

Halls of ancient art

Sasha Dumin 6 Б

The history of the creation of the halls

The emergence of the Assembly refers to the time of the opening of the Russian Museum to the 1898 g. first icons and other antiquities from the Academy of Arts in St. Petersburg, which from the mid-19th century there was a Museum of Christian Antiquities. Among them were icons from collections of famous collectors M.p. Pogodina and P.f. Korobanova, an extensive collection of icons, crosses and skladnej, confiscated from old houses. Unique monuments of sculpture of the 16th century were discovered and removed from the Novgorod Sophia Cathedral; collection of Russian and Greek monuments collected on Mount Athos P.i. Sevastjanovym. Subsequently a large role in the fate of the Russian Museum collection played in 1913, acquisition. the vast collection of the famous historian and collector of academician N.p. Likhachev, up about 1500 icons. In 1912 and 1914 Gg. the Museum was enriched with ancient monuments of the two largest monasteries — Joseph-Volokolamsk and Pokrovsky Suzdal from sacristy which were brought 46 icons representing



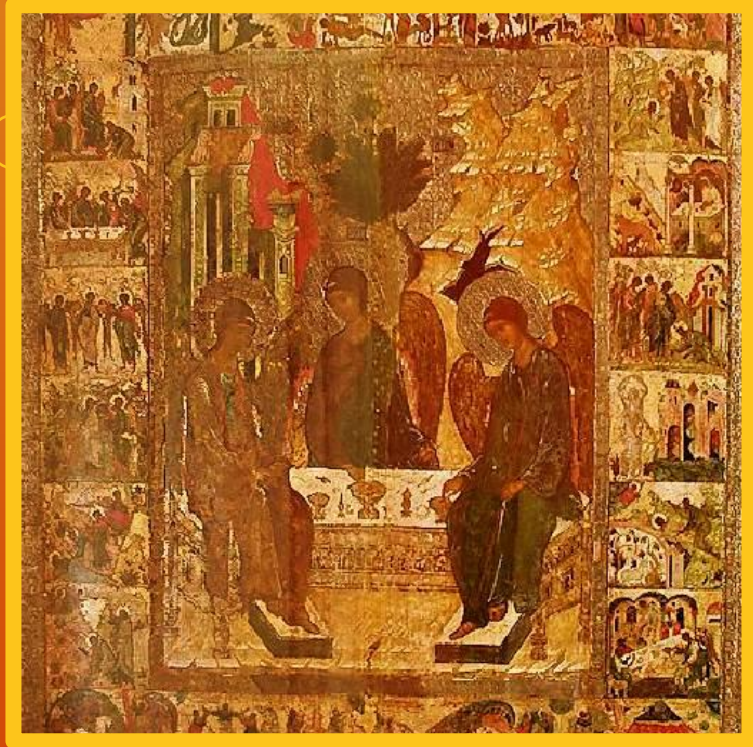
The Entombment. Sewn shroud.

The earliest monument of the collection belongs to the beginning of the century. Is the shroud of "the Entombment", dubbed "blue" by the color of its background. Gold and silver threads on her dirt Evangelical scene mourning Christ, iconographic type of which repeats the ancient Byzantine such definitions as exasperate. The entire compositional and artistic operation of its subordinate to transfer the internal condition of the characters imbued with a sense of deep grief. His expressiveness, as in the best works of iconography this time, achieved the master drawing, subtly referred to took possession with a wonderful technique for sewing zolotnogo and use monochromatic colors. The Shroud is interesting and its decorative qualities, despite the loss of ancient background is dark-blue Italian kamki. Golden stars and crosses, symbolizing the celestial sphere, like a golden ornament fill the space around the Central composition, emphasizing the special jewel all works .The earliest monument of the collection belongs to the beginning of the century. Is the shroud of "the Entombment", dubbed "blue" by the color of its background. Gold and silver threads on her dirt Evangelical scene mourning Christ, iconographic type of which repeats the ancient Byzantine such definitions as exasperate. The entire compositional and artistic operation of its subordinate to transfer the internal condition of the characters imbued with a sense of deep grief. His expressiveness, as in the best works of iconography this time, achieved the master drawing, subtly referred to took possession with a wonderful technique for sewing zolotnogo and use monochromatic colors. The Shroud is interesting and its decorative qualities, despite the loss of ancient background is dark-blue Italian kamki. Golden stars and crosses, symbolizing the celestial sphere, like a golden ornament fill the space around the Central composition, emphasizing the special jewel all works (Baldin, Manu ...



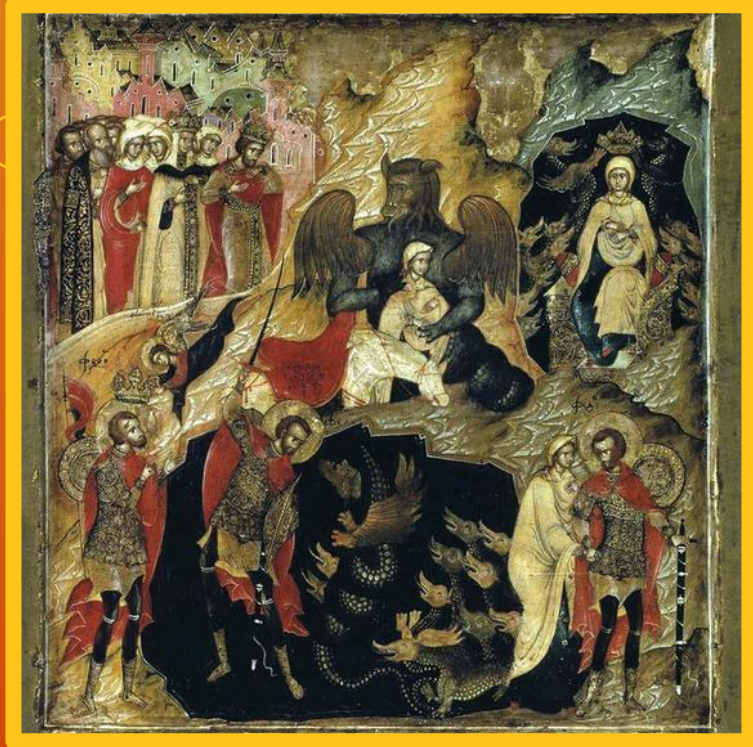
Icon. Trinity in Genesis

Comes from the Church of the Virgin in Pokrovsky monastery Suzdal. The icon was considered one of the main shrines of the Holy protection Church. Its content is the embodiment of truth and the approval of the dogma of the Trinitarian God. Semantic, conceptual and compositional Center is gutter icon is an image of the Holy Trinity in the guise of three angels.



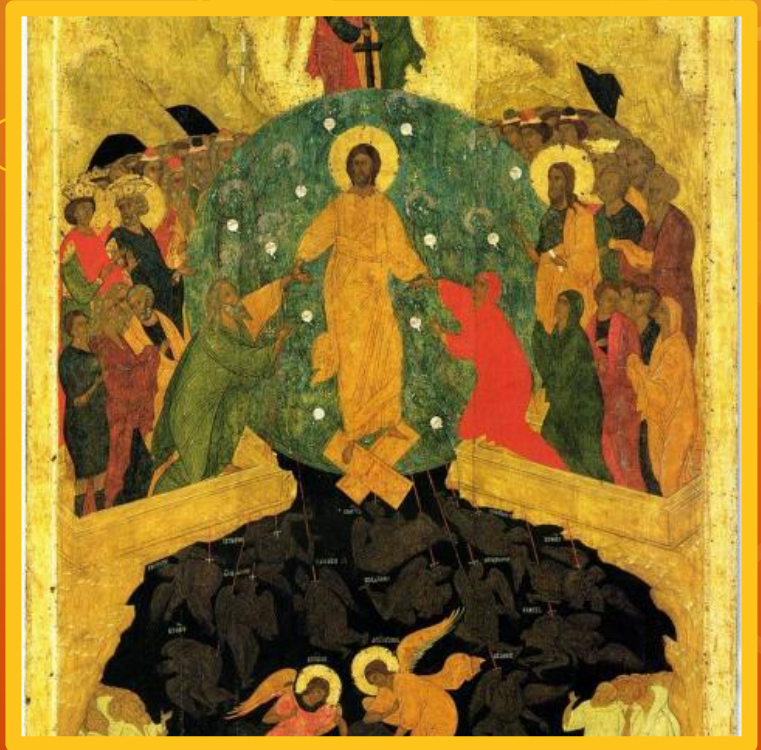
Nikifor Istomin Savin. Icon. The miracle of Saint Theodore of Tyrone

In a glass case in the center of the room are icons of the so-called "stroganovskih letters", distinguished by the small size and high performance skill. Its name is a remarkable phenomenon in the late 16th century Russian icon painting-the first quarter of the XVII is obliged to the Stroganoffs.



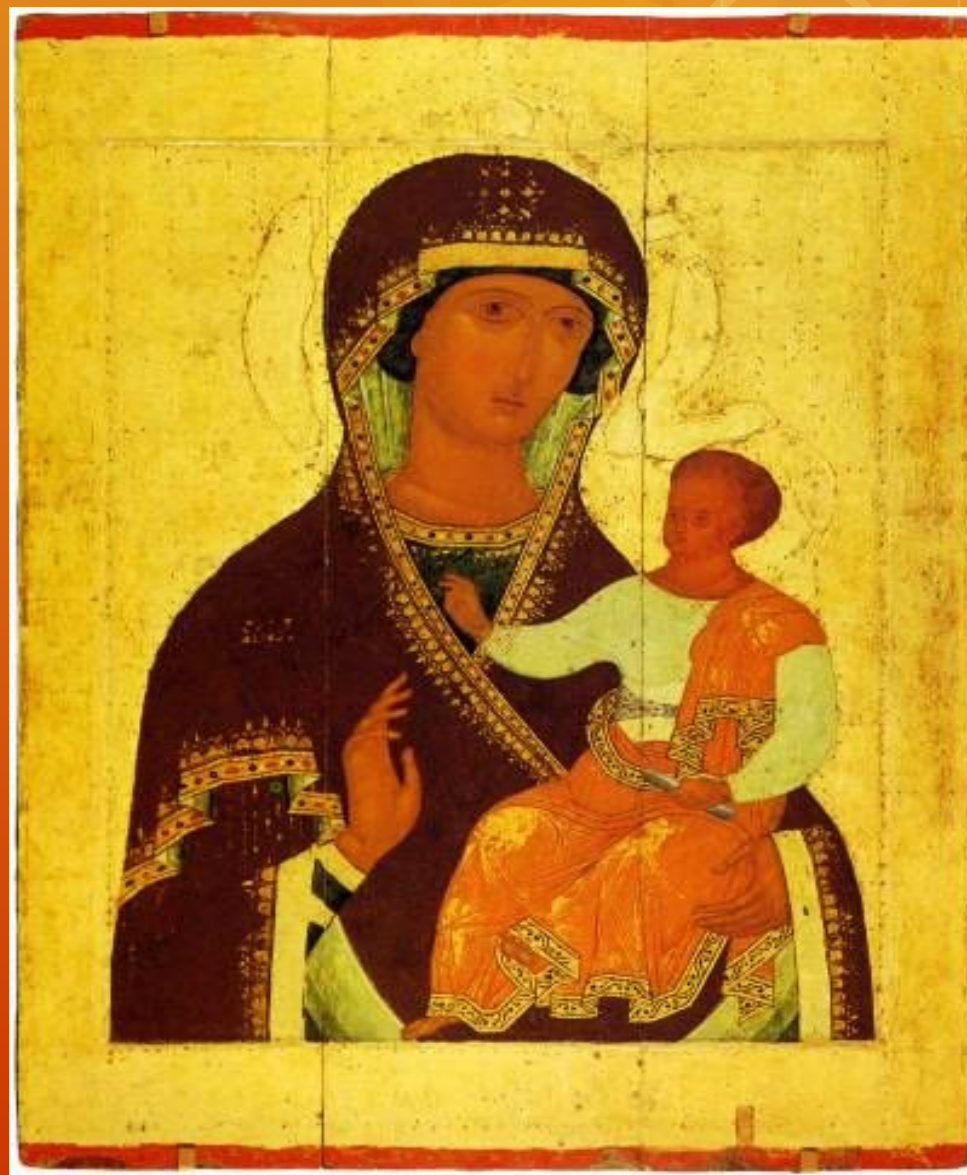
Dionisy and Studio. Icon. The descent into hell

The icon dedicated to one of the Central events of the Gospel history and main holiday of the Orthodox Church is the resurrection of Christ. Literary sources, that the basis for creating the song "descent into hell", were the texts from the Psalms, Epistles of the Apostle Peter, apokrificheskogo the Gospel of Nicodemus. On the descent of the Savior in hell after the resurrection of Christ akafistah and Sung.



Dionisy and Studio. Icon. The Virgin Hodegetria

The presented variant). images of the Virgin Hodegetria in the 17th century has been dubbed Sedmiezernoj by the miraculous icon, stored in the Sedmiezernoj desert near Kazan. Nevertheless, until the 17th century, these images are quite common in Russian iconography (examples: one of the Sofia pill; icon of the late 15th-early 16th centuries of pokrovskiyi monastery in suzdal (GRM, GREATER-987); 16th century icon of St John the Baptist Church Pereslavl-Zalessky (PZIHMZ) — among them the icon of Pereslavl is probably one of the earliest works of dionisievskogo replicas, repeating in detail his iconography).



Simon Ushakov. Icon. Old Testament Trinity

Icon painted by the leading master of the Armory Simon (Pimen) Fyodorov Ushakov (1626-1686)

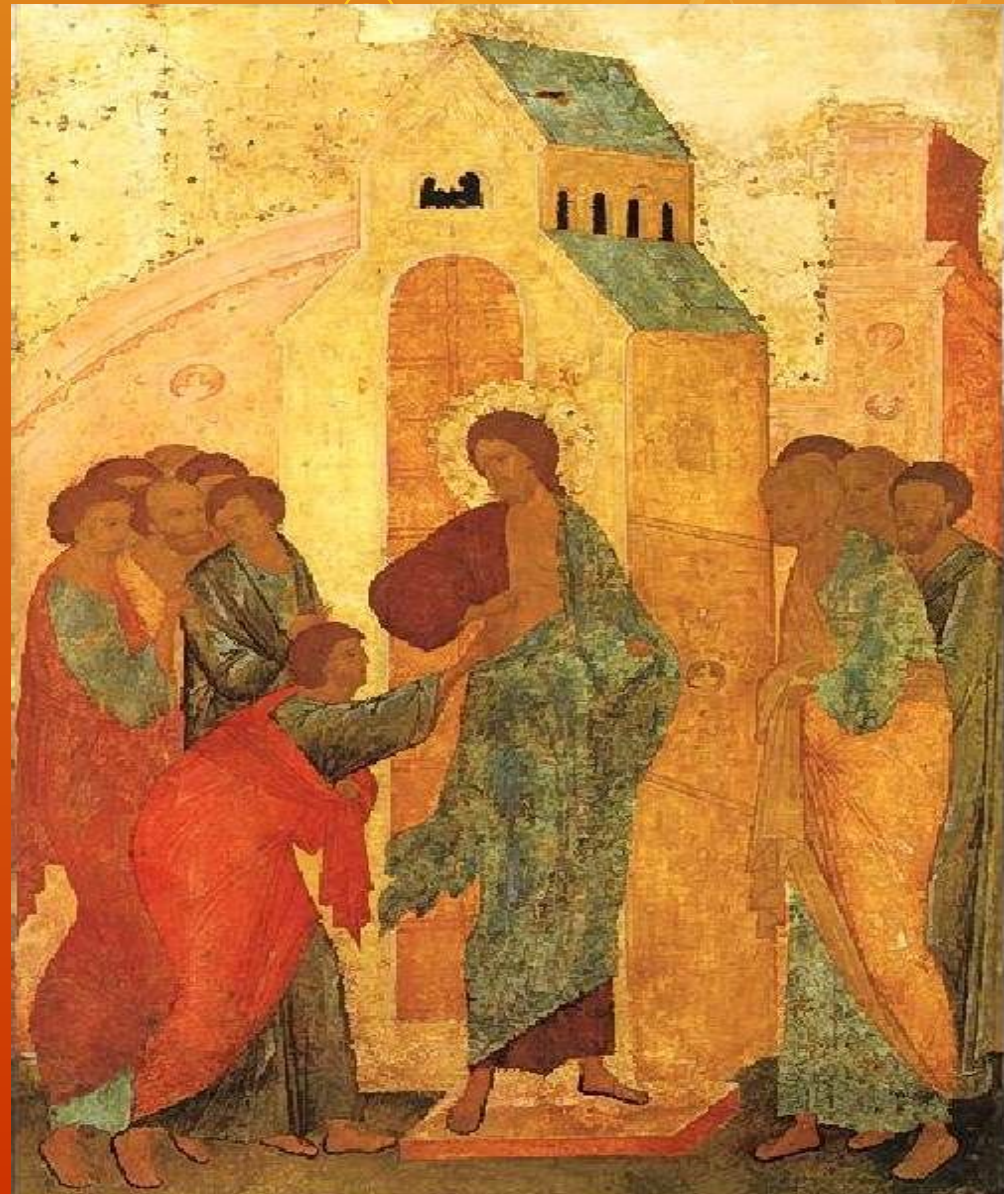
Simon Ushakov began work at the Armory in the year 1648, initially among the masters of the silver Chamber, and in the year 1664, being zhlovanny by the icon painter, headed the icon-painting House where he stayed until the end of his life. He painted temples, created book miniatures. Was the engraver and Iconographer, wrote "the charismatic tenor" Alexei Mikhailovich, decorated objects Palace decoration.

In his work with external compliance with Canon changed scenic techniques, great attention has been paid to domestic detail. Simon Ushakov the first among Russian icon painters tried to master the techniques of European painting — a 3-d modelirovku form and direct perspective. The basis for the composition of an icon of the old testament Trinity "is based on the scheme of the famous icons of Saint Andrei Rublev. Following the painting tradition, Ushakov depicts Angels sitting at the table and enter their shapes in a circle.



Dionisy and Studio. Icon. Doubting Thomas

The figure of Thomas singled out songs striking cinnabar cloak contrasted with the restrained tone of other clothes pictured. In principle plays an important role icons rhythmic repetitions. Thin elongated figure of the Saviour with door opening linked behind his back, allowing you to recall the words of Christ: "I am the door: by me if ye who shall enter the heavenly will be saved." Outline of His bent elbow right hand and lowered down the left line repeated in the cultivation of the roof of the building, the image of architectural buildings left echoes bent figure of Thomas, while static group of Apostles, headed by the Apostle Peter highlighted vertical architecture icon on the right side of the plane. This compositional building allows ikonopiscu to achieve amazing harmony of the whole, and discreet terse coloring, built on exquisite color combinations with a predominance of tender razbelennyh tones.



Thanks for your attention!