



# Art Architecture Of Medieval Russia

**Society of Architectural Historians**



## **Art Architecture Of Medieval Russia:**

**Hagiography and Modern Russian Literature** Margaret Ziolkowski, 2014-07-14 The heritage of medieval hagiography the diverse and voluminous literature devoted to saints was much more important in nineteenth century Russia than is often recognized Although scholars have treated examples of the influence of hagiographic writing on a few prominent Russian writers Margaret Ziolkowski is the first to describe the vast extent of its impact Some of the authors she discusses are Kondratii Ryleev Aleksandr Bestuzhev Marlinskii Fedor Dostoevsky Leo Tolstoy Nikolai Leskov Gleb Uspenskii Dmitrii Merezhkovskii and Maksimilian Voloshin Such writers were often exposed to saints lives at an early age and these stories left a deep impression to be dealt with later whether favorably or otherwise Professor Ziolkowski identifies and analyzes the most common usages of hagiographic material by Russian writers as well as the variety of purposes that inspired this exploitation of their cultural past Tolstoy for instance employed hagiographic sources to attack the organized church and the institution of monasticism Individual chapters treat the influence of hagiography on the poetry of the Decembrists reworkings of specific hagiographic legends or tales and the application of hagiographic conventions and features to contemporary characters and situations Originally published in 1988 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Art, Architecture, and the Moving Viewer,**

**c. 300-1500 CE**, 2022-04-19 Premodern architecture and built environments were fluid spaces whose configurations and meanings were constantly adapting and changing The production of transitory meaning transpired whenever a body or object moved through these dynamic spaces Whether spanning the short duration of a procession or the centuries of a building s longue dur e a body or object in motion created in the moment narratives that unfolded through time and space The authors in this volume forge new approaches to architectural studies by focusing on the interaction between monuments artworks and their viewers at different points in space and time Contributors are Christopher A Born Elizabeth Carson Pastan Nicole Corrigan Gillian B Elliott Barbara Franz Anne Heath Philip Jacks Divya Kumar Dumas Brigitte Kurmann Schwarz Ashley J Laverock Susan Leibacher Ward Elodie Leschot Meghan Mattsson McGinnis Michael Sizer Kelly Thor and Laura J Whatley

**The Art and Architecture of Medieval Russia** Arthur Joyce, 1967 **Library of Congress Subject Headings** Library of Congress, Library of Congress. Subject Cataloging Division, Library of Congress. Office for Subject Cataloging Policy, 2013 *Modernism and the Spiritual in Russian Art* Louise Hardiman, Nicola Kozicharow, 2017-11-13 In 1911 Vasily Kandinsky published the first edition of *On the Spiritual in Art* a landmark modernist treatise in which he sought to reframe the meaning of art and the true role of the artist For many artists of late Imperial Russia a culture deeply influenced by the

regime's adoption of Byzantine Orthodoxy centuries before questions of religion and spirituality were of paramount importance. As artists and the wider art community experimented with new ideas and interpretations at the dawn of the twentieth century, their relationship with the spiritual broadly defined was inextricably linked to their roles as pioneers of modernism. This diverse collection of essays introduces new and stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to mid twentieth centuries. Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names such as Kazimir Malevich, Mikhail Larionov and Natalia Goncharova and introduce less well known figures such as the Georgian artists Ucha Japaridze and Lado Gudiashvili and the craftswoman and art promoter Aleksandra Pogosskaia. Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharov that sets these perspectives in their historical and critical context, *Modernism and the Spiritual in Russian Art: New Perspectives* enriches our understanding of the modernist period and breaks new ground in its re-examination of the role of religion and spirituality in the visual arts in late Imperial Russia. Of interest to historians and enthusiasts of Russian art, culture and religion and those of international modernism and the avant-garde, it offers innovative readings of a history only partially explored, revealing uncharted corners and challenging long-held assumptions. [Library of Congress Subject Headings](#) Library of Congress. Cataloging Policy and Support Office, 2007

**Architectures of Russian Identity** James Cracraft, Daniel Bruce Rowland, 2003 Across five centuries of Russian history, Russian leaders have used architecture to project unity, identity and power. In this book, authors from disciplines including architectural history, linguistics and geography survey the political and symbolic meanings of many kinds of structures. *Russian Architecture and the West* Dmitrii Olegovich Shvidkovskii, Shvidkovsky, 2007-01-01 This is the first book to show the development of Russian architecture over the past thousand years as a part of the history of Western architecture. Dmitry Shvidkovsky, Russia's leading architectural historian, departs from the accepted notion that Russian architecture developed independent of outside cultural influences and demonstrates that to the contrary, the influence of the West extends back to the tenth century and continues into the present. He offers compelling assessments of all the main masterpieces of Russian architecture and frames a radically new architectural history for Russia. The book systematically analyzes Russian buildings in relation to developments in European art, pointing out where familiar European features are expressed in Russian projects. Special attention is directed toward decorations based on Byzantine models, the heritage of Italian master builders and carvers, the impact of architects and others sent by Elizabeth I, the formation of the Russian Imperial Baroque, the Enlightenment in Russian art and 19th and 20th century European influences. With over 300 specially commissioned photographs of sites throughout Russia and western Europe, this magnificent book is both beautiful and groundbreaking.

**Depicting Orthodoxy in the Russian Middle Ages** Ágnes Kriza, 2022-03-31 The image of Divine Wisdom, traditionally associated with the Sophia Cathedral in Novgorod, is an innovation of the fifteenth century. The icon

represents the winged royal red faced Sophia flanked by the Mother of God and John the Baptist Although the image has a contemporaneous commentary and although it exercised a profound influence on Russian cultural history its meaning together with the dating and localisation of the first appearance of the iconography has remained an art historical conundrum By exploring the message roots function and historical context of the creation of the first most emblematic and enigmatic Russian allegorical iconography Depicting Orthodoxy in the Russian Middle Ages deciphers the meaning of this icon In contrast to previous interpretations Kriza argues that the winged Sophia is the personification of the Orthodox Church The Novgorod Wisdom icon represents the Church of Hagia Sophia that is Orthodoxy as it was perceived in fifteenth century Rus Depicting Orthodoxy asserts that the icon together with its commentary was a visual textual response to the Union of Florence between the Catholic and Orthodox Churches signed in 1439 but rejected by the Russians in 1441 This interpretation is based on detailed interdisciplinary research drawing on philology art history theology and history Kriza's study challenges some key assumptions concerning the relevance of Church Schism of 1054 the polemics between the Greeks and the Latins about the bread of Eucharist and the role of the Union of Florence in the history of Russian art In particular by studying both well and lesser known works of art alongside overlooked textual evidence this volume investigates how the Christian Church and its true faith were defined and visualized in Rus and Byzantium throughout the centuries **Arts and Activities**, 1967

*The History of the Discovery and Study of Russian Medieval Painting* Gerol'd I. Vzdornov, 2017-11-20 This is the first study in any language to trace the emergence of the art historical interest in icon painting in the nineteenth century with its evident impact on the course of Russian modernism in the twentieth century Given the surge in popularity of the Russian avant garde a book devoted to the gradual awareness of the artistic value of icons and their effect on Russian aesthetics is timely The discoveries the false starts the incompetence the interaction of dilettantes and academics the meddling of tsars and church officials all make for a fascinating tale of growing cultural awareness It is a story that prepares the ground for the explosion of Russian cultural creativity and acceptability in the early twentieth century **The Art and Architecture of Russia** George Heard Hamilton, 1983-01-01 Offers a survey of the painting and architecture of Russia

**The Russian Empire 1450-1801** Nancy Shields Kollmann, 2017 Modern Russian identity and historical experience has been largely shaped by Russia's imperial past an empire that was founded in the early modern era and endures in large part today The Russian Empire 1450-1801 surveys how the areas that made up the empire were conquered and how they were governed It considers the Russian empire a Eurasian empire characterized by a politics of difference the rulers and their elites at the center defined the state's needs minimally with control over defense criminal law taxation and mobilization of resources and otherwise tolerated local religions languages cultures elites and institutions The center related to communities and religions vertically according each a modicum of rights and autonomies but didn't allow horizontal connections across nobilities townsmen or other groups potentially with common interests to coalesce Thus the Russian empire was multi ethnic

and multi religious Nancy Kollmann gives detailed attention to the major ethnic and religious groups and surveys the government s strategies of governance centralized bureaucracy military reform and a changed judicial system The volume pays particular attention to the dissemination of a supranational ideology of political legitimacy in a variety of media written sources and primarily public ritual painting and particularly architecture Beginning with foundational features such as geography climate demography and geopolitical situation The Russian Empire 1450 1801 explores the empire s primarily agrarian economy serfdom towns and trade as well as the many religious groups primarily Orthodoxy Islam and Buddhism It tracks the emergence of an Imperial nobility and a national self consciousness that was by the end of the eighteenth century distinctly imperial embracing the diversity of the empire s many peoples and cultures **The Russia Reader** Adele Marie Barker, Bruce Grant, 2010-07-12 An introduction to the history culture and politics of the worlds largest country from the earliest written accounts of the Russian people to today Hesychasm and Art Anita Strezova, 2014-09-01 Although many of the iconographic traditions in Byzantine art formed in the early centuries of Christianity they were not petrified within a time warp Subtle changes and refinements in Byzantine theology did find reflection in changes to the iconographic and stylistic conventions of Byzantine art This is a brilliant and innovative book in which Dr Anita Strezova argues that a religious movement called Hesychasm especially as espoused by the great Athonite monk St Gregory Palamas had a profound impact on the iconography and style of Byzantine art including that of the Slav diaspora of the late Byzantine period While many have been attracted to speculate on such a connection none until now has embarked on proving such a nexus The main stumbling blocks have included the need for a comprehensive knowledge of Byzantine theology a training in art history especially iconological semiotic and formalist methodologies extensive fieldwork in Macedonia Bulgaria Serbia Greece Turkey and Russia and a working knowledge of Greek Old Church Slavonic Macedonian Russian Serbian Latin as well as several modern European languages French German Russian and Italian These are some of the skills which Dr Strezova has brought to her topic Professor Sasha Grishin AM FAHA Adjunct Professor of Art History School of Literature Languages and Linguistics The Australian National University Central Asia, 130 Years of Russian Dominance Edward Allworth, 1994 For centuries Central Asia has been a leading civilization an Islamic heartland and a geographical link between West and East After a long traditional history it is now in a state of change With the breakup of the Soviet Union in 1991 five newborn Central Asian states have emerged in place of the former Soviet Central Asia and Afghanistan Central Asia provides the most comprehensive survey of the history of the impact of Russian rule upon the political economic social intellectual and cultural life of this diverse region Together these essays convey a sense of the region s community as well as the divisive policies that have affected it for so long Now in its third edition it was first published in 1967 and revised in 1989 this new edition of Central Asia has been updated to include a new preface a revised and updated bibliography and a final chapter that brings the book up to 1994 in considering the crucial problems that stem from a deprivation of sovereign indigenous leadership over

the past 130 years This volume provides a broad and essential background for understanding what has led up to the late twentieth century configuration of Central Asia      *A Sociological History of Christian Worship* Martin D.

Stringer,2005-07-14 In this book the 2000 year history of Christian worship is viewed from a sociological perspective Martin Stringer develops the idea of discourse as a way of understanding the place of Christian worship within its many and diverse social contexts Beginning with the Biblical material the author provides a broad survey of changes over 2000 years of the Christian church together with a series of case studies that highlight particular elements of the worship or specific theoretical applications Stringer does not simply examine the mainstream traditions of Christian worship in Europe and Byzantium but also gives space to lesser known traditions in Armenia India Ethiopia and elsewhere Offering a contribution to the ongoing debate that breaks away from a purely textual or theological study of Christian worship this book provides a greater understanding of the place of worship in its social and cultural context      *International Medievalisms* Mary

Boyle,2023 Identifies and investigates international medievalism through three distinct strands Internationally Nationalist Someone Else s Past and Activist Medievalism Medievalism the reception of the Middle Ages often invokes a set of tropes generally considered medieval rather than consciously engaging with medieval cultures and societies International medievalism offers an additional interpretative layer by juxtaposing two or more national cultures at least one of which is medieval National can be aspirational it might refer to the area within agreed borders or to the people who live there but it might also describe the people who understand or imagine themselves to constitute a nation And once medieval becomes simply a collection of ideas it can be re formed as desired cast as more geographically than historically specific or function as a gateway to an even more nebulous past This collection explores medievalist media from the textual to the architectural Subjects range from The Green Children of Woolpit to Refugee Tales and from Viking metal to Joan of Arc As the contributors to each section make clear for centuries the medieval has provided material for countless competing causes and cannot be contained within historical political or national borders The essays show how the medieval is repeatedly co opted and recreated formed as much as formative inviting us to ask why and in service of what      **Journal of the Society of**

**Architectural Historians** Society of Architectural Historians,1979 Includes special issues      **The Art and Architecture of Russia** George Heard Hamilton,1975 Originally published Baltimore Md Penguin Books 1954

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