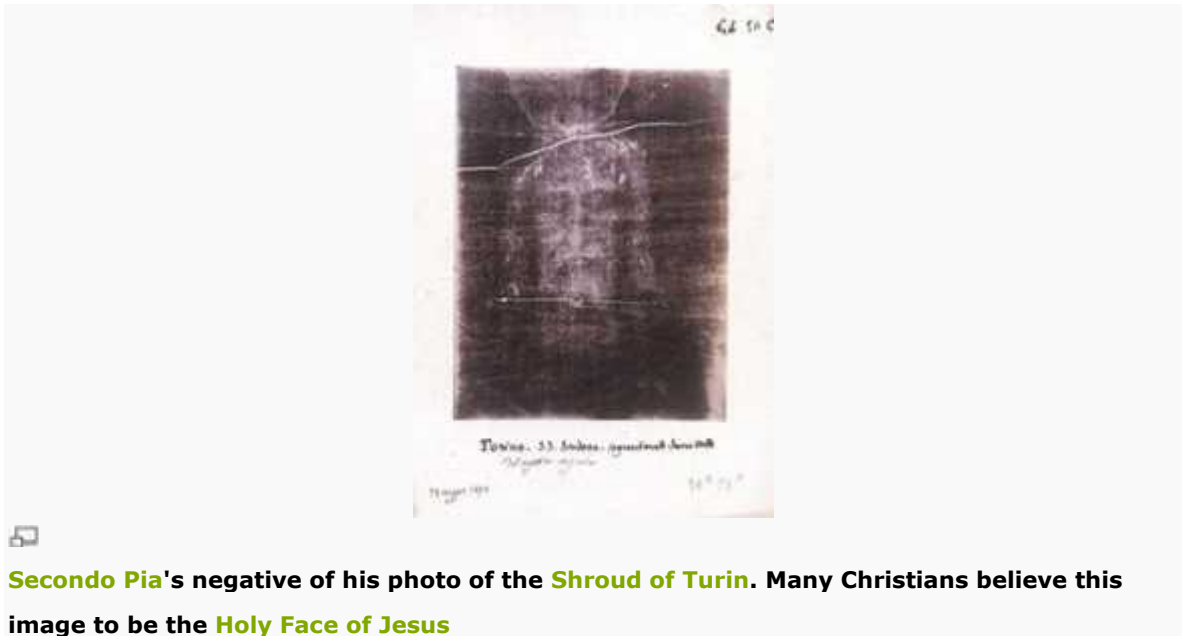
An 18th century Ethiopian image of Jesus

Certain local traditions have maintained different depictions, sometimes reflecting local racial characteristics, as of course do the Catholic and Orthodox depictions. The [Coptic Church of Egypt](#) separated in the 5th century, and has a distinctive depiction of Jesus, consistent with [Coptic art](#). The [Ethiopian Church](#), also Coptic, developed on Coptic traditions, but shows Jesus and all Biblical figures with the [black African](#) appearance of its members. Other traditions in Asia and elsewhere also show the [race of Jesus](#) as that of the local population (see Chinese picture in the gallery below). In modern times such variation has become more common, but images following the traditional depiction in both physical appearance and clothing are still dominant, perhaps surprisingly so. Within Europe, local ethnic tendencies in depictions of Jesus can be seen, for example in Spanish, German, or [Early Netherlandish painting](#), but almost always surrounding figures are still more strongly characterised. For example, the [Virgin Mary](#), after the vision reported by [Bridget of Sweden](#), was often shown with blonde hair, but Christ's is very rarely paler than a light brown.

Some medieval Western depictions, usually of the [Meeting at Emmaus](#), where his disciples do not recognise him at first (Luke.24.13-32), showed Jesus wearing a [Jewish hat](#).^[40]

Miraculous images

Main article: [Acheiropieta](#)



Secondo Pia's negative of his photo of the Shroud of Turin. Many Christians believe this image to be the Holy Face of Jesus

There are, however, some images which have been claimed to realistically show how Jesus looked. One early tradition, recorded by Eusebius of Caesarea, says that Jesus once washed his face with water and then dried it with a cloth, leaving an image of his face imprinted on the cloth. This was sent by him to King Abgarus of Edessa, who had sent a messenger asking Jesus to come and heal him of his disease. This image, called the *Mandylion* or *Image of Edessa*, appears in history in around 525. Numerous replicas of this "image not made by human hands" remain in circulation. As recently as the 19th century, it was not uncommon to find prints of this icon in the homes of Anglicans, along with framed copies of the correspondence between Jesus Christ and the King of Edessa. ^[citation needed]

A currently familiar depiction is that on the *Shroud of Turin*, whose records go back to 1353. Controversy surrounds the Shroud of Turin and some have speculated it to be the same image as the Mandylion of Edessa, which disappeared in the wars surrounding the fall of the *Byzantine Empire* shortly before then. One of the *Catholic devotions* approved by the Holy See, that to the *Holy Face of Jesus*, now uses the image of the face on the Shroud of Turin as it appeared in the negative of the photograph taken by amateur photographer *Secondo Pia* in 1898. The image cannot be clearly seen on the *Shroud of Turin* itself with the naked eye, and it surprised Pia to the extent that he said he almost dropped and broke the photographic plate when he first saw the developed negative image on it in the evening of May 28, 1898.

Prior to 1898, devotion to the *Holy Face of Jesus* used an image based on the *Veil of Veronica*, where legend recounts that Veronica from Jerusalem encountered Jesus along the *Via Dolorosa* on the way to *Calvary*. When she paused to wipe the sweat from Jesus's face with her veil, the image was imprinted on the cloth.

The establishment of these images as *Catholic devotions* traces back to Sister *Marie of St Peter* and the *Venerable Leo Dupont* who started and promoted them from 1844 to 1874

in **Tours** France, and Sister **Maria Pierina** De Micheli who associated the image from the Shroud of Turin with the devotion in 1936 in **Milan** Italy.

There are also **icon** compositions of Jesus and Mary that are traditionally believed by many **Orthodox** to have originated in paintings by **Luke the Evangelist**.

Jesus in Islam

Several **Hadith** quote the prophet **Muhammad** describing **Isa** (the Islamic name of Jesus) as he appeared in a dream, and during Muhammad's **ascension to Heaven**:

"Narrated Abdullah: The Prophet mentioned...While sleeping near the Ka'ba last night, I saw in my dream a man of brown color the best one can see amongst brown color and his hair was long that it fell between his shoulders. His hair was lank and water was dribbling from his head and he was placing his hands on the shoulders of two men while circumambulating the Kaba. I asked, 'Who is this?' They replied, 'This is Jesus, son of Mary.'"

(Bukhari 4:55:649)

"Narrated Salim from his father: No, By Allah, the Prophet did not tell that Jesus was of red complexion but said, "While I was asleep circumambulating the Ka'ba (in my dream), suddenly I saw a man of brown complexion and lank hair walking between two men, and water was dropping from his head. I asked, 'Who is this?' The people said, 'He is the son of Mary.'"

(Bukhari 4:55:650)

"Narrated Abu Huraira: Allah's Apostle said, "On the night of my Ascension to Heaven...I saw Jesus who was of average height with red face as if he had just come out of a bathroom." (Bukhari 4:55:607)

Examples



The Good Shepherd, a common image, probably not intended as a portrait of the historical Jesus. Ceiling of S. Callisto catacomb, mid **3rd**



A representation of Jesus as the sun-god **Helios/Sol Invictus** riding in his chariot. Mosaic of the **3rd century** on the *Vatican*



Mural painting from the **catacomb of Commodilla**. One of the first bearded images of Jesus, late **4th century**.



Jesus depicted on an early **8th-century** Byzantine coin. After the **Byzantine iconoclasm** all coins had Christ on them.

century.

grottoes under St. Peter's Basilica.



11th-century Christ Pantocrator with the halo in a cross form, used throughout the Middle Ages.

Characteristically, he is portrayed as similar in features and skin tone to the culture of the artist.



Christ in majesty, still with no beard, from an English 12th century illuminated manuscript.



An unusual image of Jesus as a medieval knight bearing an attributed coat of arms based on the Veil of Veronica



The Baptism of Christ, by Piero della Francesca, 1449.



Christ as Man of Sorrows by Andrea Mantegna



Christ Carrying the Cross, 1580, by El Greco



An traditional Ethiopian depiction of Jesus and Mary with distinctively "Ethiopian" features.



Jesus, aged 12, in discussion with scholars at the Temple, by José Ribera.



A Chinese depiction of Jesus and the rich man, from Mark



A mural depicting the baptism of Jesus in a typical Haitian rural



The Divine Mercy painting by Adolf Hyla (1943). The Polish writing at the bottom means



The Crucifixion of Christ, painted by Titian.

chapter 10.	scenery, Cathédrale de Sainte Trinité, Port-au-Prince, Haiti.	"Jesus I trust in you"	
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Sculpture



Christ in Majesty, Chartres Cathedral



Michelangelo's *Pietà* shows Mary holding the dead body of Jesus.



Cristo de la Concordia in Bolivia is the largest statue of Jesus ever made.



Cristo del Otero, above Palencia, Spain



Statue at Santuario di Oropa, Italy



4 ton bronze statue of Jesus placed high in the Andes mountains, on a road between Chile and Argentina.



Bertel Thorvaldsen's *Christus*, Church of Our Lady, Copenhagen



Infant Jesus of Prague, one of several miniature statues of an infant Christ that are much venerated by the faithful.

See also

A series of articles on

Jesus

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- [Race of Jesus](#)
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- [Veil of Veronica](#)

Notes

1. ^ Hellemo, pp. 3-6, and Cartlidge and Elliott, 61 (Eusebius quotation) and *passim*. Clement approved the use of symbolic pictograms.
2. ^ *The Second Church: Popular Christianity A.D. 200-400* by Ramsay MacMullen, The Society of Biblical Literature, 2009
3. ^ Orpheus as a symbol for **David** was already found in hellenized Jewish art. Hall, 66
4. ^ Cartlidge and Elliott, who cite Ephesians 5:14 and another Christian text.
5. ^ Syndicus, 21-3
6. ^ Cartlidge and Elliott, 53-55. See also *The Two Faces of Jesus* by Robin M. Jensen, *Bible Review*, 17.8, October 2002, and *Understanding Early Christian Art* by Robin M. Jensen, Routledge, 2000
7. ^ Hall, 70-71
8. ^ Zanker, 299
9. ^ Every, George; *Christian Mythology*, p. 65, Hamlyn 1988 (1970 1st edn.) ISBN 06003249005
10. ^ Syndicus, 92
11. ^ Cartlidge and Elliott, 53 - this is Psalm 44 in the Latin **Vulgate**; English bible translations prefer "glory" and "majesty"
12. ^ Zanker, 302.
13. ^ Schiller, I 132. The image comes from the crypt of **Lucina** in the **Catacombs_of_San_Callisto**. There are a number of other 3rd century images.
14. ^ Painted over 40 times in the catacombs of Rome, from the early 3rd century on, and also on sarcophagii. As with the *Baptism*, some early examples are from **Gaul**. Schiller, I, 181
15. ^ Syndicus, 94-5
16. ^ Syndicus, 92-3, **Catacomb images**
17. ^ "**CATHOLIC ENCYCLOPEDIA: Portraits of the Apostles**". Retrieved 2008-08-10.
18. ^ Cartlidge and Elliott, 60
19. ^ *The Two Faces of Jesus* by Robin M. Jensen, *Bible Review*, 17.8, Oct 2002
20. ^ ^a ^b *New Catholic Encyclopedia: Portraits of the Apostles*
21. ^ *Jesus, the Magician* by Morton Smith, Harper & Row, 1978

22. ^ Zanker, 302
23. ^ Zanker, 300-303, who is rather dismissive of other origins for the type
24. ^ Syndicus, 93
25. ^ Cartlidge and Elliott, 56-57. St Paul often has a long beard, but short hair, as in the catacomb fresco illustrated. St **John the Baptist** also often has long hair and a beard, and often retains in later art the thick shaggy or wavy long hair seen on some of the earliest depictions of Jesus, and in images of philosophers of the Charismatic type.
26. ^ Zanker, 257-266 on the charismatics; 299-306 on the type used for Christ
27. ^ Zanker, p. 299, note 48, and 300. [1]. See also Cartlidge and Elliott, 55-61.
28. ^ Grabar, 119
29. ^ Zanker, 290
30. ^ Syndicus, 92-7, though images of Christ the King are found in the previous century also - Hellemo, 6
31. ^ Hellemo, 7-14, citing K. Berger in particular.
32. ^ Zanker, 299. Zanker has a full account of the development of the image of Christ at pp 289-307.
33. ^ The two parts of the cycle are on opposite walls of the nave; Talbot Rice, 157. **Bridgeman Library**
34. ^ **1 Corinthians 11:7: 1 Cor 11:7**
35. ^ Michael Green, *Evangelism in the Early Church*, Wm. B. Eerdmans Publishing, 2004, p. 244
36. ^ David L. Balch, Carolyn Osiek, *Early Christian Families in Context: An Interdisciplinary Dialogue*, Wm. B. Eerdmans Publishing, 2003, p. 103
37. ^ ^{a b} B. Hudson MacLean, *An introduction to Greek epigraphy of the Hellenistic and Roman periods from Alexander the Great down to the reign of Constantine*, University of Michigan Press, 2002, p. 208
38. ^ p. 207
39. ^ http://faculty.bbc.edu/rdecker/alex_graffito.htm
40. ^ A 12th century English example **is in the Getty Museum**

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