

# MOSCOW ICONS



# Moscow Icons 14th 17th Centuries

**Vida T. Johnson, Graham Petrie**



## **Moscow Icons 14th 17th Centuries:**

*Moscow Icons* Энгелина Сергеевна Смирнова, 1989 14th century Moscow was a significant cultural centre in Russia and played a leading role in the development of Russian art The Moscow school of early Russian painting included such artists as Theophanes the Greek Andrei Rublev and Dionysius who rank among the artistic geniuses of medieval Russia This volume written by a specialist in early Russian painting contains reproductions of works by icon painters for cathedrals in Zagorsk Vladimir and Moscow The works are now housed in the Soviet museums among them the Kremlin the Tretyakov Gallery Moscow and the Russian Museum Leningrad Also included are works by contemporaries and followers as well as a detailed catalogue of all the works illustrated Provided by publisher **Icons and Saints of the Eastern Orthodox Church** Alfredo Tradigo, 2006 An icon from the Greek word eikon image is a wooden panel painting of a holy person or scene from Orthodox Christianity the religion of the Byzantine Empire that is practiced today mainly in Greece and Russia It was believed that these works acted as intermediaries between worshipers and the holy personages they depicted Their pictorial language is stylized and primarily symbolic rather than literal and narrative Indeed every attitude pose and color depicted in an icon has a precise meaning and their painters usually monks followed prescribed models from iconographic manuals The goal of this book is to catalogue the vast heritage of images according to iconographic type and subject from the most ancient at the Monastery of Saint Catherine in the Sinai to those from Greece Constantinople and Russia Chapters focus on the role of icons in the Orthodox liturgy and on common iconic subjects including the fathers and saints of the Eastern Church and the life of Jesus and his followers As with other volumes in the Guide to Imagery series this book includes a wealth of color illustrations in which details are called out for discussion Icons Robin Cormack, 2007 Byzantine and Russian Orthodox icons are perhaps the most enduring form of religious art ever developed and one of the most mysterious This book provides an accessible guide to their story and power Illustrated mostly with Cretan Greek and Russian examples from the British Museum which houses Britain's most important collection the book examines icons in the context of the history of Christianity as well as within the perspective of art history *The Cambridge History of Christianity: Volume 5, Eastern Christianity* Michael Angold, 2006-08-17 This volume encompasses the whole Christian Orthodox tradition from 1200 to the present Its central theme is the survival of Orthodoxy against the odds into the modern era It celebrates the resilience shown in the face of hostile regimes and social pressures in this often neglected period of Orthodox history Mary of Mercy in Medieval and Renaissance Italian Art Katherine T. Brown, 2017-07-05 Mater Misericordiae Mother of Mercy emerged as one of the most prolific subjects in central Italian art from the late thirteenth through the sixteenth centuries With iconographic origins in Marian cult relics brought from Palestine to Constantinople in the fifth century the amalgam of attributes coalesced in Armenian Cilicia then morphed as it spread to Cyprus An early concept of Mary of Mercy the Virgin standing with outstretched arms and a wide mantle under which kneel or stand devotees entered the Italian peninsula at the ports of

Bari and Venice during the Crusades eventually converging in central Italy The mendicant orders adopted the image as an easily recognizable symbol for mercy and aided in its diffusion In this study the author's primary goals are to explore the iconographic origins of the Madonna della Misericordia as a devotional image by identifying and analyzing key attributes to consider circumstances for its eventual overlapping function as a secular symbol used by lay confraternities and to discuss its diaspora throughout the Italian peninsula Western Europe and eastward into Russia and Ukraine With over 100 illustrations the book presents an array of works of art as examples including altarpieces frescoes oil paintings manuscript illuminations metallurgy glazed terracotta stained glass architectural relief sculpture and processional banners

**The Image of Aleksandr Nevskiy in Medieval Russia** Mari Isoaho, 2006-06-01 This study examines the evolution of the image of Aleksandr Nevskiy in close connection with the dynamics of the political and cultural history of medieval Russia It demonstrates that historians often misinterpret the Life of Aleksandr Nevskiy and treat it as a source for political and military history By putting the Life in the context of Christian not only Orthodox culture the study achieves remarkable and impressive results in its analysis of the Life With its mature and innovative methodology it also demonstrates how the Life impacted on common historical consciousness as it was placed into the historical framework of the medieval Russian chronicles This research places Isoaho among those scholars of medieval Russian history who study the role of political leaders in the formation of the Russian state

**Saint Sergius of Radonezh, His Trinity Monastery, and the Formation of the Russian Identity** David B. Miller, 2010-11-05 When Sergius of Radonezh founded a monastery near Moscow his example spawned a movement of monastic foundations throughout Russia Within three decades of his death in 1392 Sergius was recognized as a saint and by 1450 many considered him the intercessor for the Russian land who freed its people from Mongol rule Over the next century and a half thousands sought St Sergius intercession with gifts to the monastery Moscow's rulers made Sergius patron saint of their dynasty and of the Russian tsardom By 1605 the Trinity Sergius monastery was the biggest house in Russia Miller presents Trinity's dramatic history from the fourteenth century to the beginning of the Time of Troubles Using extensive archival materials he traces the evolution of Trinity's relationship to Sergius venerators and its traditions governance social composition and the lifestyle of its members In lucid prose Miller argues that St Sergius cult and monastery became integrating forces on a national scale and vital elements in the forging of a Russian identity economy and cohesive society The power of religion to shape national identity is a lively topic today and Miller's study will interest both medievalists and modern historians as well as readers of Orthodox Church history

**Creaturely Theology** David Clough, 2013-02-11 Creaturely Theology is a ground breaking scholarly collection of essays that maps out the agenda for the future study of the theology of the non human and the post human A wide range of first rate contributors show that theological reflection on non human animals and related issues are an important though hitherto neglected part of the agenda of Christian theology and related disciplines The book offers a genuine interdisciplinary conversation between

theologians philosophers and scientists and will be a standard text on the theology of non human animals for years to come Contributors include Esther D Reed Exeter Rachel Muers Leeds Stephen Clark Liverpool Neil Messer Lampeter Peter Scott Manchester Michael Northcott Edinburgh Christopher Southgate Exeter     **Byzantine Art** Robin Cormack,2018 A beautifully illustrated new edition of the best single volume guide to Byzantine art providing an introduction to the whole period and range of styles     *Hidden and Triumphant* Irina Yazykova,2020-10-29 A true story told for the first time This dramatic history recounts the story of an aspect of Russian culture that fought to survive throughout the 20th century the icon Russian iconography kept faith alive in Soviet Russia after the Bolshevik Revolution As monasteries and churches were ruined icons destroyed thousands of believers killed or sent to Soviet prisons and labor camps a few courageous iconographers continued to paint holy images secretly despite the ever present threat of arrest Others were forced to leave Russia altogether and while living abroad struggled to preserve their Orthodox traditions Today we are witness to a renaissance of the Russian icon made possible by the sacrifices of this previous generation of heroes     *The Films of Andrei Tarkovsky* Vida T. Johnson,Graham Petrie,1994-12-22 Johnson and Petrie have produced an admirable book Anyone who wants to make sense of Tarkovsky s films a very difficult task in any case must read it The Russian Review This book is a model of contextual and textual analysis the Tarkovsky myth is stripped of many of its shibboleths and the thematic structure and coherence of his work is revealed in a fresh and stimulating manner Europe Asia Studies This book with its wealth of new research and critical insight has set the standard and should certainly inspire other writers to keep on trying to collectively explore the possible meanings of Tarkovsky s film world Canadian Journal of Film Studies For Tarkovsky lovers as well as haters this is an essential book It might make even the haters reconsider Cineaste This definitive study set in the context of Russian cultural history throws new light on one of the greatest and most misunderstood filmmakers of the past three decades The text is enhanced by more than 60 frame enlargements from the films     *Cartographies of Tsardom* Valerie Ann Kivelson,2006 By studying 17th century maps Kivelson sheds light on Muscovite Russia the relationship of state and society the growth of an empire the rise of serfdom and the place of Orthodox Christianity in society OCLC     *Иконы XIII-XVI веков в собрании Музея имени Андрея Рублева* Геннадий Викторович Попов,Лилия Михайловна Евсеева,2007     **Ibn Khaldun** ,2006     **Literature on Adam and Eve** Gary Alan Anderson,Michael Edward Stone,Johannes Tromp,2000-01-01 This volume is a collection of articles by some of the foremost scholars in the field dealing with the rich variety of Adam and Eve traditions from The Life of Adam and Eve onwards to late medieval writings in Armenian     **Painting the Soul** Robin Cormack,2013-06-01 Painting the Soul is a beautifully illustrated study of the creation and development of the icon This book is a firework display It sets off scores of explosions which light up the sky over arching our field terrain that is normally traversed nose down and too mindful of the footsteps of our predecessors Burlington Magazine     **Historical Dictionary of Medieval Russia** Lawrence N. Langer,2021-09-15 The emergence of Russia or Rus as it was

known from a group of scattered Slavic tribes into one of the most powerful states of medieval and modern European history is an extraordinary story. It is a story filled with much struggle as there were historical periods when Russia almost ceased to exist as it underwent invasion and conquest. *Historical Dictionary of Medieval Russia* Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 300 cross-referenced entries on important personalities as well as aspects of the country's politics, economy, foreign relations, religion, and culture. This book is an excellent resource for students, researchers, and anyone wanting to know more about medieval Russia.

*Apocrypha, Pseudepigrapha, and Armenian Studies: Apocrypha, Pseudepigrapha, and Dead Sea scrolls* Michael E. Stone, 2006. These volumes comprise a collection of papers by Michael E. Stone written over a period of 35 years. Stone is a leading scholar in two different fields of research: the Jewish literature of the Second Temple period, including the Dead Sea Scrolls, and Armenian Studies. So this collection includes essays relating to the origins and nature of the Apocryphal literature and its relationship with the Dead Sea Scrolls, as well as more specific studies devoted to themes that have interested Stone throughout his career, including Messianism, 4 Ezra, Adam and Eve, and Aramaic Levi Document. His Armenian interests have embraced the Armenian Biblical text, Armenian pilgrimage to and presence in the Holy Land, and Armenian paleography and epigraphy. Papers included in the volumes, some of which were originally published in obscure venues, touch on all these themes. A number of previously unpublished papers are included.

**Byzantium** Metropolitan Museum of Art (New York, N.Y.), 2004. The fall of the Byzantine capital of Constantinople to the Latin West in 1204 during the Fourth Crusade abruptly interrupted nearly nine hundred years of artistic and cultural traditions. In 1261, however, the Byzantine general Michael VIII Palaiologos triumphantly re-entered Constantinople and reclaimed the seat of the empire, initiating a resurgence of art and culture that would continue for nearly three hundred years, not only in the waning empire itself but also among rival Eastern Christian nations eager to assume its legacy.

*Byzantium: Faith and Power 1261–1557* and the groundbreaking exhibition that it accompanies explore the artistic and cultural flowering of the last centuries of the Empire of the Romans and its enduring heritage. Conceived as the third of a trio of exhibitions dedicated to a fuller understanding of the art of the Byzantine Empire, whose influence spanned more than a millennium, *Byzantium: Faith and Power 1261–1557* follows the 1997 landmark presentation of *The Glory of Byzantium*, which focused on the art and culture of the Middle Byzantine era, the Second Golden Age of the Byzantine Empire, 843–1261. In the late 1970s, *The Age of Spirituality* explored the early centuries of Byzantium's history. The present concluding segment explores the exceptional artistic accomplishments of an era too often considered in terms of political decline. Magnificent works from splendid frescoes, textiles, gilded metalwork, and mosaics to elaborately decorated manuscripts and liturgical objects testify to the artistic and intellectual vigor of the Late and Post Byzantine era. In addition, forty magnificent icons from the Holy Monastery of Saint Catherine, Sinai, Egypt, join others from leading international institutions in a splendid gathering of these powerful religious images. While the political strength of the empire

weakened the creativity and learning of Byzantium spread farther than ever before. The exceptional works of secular and religious art produced by Late Byzantine artists were emulated and transformed by other Eastern Christian centers of power among them Russia, Serbia, Bulgaria, and Cilician Armenia. The Islamic world adapted motifs drawn from Byzantium's imperial past, as Christian minorities in the Muslim East continued Byzantine customs. From Italy to the Lowlands, Byzantium's artistic and intellectual practices deeply influenced the development of the Renaissance, while in turn Byzantium's own traditions reflected the empire's connections with the Latin West. Fine examples of these interrelationships are illustrated by important panel paintings, ceramics, and illuminated manuscripts among other objects. In 1557, the Empire of the Romans, as its citizens knew it, which had fallen to the Ottoman Turks in 1453, was renamed Byzantium by the German scholar Hieronymus Wolf. The cultural and historical interaction and mutual influence of these major cultures, the Latin West and the Christian and Islamic East during this fascinating period, are investigated in this publication by a renowned group of international scholars in seventeen major essays and catalogue discussions of more than 350 exhibited objects.

**Picturing Russia** Valerie Ann Kivelson, Joan Neuberger, Associate Professor of History, Joan Neuberger, 2008-01-01. What can Russian images and objects, a tsar's crown, a provincial watercolor album, the Soviet Pioneer Palace, tell us about the Russian people and their culture? This wide-ranging book is the first to explore the visual culture of Russia over the entire span of Russian history, from ancient Kiev to contemporary post-Soviet society. Illustrated with more than one hundred diverse and fascinating images, the book examines the ways that Russians have represented themselves visually, understood their visual environment, and used visual images in social and political contexts. Expert contributors discuss images and objects from all over the Russian Soviet empire, including consumer goods, architectural monuments, religious icons, portraits, news, and art, photography, popular prints, films, folk art, and more. Each of the concise and accessible essays in the volume offers a fresh interpretation of Russian cultural history. Putting visuality itself in focus as never before, *Picturing Russia* adds an entirely new dimension to the study of Russian literature, history, art, and culture. The book enriches our understanding of visual documents and shows the variety of ways they serve as far more than mere illustration.

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