

Chariot of Glory

Winged Messengers of Glory

Figures of Warriors

Arms and Armor

Reaping. Scene from "Acts of Elisha the Prophet"

Shunammite Woman Lamenting the Death of Her Son

St.Alexis at the Golden Horde

Alexis Met by the Khan of the Golden Horde

Alexis Heals Princess Taigula

Assumption Cathedral

Faceted Palace

Belfry of Ivan the Great

Dobrynia Nikitich

Ilya Muromets

Aliosha Popovich

Mother Embracing Her Children

Warrior and boy trying to Save Their Aged Father

Groom Holding the Body of His Bride

The Belfry

The Church of the Intercession

Kuzma Minin

Prince Dmitry Pozharsky

Judas

Archangel Mikhail

Archivolt

Apse

Pilaster Strip

Bay

Drum

Cupola

Arcature frieze

Lunette

Portal

Becklemishevskaya Tower

Petrovskaya Tower

First Bezymyannaya Tower

Second Bezmyannaya Tower

The Annunciation Cathedral. 1484-1489

The Assumption Cathedral. 1475-1479. Architect Aristotle Fioraventi.

The Archangel Cathedral. 1505-1509

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1. S.Rachmaninov. "Sant Holiday" (Easter bells)
2. A.Poletaev - priest Roman. "Monastery chorus"
3. A.Mosolov,L.Gavrilov. "The evening bells"
4. S.Rachmaninov. "Romance la major"
5. B.Poponov. "Kumaniok" (Joke song)
6. P.Kulikov. "Autumn dream"
7. A.Muravliov. "Deliberation"

Vladimir I

Jaroslav the Wise

Vladimir Monomakh
Yuri the Long-Armed
Andrey Bogoliubsky
Vsevolod III
Alexander Nevsky

Ivan Kalita

St.Sergius of Radonezh

Dmitry Donskoy

Vasily I

Ivan III

Ivan IV the Terrible

Boris Godunov

Mikhail Fedorovich

Alexey Mikhailovich

Fiodor Alexeyevich

Peter I

Catherine I

Anna Ivanovna

Mikhail Lomonosov

Anna Leopoldovna

Elizabeth Petrovna

Peter III

Fiodor Ushakov

Catherine II

Aleksandr Suvorov

Paul I

Alexander I

Mikhail Speransky

Nicholas I

Nicolay Karamzin

Mikhail Glinka

Vissarion Belinski

Alexander II

Fiodor Dostoevsky

Vladimir Stasov

Alexander III

Mikhail Kutuzov

Aleksandr Pushkin

Aleksandr Herzen

Pavel Tretjakov

Piotr Tchaikovsky

Leo Tolstoy

St.loann of Kronshtadt

Piotr Stolypin

Nicholas II

Aleksandr Kerensky

Vladimir Lenin

Anton Chekhov

Sergey Rachmaninoff

Cathedral of St.Sophia
St.Luke the Evangelist. Miniature

Church of the Intercession on the Nerl
The Virgin of Vladimir. Icon

The Savior of the Fiery Eye. Icon

Theophanes the Greek. St.Paul the Apostle

Andrey Rublev. Trinity

Pall of St.Sergius of Radonezh

Assumption Cathedral in the Moscow Kremlin

Dionisy. St.Alexis the Metropolitan with Scenes of His Life. Icon

Church of the Transfiguration on Ilyina Street
Theophanes the Greek. St. Daniel the Stylite
Battle of Novgorodians and Suzdalians. Icon

Cathedral of Intercession "on the Moat" (St.Basil's)

Prokopy Chirin. St.Nicetas the Warrior. Icon

Prince M.V.Skopin-Shuisky. Parsuna (portrait)

Terem Palace in the Moscow Kremlin

Simon Ushakov. Our Lady of Vladimir. Icon

Church of the Intercession at Fili

Domenico Trezzini. Cathedral of SS.Peter and Paul

Ivan Nikitin. Portrait of Tsarevna Praskovya Ivanovna

Andrey Matveyev. Self-Portrait with Wife

F.B.Rastrelly. The Great Palace at Tsarskoye Selo

Mikhail Lomonosov. The Battle of Poltava. Mosaic

Anton Losenko. Vladimir and Rogneda

E.M.Falconet. Monument of Peter the Great

Alexey Antropov. Portrait of Emperor Peter III

Ivan Firsov. A Young Artist

Mikhail Shibanov. Celebration of a Marriage Contract

Ivan Argunov. Portrait of a Peasant Woman in Russian Costume

Fiodor Rokotov. Portrait of Varvara Novosiltseva

Dmitry Levitsky. Portrait of Maria Dyakova

Fedot Shubin. Portrait of Prince A.M.Golitsyn

Vasily Bazhenov. Pashkov House

Matvei Kazakov. The Senate in the Moscow Kremlin

Fiodor Alexeyev. View of the Palace Quay

Vladimir Borovikovsky. Portrait of Maria Lopukhina

Ivan Martos. Minin and Pozharsky Monument
Silvestr Schedrin. A Terrace Grown with Grapevine
Konstantin Ton. The Great Kremlin Palace
Vasily Tropinin. Lace-maker
Alexey Venetsianov. In the Field. Spring
Aleksandr Ivanov. The Appearance of Christ to the People
Pavel Fedotov. A Young Widow
Vasily Perov. Easter Procession in a Village
Ivan Kramskoy. Christ in the Desert
Nikolay Gay. Calvary
Vasily Maksimov. A Sorcerer at a Peasant Wedding
Alexey Savrasov. The Rooks Are Here
Fiodor Vasilyev. Wet Meadow
Ivan Shishkin. Rye
Vasily Polenov. A Moscow Courtyard
Arkhip Kuinji. Night on the Dnieper
Aleksandr Opekushin. Monument of A.S.Pushkin
Vladimir Sherwood. History Museum in Moscow
Nikolay Yaroshenko. Stoker
Ilya Repin. Portrait of Modest Mussorgsky
Ilya Repin. Religious Procession in Kursk Province
Vasily Surikov. Boyarina Morozova
Viktor Vasnetsov. Epic Warriors
Mikhail Nesterov. Vision of the Young Varfolomey
Isaak Levitan. Over Eternal Peace
Konstantin Korovin. Winter
Valentin Serov. Girl with Peaches
Mikhail Vrubel. Demon
Konstantin Somov. Lady in Blue

Andrian Zakharov. The Admiralty in St. Petersburg

Orest Kiprensky. Portrait of Colonel Davydov

Carlo Rossi. The General Staff in St. Petersburg

August de Montferrand. St. Isaac's Cathedral

August de Montferrand. Alexander Column

Karl Briullov. The Last Day of Pompeii

Peter Klodt. Taming the Horses

Nikolay Gay. The Last Supper

Konstantin Korovin. Paris. Boulevard des Capuchins
Fiodor Schaechtel. House of Riabushinsky
Alexandre Benois. The King's Promenade
Yevgeny Lanceray. Empress Elizabeth at Tsarskoye Selo
Mstislav Dobuzhinsky. Man in Glasses
Boris Kustodiev. The Fair
Viktor Borisov-Musatov. The Pond
Igor Grabar. White Winter. Rook Nests
Konstantin Yuon. March Sun
Filipp Maliavin. Whirlwind
Pavel Kuznetsov. Mirage in the Desert
Martiros Saryan. Date Palm, Egypt
Nikolay Sapunov. Mystic Gathering
Ilya Mashkov. Still Life. Fruit on a Dish
Piotr Konchalovsky. Portrait of G.B.Yakulov
Aleksandr Kuprin. Still Life with Pumpkin
Aristarkh Lentulov. Basil the Blessed
Mikhail Larionov. Relaxing Soldier
Natalia Goncharova. Washing Linen
Mark Chagall. Over the City
Kasimir Malevich. Black Square
Kuzma Petrov-Vodkin. Bathing the Red Horse

Vasily Kandinsky. Twilight

Valentin Serov. Ida Rubinstein

St.Vladimir, or Vladimir I. 980-1015

Prince of Novgorod and Kiev from 980. The most important event of his reign was the adoption of Christianity in Rus. After his own baptism Vladimir married Anne, sister of the Byzantine Emperors Basil and Constantine. He conquered the Viatici, Radimichi and other tribes, fought the Pechenegs, Bulgars, Byzantines and Poles and built new strongholds to defend Russian lands. Under Vladimir the Russian state entered a period of prosperity. He was beloved by the people and known as "the Bright Sun".

Yaroslav the Wise. 978-1054

Grand duke of Kiev from 1019. He banished Prince Sviatopolk and shared power with his other brother Mstislav after whose death he unified his realm. By crushing the Pechenegs Yaroslav has finally rid Russia of their attacks. He encouraged colonization, founded the cities of Yuryev and Yaroslavl and the magnificent cathedrals of St.Sophia at Kiev and Novgorod, supported Christianity and literacy setting up a school at Novgorod. The famous cave monastery at Kiev (Laura) was also established in his time. He is credited with the first written laws in the Slavic tongue. All this explains his nickname.

Vladimir II Monomakh. 1053-1125

Prince of Kiev from 1113, son of Prince Vsevolod and a daughter of the Byzantine Emperor Constantine Monomachos. A popular, discreet and pious ruler and a brave warrior, he strove to preserve peace among Russian princes and enacted criminal and commercial legislation. The annals called Vladimir "a brother-lover and kind sufferer for Russian lands". In his last will he entreated his sons to abide by their oaths, not to kill wrongdoers and to strengthen the unity of Rus.

Yuri the Long-Armed. 1084-1157

The youngest son of Vladimir Monomakh, he was the founder of the Principality of Suzdal which became strong and independent under his sway. He built a number of fortresses, churches and monasteries and struggled for control over distant southern territories whence his nickname. Yuri managed to take Kiev and died there. Kievites hated him so much that they plundered his palace. Moscow is first mentioned in his reign (1147).

Andrey Bogoliubsky. 1111-1174

Prince of Vladimir and Suzdal since 1157, son of Yuri the Long-Armed. In 1169 he captured Kiev and assumed the title of grand duke but still lived in Vladimir, his capital. His boyars, indignant at his severity and autocracy, conspired against Andrey and murdered him at his residence in the village of Bogoliubovo.

Vsevolod III. 1154-1212

Grand duke from 1176, he also stayed in Vladimir thus sealing the importance of that city and held sway over Kiev, Chernigov, Riazan and Novgorod. He was famed for his riches and numerous army which ensured the obedience of other princes. He also led expeditions against Volga Bulgars. Because of his great family of 12 children Vsevolod was known as "the Big Nest".

Aleksandr Nevsky. 1220-1263

One of the greatest rulers in Russian history. In 1236-1251 he was Prince of Novgorod. Aleksandr won a victory over the Swedes on the Neva river which was commemorated in his name, and defeated the Livonian knights on Lake Peipus ("Battle on the Ice"). In 1252 he acceded to the grand ducal throne of Vladimir. Beating back Lithuanian, Swedish and German attacks he nevertheless believed that in order to save his country Tatar khans should be obeyed. Aleksandr was canonized by the Russian Church.

Dmitry Donskoy. 1350-1389

Grand Duke of Moscow and Vladimir, grandson of Ivan Kalita. A valiant general, Dmitry contributed to the rise of his principality and had the stone kremlin built in Moscow. In 1378 he had his first clash with the Tatars on the Vozha river and triumphed over them two years later at the battle of Kulikovo on the upper Don river. He ensured the succession to the throne in a direct male line.

Vasily I. 1371-1425

Grand Duke of Moscow from 1389, son of Dmitry Donskoy. He annexed to Muscovy the lands of Nizhny Novgorod, Murom, Vologda and Komi and clashed with Lithuania and the Golden Horde. In his reign Russia was twice invaded by the Tatars led by Tamerlane and Edigey.

Ivan III. 1440-1505

Grand Duke of Moscow since 1462. Under him Moscow truly became the capital of Russia including Yaroslavl, Novgorod, Tver, Viatka and Perm. After the campaign on the Ugra river Russia was freed from the Tatar yoke that oppressed her for 237 years.

Boris Godunov, Tsar. 1552-1605

Virtual ruler of Russia from 1584. After the death of **Ivan the Terrible** his feeble and sickly heir Fiodor entrusted government to his shrewd brother-in-law, Boris Godunov, a magnate of Tatar descent. In 1591 when Fiodor's son, Tsarevich Dmitry, died suddenly rumours were spread by some that he was killed on Godunov's orders. Others supported several impostors who turned up later. As the old dynasty expired with Tsar Fiodor the boyars offered the crown to Boris. Early in his reign he encouraged the settlement of Siberia and sent young men to study abroad, but soon lost the confidence of his subjects.

Ushakov, Fiodor Fiodorovich. 1744-1817

Russian admiral, one of the founders and commanders of the Black Sea Fleet. An accomplished naval tactician, he won several brilliant victories over the Turks at Kerch, Tendra (1790) and Kaliakria (1791) and headed a successful Mediterranean campaign against France in 1798-1800.

Suvorov, Aleksandr Vasilyevich. 1729-1800

Russian military commander and generalissimo who began his career as a corporal in 1748. He won many battles against the Turks and took the fortress of Izmail by storm. In 1799 he led a glorious campaign in Italy and Switzerland routing the French and fighting his way back through the Alps. Suvorov was an original and innovative strategist and never lost a battle.

Karamzin, Nikolay Mikhailovich. 1766-1826

Russian writer and historian, honorary member of the Academy of Sciences. His principal work is "History of the Russian State".

Speransky, Count Mikhail Mikhailovich. 1772-1839

Russian statesman, close adviser of Emperor Alexander I from 1808. He prepared a project of liberal reform and initiated the creation of the Council of State.

Herzen, Aleksandr Ivanovich. 1812-1870

Socialist writer and philosopher. In 1834 he was arrested and exiled for six years, emigrated in 1847 and died in Paris.

Kutuzov, Mikhail Illarionovich. 1745-1813

Russian general and field marshal. A disciple of A.V.Suvorov, he fought in the Turkish wars and commanded the Russian army against Napoleon in 1805 and 1812 when he won several brilliant victories. Especially significant were the battle of Borodino and the destruction of the French army on the Berezina river. Kutuzov was buried in the Kazansky Cathedral of St. Petersburg.

Belinsky, Vissarion Grigoryevich. 1811-1848

Russian literary critic, publisher, materialist philosopher and democrat. He was a powerful force in the development of Russian ideology and literature.

Tretyakov Pavel Mikhailovich. 1838-1898

Russian merchant and industrialist, a great patriot and connoisseur of Russian art. He collected works by Russian artists for over 30 years, opened his gallery to the public in 1870, and then presented it to the city of Moscow. As an honorary trustee of the gallery Tretyakov took care to enrich the collection for the rest of his life.

Stasov, Vladimir Vasilyevich. 1824-1906

Noted art critic and author. A firm adherent of the esthetic ideas of V.G.Belinsky and N.G.Chernyshevsky, Stasov headed the struggle for realistic art based on contemporary radical ideas. He was one of the organizers and ideologists of the Society of Itinerant Art Exhibitions as well as of the famous "Mighty Five" group of composers.

Glinka, Mikhail Ivanovich. 1804-1857

A noted composer often regarded as the founder of Russian classical music. His operas "A Life for the Tsar" and "Ruslan and Ludmila" were the beginning of Russian musical drama and fairy tales. Glinka also wrote symphonies and romances and greatly contributed to Russian musical culture.

Tchaikovsky, Piotr Ilyich. 1840-1893

Russian composer of symphonies, musical dramas and lyrical pieces. He is celebrated for his operas "Eugene Onegin", "Mazepa", "Queen of Spades", "Iolanta" and ballets "Swan Lake", "Sleeping Beauty" and "Nutcracker". From 1866 he was professor of the Moscow Conservatory.

Stolypin, Piotr Arkadievich. 1862-1911

Russian statesman, minister of the Interior and prime minister from 1906. He initiated economic reform which made Russia a leading world power by 1913.

But his policy led to some restriction of the tsar's absolute authority, and Nicholas II eventually lost confidence in Stolypin. He was assassinated during a theater performance in Kiev.

Rachmaninoff, Sergey Vasilyevich. 1873-1943

Famous composer, pianist and conductor. In 1904-1906 he conducted the orchestra of the Bolshoi Theater and lived in the US from 1918. His works include the operas "Aleko", "The Covetous Knight" and "Francesca da Rimini" as well as symphonies, piano concertos and romances. He was among the greatest piano composers and performers of his age.

Lenin (Ulyanov), Vladimir Ilyich. 1870-1924

Head of the Soviet state after the October socialist revolution which was theoretically prepared by him. Lenin organized the publication of papers "Iskra" and "Pravda" and created the Bolshevik party, succeeded by the Communist Party of the Soviet Union. In 1917 he directed the October coup and was elected chairman of the Council of People's Commissars. His remains still lie in the mausoleum in Moscow's Red Square.

Chekhov, Anton Pavlovich. 1860-1904

Russian writer of short stories and plays ("The Seagull", "Uncle Vanya", "Three Sisters", "Cherry Orchard"). Chekhov's characters are ordinary people with their everyday life and worries. A keen psychologist who blended irony and lyricism, he had many followers in Russia and abroad.

Kerensky, Aleksandr Fiodorovich. 1881-1970

Russian lawyer and statesman. Head of Provisional Government formed after the revolution of February 1917 and overthrown by the Bolsheviks in October. One of the leaders of the anti-Communist movement, he was forced to emigrate and died in the US.

Conversion of Rus (988-989)

Orthodox Christianity was introduced as the official religion by Prince Vladimir. It was a crucial event which contributed to the unity of Russian lands, development of international ties and adoption of the refined Byzantine culture and literacy.

First Chronicle

"The Tale of Olden Years" is the earliest chronicle of Russian history written at the outset of the 12th century by Nestor, a monk of Kiev. It is a detailed and systematic account of Russian events since the 8th century, of the country's language, beliefs, ideas, arts, international contacts etc.

Nestor's style is both rich and laconic. He was an educated author, well versed in Russian, Byzantine, Bulgarian and Western Slavic sources. "The Tale of Olden Years" served as a model for most subsequent Russian annals.

First Literary work

"The Tale of Igor's Host" is the first major work of Russian literature (late 12th century). It is an anonymous description of the unlucky campaign which Prince Igor of Novgorod-Seversky led against the Polovtsy in 1185. This epic tale bears witness to the high level of Russian culture of that distant age.

"Battle on the Ice" (1242)

The battle was fought on the icy surface of Lake Chudskoye (Peipus) between the Russian host of Prince Aleksandr Nevsky and knights of the Livonian Order. The crusading knights were heavily defeated.

Novgorod Campaigns (1471-1477)

Ivan III strove to create a centralized Russian state, and the subjection of Novgorod was the decisive stage in his policy. Anxious to preserve their lands and privileges, the Novgorodians openly defied Moscow, and Ivan III set out against them in 1471. Finally defeated in 1477, the Novgorodian Republic was abolished.

Establishment of Russian Navy (1696)

The reforms and campaigns of **Peter the Great** required a strong Navy and a merchant fleet. Wharves were built at Archangel, Voronezh, St. Petersburg, Taganrog and elsewhere, and soon the Baltic and Black Sea fleets were created.

The Academy of Sciences

The Academy of Sciences was established in 1724 as the national center of scholarship. Initially it consisted of foreigners, but already in the 1740s such Russian scientists as Lomonosov, Trediakovsky, Krasheninnikov and Adadurov made their mark.

Moscow University

The foundation of a university in Moscow in 1755 to the plans of M.V.Lomonosov was highly significant. It comprised three faculties, philosophy, law and medicine and a preliminary school. From 1767 lectures were read in Russian.

Projected reforms of Alexander I

Having expelled Napoleon's army in 1812 Emperor Alexander I planned to reform Russian government and society along Western lines. These projects were devised by his adviser Speransky who prepared drafts of several documents including the first Russian constitution.

But Alexander's ideas were not put into practice since the Russian autocracy and society would not accept such radical changes.

Decembrist's Rising

This was the earliest rising against Russian autocracy organized by a secret party of officers and noblemen shortly after the death of Alexander I in December 1825. On the day of the new emperor's accession the Decembrists gathered their forces in Senate Square of St. Petersburg in an attempt to seize power, but were utterly defeated. Five of the principal leaders, Pestel, Ryleev, Muraviov-Apostol, Bestuzhev and Kakhovsky, were hanged and hundreds of rebels exiled to Siberia.

Assassination of Emperor Alexander II

In 1881, after several unsuccessful attempts, **Alexander II** was assassinated by members of a terrorist group "Narodnaya Volia" who were inveterate opponents of autocracy. The memorial church of the Resurrection was built on the site of the murder.

Reform of 1861

The abolition of serfdom was enacted by **Emperor Alexander II**. Peasants were formally liberated, but had no right to own land and had to buy their holdings from their landlords. Prior to that they still depended on their former masters. The reform accelerated the development of capitalism, but many social and economic problems remained.

The Tretyakov Gallery

The Tretyakov Gallery is the greatest collection of Russian art. Its founder was Pavel Tretyakov who presented his gallery of over 2,000 works to the city of Moscow in 1892. The museum was opened to general public from 1870 in a specially designed building in Lavrushinsky Lane. Since then the collection has grown to nearly 60,000 items.

World War I (1914-1918)

The war was fought between two coalitions, the Austro-German bloc and the Entente (Britain, France, Russia and the US), both trying to extend their spheres of influence. In all, 38 countries were involved. On 15 July 1914 Austria-Hungary declared war on Serbia, and within four days Germany opened hostilities against Russia. The fate of the war stood long in doubt and it was one of the causes of the Russian revolution of 1917. After the Bolshevik coup the Soviet government concluded a humiliating peace with Germany, but the latter was overwhelmed by the Entente in 1918.

Revolution of 1905-1907

The revolution of 1905-1907 was the first democratic revolution in Russia brought about by the conflict between the conservative tsarist regime and the entire society. The crisis was aggravated by Russia's defeat in the Japanese war of 1904-1905.

The revolution began on 9 January 1905 when troops opened fire at a workers' procession in St. Petersburg. General strikes, unrest in the army and navy (battleship "Potiomkin") and peasant revolts persuaded Nicholas II to grant certain civil rights (Manifesto of 17 October 1905) and to announce elections to the Duma, the first Russian parliament.

Stolypin's Reforms

Stolypin's reforms were a series of economic measures carried out by P.A. Stolypin, Russian prime minister, early in the 20th century. The reforms were based on the transformation of traditional agriculture by encouraging individual farming. As a result in a few years Russia became a leading agricultural exporter which also allowed the reorganizing of the financial system and stimulated industrial development.

After Stolypin was assassinated in 1911 the reforms slowed down, but still went on to make Russia one of the most advanced world powers by 1913.

St.Seraphim of Sarov. 1759-1833

Seraphim was a holy man whose life glorified Russian Orthodox brethren and became a synonym of spirituality. Descended from a rich merchant family, Seraphim (his worldly name was Prokhor) was born in Kursk where his father built houses and churches. The boy was supposed to take up trade, but in his seventeenth year he decided to renounce the world. In 1778 he came to the hermitage and small monastery of Sarov and took vows there in 1786.

In his life, incredibly, he managed to combine three of the most demanding monastic observances, those of a hermit, a silentary and an anchorite.

In 1825 Seraphim of Sarov completed the trials which he set for himself, and people could then have recourse to him.

In his final years he supervised the foundation of a nunnery at Diveyevo, wrote a rule for it and personally worked on its first buildings including the church of the Nativity of Christ, the cells and a mill.

Visitors from different parts of Russia came to Sarov and he always received them whatever their numbers or spiritual state. He had something to say to everyone warming their hearts and enlightening their minds. He began his new observance, that of a wise old man.

He never denied his guidance and care to anyone who came to him and thus ended his laborious and righteous days.

St.Ioann of Kronshtadt (Ioann Ilyich Sergiev). 1829-1908

One of the most devout men of his time regarded as a perfect Russian Orthodox priest and known to the people as "beloved father".

Ioann was born into a family of a poor psalmist in the village of Sura near the White Sea. As a child he was taken to Archangel where he studied at school, graduated from seminary in 1851 and proceeded to the Spiritual Academy of St. Petersburg. Completing his course there in 1855 Ioann Sergiev was ordained priest of St.Andrew's Cathedral in Kronshtadt where he officiated for the rest of his life.

From the very start Ioann of Kronshtadt devoted all his work to the people. He preached in the Cathedral every day, taught at the local school and visited the households of his parish till late at night.

Thousands of people sought consolation and advice from him. Everything they brought (gifts, clothes, money) was distributed among the poor. Ioann himself spent his whole life in a small apartment of an old house.

Ioann of Kronshtadt established and supported monastic and charitable communities. In 1882 he founded the "House of Diligence" for the poor at Kronshtadt. His diary ("My Life in Christ") was admired both in Russia and abroad.

The entire life of Ioann of Kronshtadt was never-ending toil. He often lacked time for meals, sleep and rest. He did not renounce the world, but suffered all its burdens unyielding to its material benefit or vanity.

After his death Ioann of Kronshtadt was canonized by the Russian Church.

St.Sergius of Radonezh (ca.1315-1392)

A humble monk who became a spiritual pillar for the people of the land devastated by Tatars, Sergius (Varfolomey) was born on a large family estate near Rostov. About 1330 his impoverished parents settled in Radonezh, not far from Moscow.

In 1337 Sergius took vows with his brother Stefan and founded a hermitage (a secluded retreat of a hermit or a monk) near Radonezh, where they built a cell and a small chapel consecrated to the Trinity.

Stefan soon abandoned Sergius who remained alone in the wilderness.

In a few years other monks joined Sergius, and in 1354 he was elected prior of the community which eventually became a major ecclesiastical center, the Trinity-St.Sergius Laura.

Sergius of Radonezh supported consolidation of Russian lands in their struggle against the Tatar yoke. He entreated Russians to "unite their efforts into one of their own free will". Before the battle of Kulikovo (1380) Sergius gave his blessing to Prince Dmitry Donskoy setting out to fight the Tatars.

His success in pacifying rival princes greatly contributed to the centralization of Russian lands around Moscow and laid the spiritual foundation for the victory on Kulikovo field.

Numerous disciples of St.Sergius established new monasteries maintaining and spreading the ideals of their teacher.

February Revolution (1917)

The February Revolution of 1917 was the second democratic revolution in Russia after that of 1905-1907.

It led to the abdication of Emperor Nicholas II whose authority was assumed by the Provisional Government.

The October Revolution of 1917

The October Revolution of 1917 was carried out by the Bolsheviks under V.I.Lenin. On 25 October the battleship "Aurora" signalled the start of the armed revolt in Petrograd. The Provisional Government was arrested and the Soviets took over.

Foundation of Moscow

Moscow is first mentioned in written sources in 1147 which date is accepted as the birth of the city. The founder and protector of Moscow was Prince Yuri the Long-Armed whose patron, St. George, figures on the municipal coat of arms. Initially the town was very small and built entirely of wood.

Settlement of Siberia

In 1581 a party of Volga Cossacks under Yermak reached the Irtysh river and began the Russian colonization of Siberia. In a few years the Siberian Khanate was annexed to Russia.

Russo-Turkish Wars. 18th century

In the 18th century there were several armed conflicts between Russia and Turkey in 1735-1739, 1768-1774 and 1787-1791. Russia fought to gain access to the Black Sea and to put an end to Crimean invasions. Russian were winners of Azov, Ochakov and Izmail and destroyed the Turkish fleet at Chesme. As a result Russia captured vast territories along the Black Sea coast.

Crimean War of 1853-1856

It broke out between Russia and Turkey struggling to control the Near East. In February 1854 France and Britain joined in to support the Turks. After early successes in Moldavia, Wallachia, the Caucasus and the destruction of the Turkish fleet at Sinop the Russian army suffered a complete reverse in the Crimea.

Russo-Turkish War of 1877-1878

It was caused by the rise of patriotic movement in the Balkans and international tensions the principal battles were fought at the siege and capture of Plevna and Kars by the Russian and at the pass of Shipka. Hostilities were ended by the peace of San-Stefano which contributed to the liberation of the Balkans from Ottoman Yoke.

The Russian Museum

One of the greatest collections of Russian art, along with the Tretyakov Gallery. It was founded at St. Petersburg in 1898.

Petrine Reforms

The eighteenth century was a crucial period in Russian history and cultural development. Important economic, political and military reforms were enforced throughout the century and shaped the autocratic empire.

All changes of the early eighteenth century were brought about by **Tsar Peter I** (the Great) who desired Russia to take her appropriate place among European powers. His reforms embraced every aspect of the country's life.

Peter's endeavors required intelligent, educated and vigorous men and accordingly he sent gifted students, including some of humble descent, to perfect their skills abroad. He also invited Western experts to Russia.

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Altar - eastern part of church interior separated by a screen or iconostasis.

Entablature - horizontal superstructure of a building usually supported by columns. Basic element of classical architectural [order](#) consisting of architrave, [frieze](#) and [cornice](#).

Apse - semicircular, polygonal or rectangular projection, generally at the east end of a church, with a domed or vaulted roof.

Arch - curved structure spanning an opening in a wall or the space between two supports.

Arcature (Arcature [frieze](#)) - wall decoration composed of a range of blind [arches](#) often supported by small columns or [consoles](#).

Archivolt - architectural member forming the inner surface of an [arch](#).

Atlas (after a giant of Greek mythology compelled to hold the heavens on his shoulders) - male figure usually set against a wall or pillar and supporting a roof, portico or balcony.

Drum - upper part of a building, a vertical wall that is circular or polygonal and carries a dome. Lantern Drum has windows.

Barrel - type of vault that is semicylindrical, sometimes pointed at the apex.

Octagon - part of building having eight sides and eight angles.

Gallery - terrace or platform on the outside of a building, with columns, pillars or balustrades.

Garland - long wreath.

Cupola - outer part of domical vault covering the drum, or a small dome.

Lunette - semicircular surface at the upper part of wall usually following the shape of cylindrical vault of the interior. Depending on number of vaults the facade can have 3, 4 or more lunettes.

Capital - crowning part of a column or pillar. In the classical period the principal types of capitals were Doric, Ionic and Corinthian as well as the composite type.

Cornice - horizontal projection on wall supporting the roof or vault and protecting the wall from showers. Also has decorative significance. It either crowns the [entablature](#) or runs along the middle of the wall.

Cartouche - ornament shaped as a shield or partly unfolded scroll with coats of arms, emblems or inscriptions.

"**Kokoshnik**" - in Russia a decorative [lunette](#), sometimes pointed and placed on walls, roof or around [drums](#) of churches.

Belfry - tower-shaped structure near a church that holds bells.

Console - a bracket fixed on a wall for supporting [cornice](#), balcony, statue, vase etc.

Conch ("shell" in Greek) - a semidome covering semicylindrical parts of building such as [apses](#) or [niches](#). Having appeared in Eastern Hellenistic architecture it was widely used in Byzantium and often filled by [mosaics](#) or [frescos](#).

Kremlin - fortified central part of medieval Russian cities.

Cruciform Domical Plan - this classic type of church plan evolved in Byzantine architecture. Basically it is a rectangle with four supports carrying a dome and dividing the interior into 9 parts. The bays adjoining the dome and covered by semicircular vaults determine the cruciform structure of the plan. Angular compartments are also covered by domes or semicircular vaults. This church composition is dominated by the central dome, raised high on its drum. On the east side there are apses - polygonal, semicircular or rectangular spaces for the altar with Communion table and the sacristy or vestry for keeping the host and wine of the Eucharist as well as sacred vessels and vestments.

Mascaron - mask-shaped decorative [relief](#), grotesque, fantastic human face or animal head. They are mostly placed on keystones of [arches](#), windows and doors or on fountains with water running through the mouth.

Machicolation - opening on top of a wall or tower of medieval castle for shooting at assailants. Having lost its defensive value with development of artillery machicolation became a decorative element in architecture.

Mosaic - picture or design made by inlaying small bits of colored stone, glass, smalto (colored glass mixed with lead) or ceramics. From the ancient period it was used mostly to decorate buildings. The mosaic technique is to draw a contour design on wet lime plaster and then apply the bits. By varying their angle against the wall surface different lighting effects were achieved, either sparkling and shiny or mat and subdued.

Platband - decorative band of a door or a window.

Nave - main part of church interior (usually of a basilica), a long hall with columns or piers along its sides.

Niche - recess in a wall intended for a statue or vase. It can also be used for plastic treatment of a wall.

Order - any of several classical styles of architecture with certain structural and artistic features.

Parapet - railing or low wall placed on the edge of a roof, terrace or balcony.

Pilaster - flat rectangular projection on a wall treated as a column, with shaft, [capital](#) and base. Used mainly as decorative element dividing a wall. Pilaster Strips are shallow and lack capitals.

Plinth (Greek for brick) - broad, flat burnt brick, principal building material in Byzantium and in Russian church architecture of 10-13th centuries.

Basement - lowest storey of a stone or wooden building often used for storage.

Portal - architecturally treated doorway or entrance. Perspective
Portal has a succession of jambs set deep in the wall.

Chapel - recess with an additional [altar](#) within or adjoining the main church.

Narthex - enclosed porch at the entrance of a church.

Relief - sculptured forms on flat surface.

"Terem" ("Teremok") - in old Russian architecture the upper dwelling storey of a palace, or a tall separate dwelling house.

Panel - a decorative rectangular recess or frame on a wall, sometimes filled with tiles.

Fresco - durable technique of painting with water colors on wet lime plaster.

Friese - 1) part of [entablature](#) between architrave and [cornice](#); 2) ornamental band of sculptured or painted forms. In architecture it usually lines the top of a wall.

Pediment - crowning element (normally triangular) of a facade, portico or colonnade, resting on a [cornice](#) and having two slopes. It is often decorated with sculpture.

Choir - upper [gallery](#) in a church or hall. In Orthodox architecture it is usually found on the second [storey](#) of the western part or surrounding the [nave](#) on the south, west and north. In medieval times it accommodated people from higher levels of society and later the singers or musicians.

Quadrangle - part of building that is square in plan.

Spire - steeply tapering roof, quadrangular or polygonal pyramid.

Gable - upper part of a wall enclosed by two slopes of a roof.
Compare [Pediment](#).

Storey - horizontal division of a facade normally corresponding with a floor inside a building.

Introduction

Ancient Russian Art



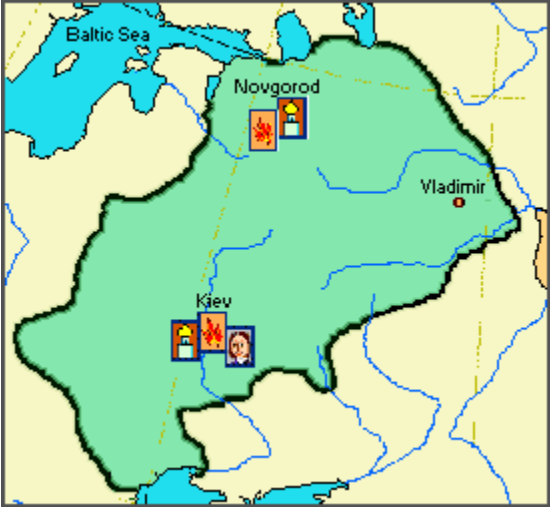
In Ancient Rus, as in other countries, art was closely connected with medieval society and religion in its subject matter, content and forms. Works of art inevitably reflected the spiritual life of Russia and her people as well as the struggle of different ideological trends.

Early Russian art, as all medieval art in general, was dominated by religious canon in depicting themes, types and compositions strictly controlled by the church.

Another feature of old Russian art is its anonymity. Before the 15th century we know very few artists by name. Their part was usually assumed by the church and most of them had humble origins.

Kievan Rus, 10-11th centuries

Introduction



In the 9 and 10th centuries the unification of Slavic and some non-Slavic tribes of Eastern Europe was nearly complete, which led to the emergence of a powerful state extending from the Carpathian mountains, the Vistula and Western Dvina to upper Oka and Volga, and from the lake of Ladoga to the Black Sea and lower Danube.

This early medieval state became known as Kievan Rus and soon attained an important role in the political life of Europe. Its capital was [Kiev](#), "The Mother of Russian Cities".

In 988, under the Kievan Prince Vladimir Sviatoslavich, Christianity was adopted in its Orthodox form which came to Rus from [Byzantium](#). Christianity has strongly influenced the society, acquainted native peoples with Byzantine culture and art and became the foundation of their own spiritual culture.

In the 11th century, under Prince Yaroslav the Wise, Kievan Rus was the largest and mightiest realm of Eastern Europe, and Kiev one of the greatest European cities. The arts flourished at Yaroslav's enlightened court.

At this period in architecture and other fields local masters created many outstanding monuments having absorbed the traditions of Eastern Slavs along with the rich experience of Byzantium and Balkan lands.

Kievan Rus. 10-11th centuries
Cathedral of St.Sophia in Kiev. 1037-1054



Cathedral of St.Sophia. 1037-1054. Kiev

The principal church of the city and country with its 13 domes and 5 [naves](#), the Cathedral of St.Sophia was begun in 1037 at [Kiev's](#) busiest crossroads. The consecration to Sophia, or Wisdom, alluded to its affinity with the center of the Orthodox world, St.Sophia's of Constantinople, capital of [Byzantium](#).

The Cathedral of St.Sophia is a magnificent example of ancient Russian architecture.

Architecture

Kievan Rus. 10-11th centuries
Architecture of the Cathedral of St.Sophia in Kiev



Cathedral of St.Sophia. 1037-1054. Kiev

The general construction plan of the cathedral took some time to accomplish. It is cruciform domical and initially had five naves ending in apses on the eastern side and open galleries on three others.

The facades were divided into bays by pilasters and topped by lunettes. They looked very attractive owing to reddish-pink masonry of brick and stone, slender windows and abundance of decorative niches, ornaments and frescos.

The temple was crowned with 13 domes. It is an enormous pyramidal edifice never failing to impress not just by its dimensions but also by a remarkably harmonious composition.

The cathedral is rather well preserved although outwardly many later changes and additions are evident. It now carries 19 domes which acquired their typical pear shape in the 17th century.

Kiev. 11th century

Kiev is beautifully set on the banks of the Dnieper. It rose in the 6 or 7th century as a center of the eastern Slavic tribe of "Poliane" and was presumably named after its founder, Prince Kiy.

Between the 9 and 12th centuries it was the capital of Kievan Rus. It consisted of the Upper Town with a [kremlin](#) encircled by ramparts and moats, and the Lower Town ("Podol") where craftsmen had their quarters. In the 11th century St.Sophia's Cathedral became the compositional center of the Upper Town.

Kievan Rus. 10-11th centuries
Cathedral of St.Sophia in Kiev. Interior. Mosaics



Interior of the Cathedral of St.Sophia in Kiev. Iconostasis



Archangel Gabriel from the Annunciation. Mosaic in the Cathedral of St.Sophia. Kiev



The Virgin from the Annunciation. Mosaic in the Cathedral of St.Sophia. Kiev



The Virgin Orans. Mosaic in the Cathedral of St.Sophia. Kiev



Christ Pantocrator. Mosaic in the Cathedral of St.Sophia. Kiev



Interior of the Cathedral of St.Sophia in Kiev. Mosaics

The majestic, monumental architecture of the cathedral is borne out by its solemn interior.

Inside the temple is striking for its grand scale, marvellous [mosaics](#) and [frescos](#) adorning its walls and vaults.

The vast open space, mosaics glittering with gold and radiant color, murals all over pillars and vaults, all had a great emotional effect on the faithful, no less than the sermons and liturgical chants.

The mosaics and frescos of St.Sophia's have a universal appeal.

The [main mosaic](#) is displayed in the [conch](#) of the central [apse](#) against a background of shimmering gold. This is the [Virgin Orans](#) with her hands raised in prayer (this image was called by the Slavs "The Impregnable Wall"). The regal grandeur of Mary is stressed by broad streaming folds of her garment.

Also in the central conch below the Virgin there is the [Eucharist](#) represented in two symmetrical scenes. This composition shows the sacrament of Communion, on the right, with wine as the Blood of Christ, and on the left with bread as the Body of Christ. The figure of Jesus is thus repeated twice. The Apostles clad in light silvery vestments approach Christ and extend their hands towards him. Their poses and gestures express adoration while the recurrent rhythm of their moving figures gives the impression of order and solemnity.

The pillars of the eastern [arch](#) show the [Annunciation](#) with the [Archangel Gabriel](#) on the left and the [Virgin Mary](#) on the right.

The winged Gabriel is captured in swift flight with folds of his gown exquisitely flowing. His right hand is reaching out to Mary. In terms of color this is one of the most delicate mosaics in the cathedral.

By comparison the figure of Mary is done in deep, dense hues of blue and scarlet. The attention is at once drawn to her inspired face with large eyes that look sad and pensive.

See also:

- [Iconostasis of the Cathedral of St.Sophia](#)
- [Christ Pantocrator](#)

The Virgin Orans



The Virgin Orans. Mosaic in the Cathedral of St.Sophia. Kiev

Virgin Mary is the mother of Jesus in Christianity.

The image of Mary came to Russia from [Byzantium](#). The icon of Mary Orans ("The Impregnable Wall") stresses her enduring, restrained, composed character.

She appears as a steadfast protectress of the people possessing an almost warlike power.

Byzantium. 9-11th centuries

Byzantium (Byzantine Empire) took shape in the eastern part of the Roman Empire during its decline in the 4th century. It included the territory of the Balkan Peninsula and Asia Minor with the capital at Constantinople. In the 9-11th centuries Byzantium was a strong state exerting a considerable political and cultural impact on Kievan Rus.

Eucharist

Eucharist ("gratitude" in Greek) is the most important part of Christian liturgy, performed as the sacrament of Communion. Bread and wine symbolize the Body and Blood of Christ. In sharing bread and wine the faithful partake of Christ's holiness that absolves them from sins and ensures eternal salvation.

Annunciation



The Virgin from the Annunciation. Mosaic in the Cathedral of St.Sophia. Kiev

According to the Evangelical tradition Gabriel, the guardian angel and bearer of higher revelations, was sent to the Virgin Mary at Nazareth to announce that she was to give birth to Jesus whose Kingdom would last forever.

Kievan Rus. 10-11th centuries
Cathedral of St.Sophia in Novgorod. 1045-1052



Cathedral of St.Sophia in Novgorod. 1045-1052

In the reign of Yaroslav the Wise churches were erected not just in Kiev but in other Russian cities as well. At Novgorod, the northern city that was second in size and importance in **Kievan Rus**, the Cathedral of St. Sophia was started in 1045 under Yaroslav's son, Prince Vladimir of Novgorod.

The cathedral's significance in the social and political life of Novgorod was exceptional. Since early 12th century it ceased to be a princely cathedral turning into the main church and symbol of the Novgorodian republic.

Along with **St. Sophia's of Kiev** the Novgorod cathedral belongs to the greatest achievements of ancient Russian architecture.

Architecture

Kievan Rus. 10-11th centuries
Architecture of the Cathedral of St.Sophia in Novgorod

Towering in the city center St.Sophia's is monumental, austere, powerful, clearly shaped and sparingly decorated.

Basically, as at Kiev, it has a cruciform domical plan with five naves, but only three apses and five domes. The temple is surrounded on three sides by covered two-storey galleries, with a massive tower whose stairway leads to the choir on the west.

St.Sophia's of Novgorod was mainly built of stone and only the arches of portals and windows were faced with brick. Originally the walls were not plastered.

The static monolith of the cathedral is topped by five simple and strict domes, and another one crowns the tower.

St.Sophia's almost wholly lacks decorative details. The expressiveness of its architecture is enhanced by broad wall surfaces with dark spots of simple unframed windows.

Novgorod. 11-12th centuries

Novgorod lies in north-eastern Russia on the banks of the Volkhov river. Archaeologists have found that most houses of the old city and pavements of its streets and squares were wooden.

By mid-12th century it was a place of considerable size with the so-called Sophia's Part and the [Kremlin](#) on the left bank and the Merchant Part with the market and Yaroslav's Court where the ["veche"](#) (general assembly) met on the right bank.

The Cathedral of St.Sophia is located in the Kremlin.

Kievan Rus. 10-11th centuries
St.Luke the Evangelist. Miniature. 1056- 1057



St. Luke the Evangelist. Miniature from the Gospels of Ostromir. 1056-1057. Russian National Library, St. Petersburg

The [miniature](#) with [St. Luke](#) is one of the three to be seen in the [Gospels of Ostromir](#). Here the Saint is depicted not writing the earthly life of Jesus Christ, but rising reverently towards his symbol, the bull, and ready to receive from it an inscribed scroll.

Luke's bowing pose stresses the great solemnity of the moment. The Evangelist is portrayed as a young man, his face with vivid eyes is lined by wavy hair, small beard and mustache.

In the foreground there is a table with writing materials, a reading stand with a book and a cushioned bench. An arched building with an open curtain is in the background, and a richly embroidered carpet lies under Luke's feet.

This miniature painting is based on the contrast of bright colorful planes.

Kievan Rus. 10-11th centuries
St.Luke the Evangelist



St. Luke the Evangelist. Miniature from the Gospels of Ostromir. 1056-1057. Russian National Library, St. Petersburg

In Christian tradition St.Luke was a doctor who followed the Apostle Paul during his missionary travels. He wrote the third of four canonical Gospels, an early Christian work on the life, deeds and teaching of Jesus Christ. His Gospel is comprised with three others in the New Testament, the second part of the Holy Bible.

Luke was also known as a painter. Several images of the Virgin were attributed to him, in particular the icon **"Our Lady of Vladimir"**.

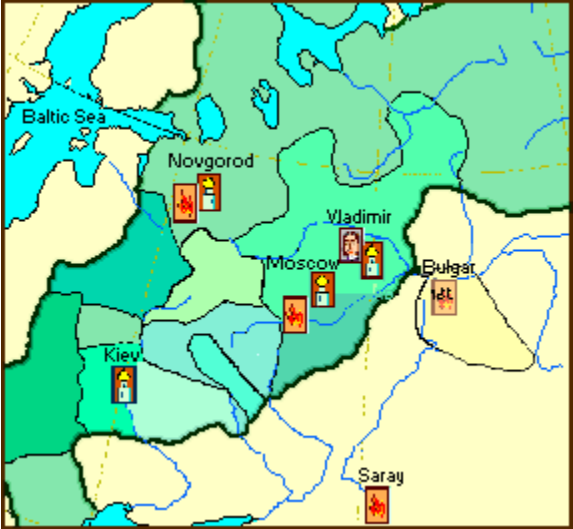
The Gospels of Ostromir

The Ostromir Gospels is one of just two Russian illustrated manuscripts to survive from the 11th century. It is the oldest monument of Russian written language.

Book miniature

Book miniatures are hand-made drawings and colorful illustrations done in gouache or water color in manuscript books. They also include decorative elements such as headpieces at the beginning of chapters and tailpieces at their end and initials (ornamented capital letters).

Rus at the period of disruption, 12-13th centuries
Introduction



In late 11th century Kievan Rus split into several politically independent principalities.

These were Rostov-Suzdal (later Vladimir-Suzdal), Polotsk-Minsk, Smolensk, Galich-Volyn, Murom, Riazan and others (eleven in all) as well as the feudal republics of [Novgorod](#) and Pskov.

The period of disruption despite the imminent quarrels and wars was also one of economic, commercial and urban development. The most important principality then was that of Vladimir-Suzdal.

Their mutual contacts were often broken, but never for good.

The disintegration of the great Kievan realm brought about a new cultural situation with new artistic centers and stylistic trends. Local schools of painting were established with their own traditions, and Russian culture thus acquired great variety.

The [Tataro-Mongol invasion](#) which overwhelmed Rus in the 1230-40s (sparing only the lands of [Novgorod](#) and Pskov) and endless wars between Russian princes and their Western neighbors seriously hindered Russia's progress.

Rus at the period of disruption. 12-13th centuries
St.Demetrius of Salonika. Mosaic. 1108-1113



St. Demetrius of Salonika. Mosaic from the Cathedral of the Monastery of St. Michael, Kiev. 1108-1113. Size 222x 129 cm. Tretyakov Gallery. Moscow

This mosaic of **St. Demetrius** once embellished a pillar of the central nave of St. Michael's Cathedral at Kiev (it was removed when the church was destroyed in the 1930s and is preserved in Moscow). The Saint is represented full-length on gold background, his left hand resting on a shield, his right hand holding a spear; a sword hangs from his belt.

Demetrius has a typically Russian face, full of inner strength and vigor. He is wearing a garment richly adorned with gold and gems, an emerald cloak and white sash on his breast.

St.Demetrius of Salonika

St. Demetrius was a martyr who suffered death during the persecution of Christians under the Roman Emperor Diocletian (284-305). Demetrius was a warrior who governed the city of Salonika (Thessalonike). In old icons he is accordingly shown in his armor, with spear and sword.

St. Demetrius was widely revered as a holy warrior, protector from foes and patron of Russian princes.

Rus at the period of disruption. 12-13th centuries
Church of the Intercession on the Nerl. 1165



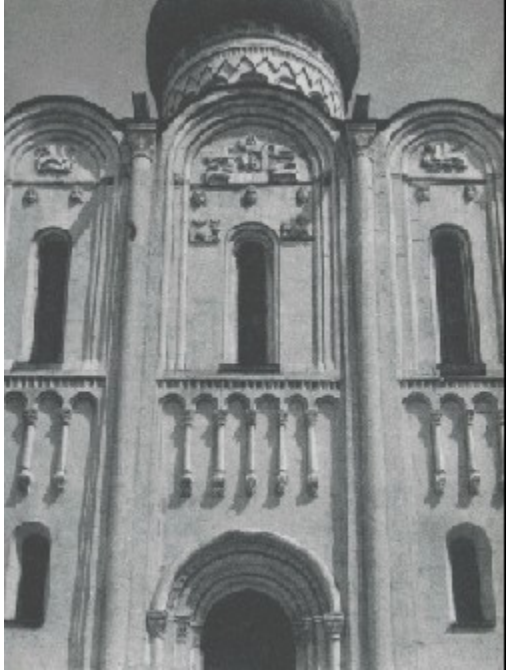
Church of the Intercession on the Nerl. 1165

This church, built in 1165 to commemorate a victorious campaign of Prince Andrey against the Volga Bulgars and dedicated to the Orthodox feast of the Intercession of the Virgin, is one of the most sublime monuments of Vladimir-Suzdal principality.

Standing in the fields at the confluence of the Nerl and Kliazma rivers it is a masterpiece because of its impeccable proportions, graceful silhouette, unique sculpture and sheer poetic charm.

Architecture

Rus at the period of disruption. 12-13th centuries
Architecture of the Church of the Intercession on the Nerl



Church of the Intercession on the Nerl. West facade



King David. Relief on the central bay of west facade. Church of the Intercession on the Nerl



Gryphon and Female Masks. Relief on the side bay of north facade. Church of the Intercession on the Nerl

Built of white limestone brought by water from the Volga Bulgaria, this small temple has four pillars, three apses and one dome. Its fronts are divided by pilasters into three bays, each ending in a lunette.

The plastic treatment of the walls is emphasized by carved stone reliefs in the lunettes. The central lunette of each facade bears the enthroned figure of King David playing his harp and prophesying about the Virgin.

Below there are three female masks with braided hair, symbols of Virgin Mary that are often found on churches consecrated to her. Still lower, on both sides of central windows there are recumbent lions, the temple's watchful guardians. The lateral lunettes carry symbols of evil - gryphons attacking lambs.

Volga Bulgaria

Volga Bulgaria - the state of the Bulgars and Finno-Ugric tribes in the region of Middle Volga and Kama rivers in 10-14th centuries.

Rus at the period of disruption. 12-13th centuries
The Virgin of Vladimir. Icon. Early 12th century



The Virgin of Vladimir. Icon. Early 12th century. Wood, egg tempera. Original size 78x55 cm., size with additions 100x70 cm. Constantinople. Tretyakov Gallery. Moscow



The Virgin of Vladimir. Icon. Detail

The Virgin of Vladimir is the most revered icon of Mary in Russia. This Byzantine image was allegedly painted by St. Luke the Evangelist and came to Russia in the 12th century. In 1155 Prince Andrey Bogoliubsky took it from Kiev to Vladimir and placed in the Assumption Cathedral that he had commissioned. Thus the celebrated icon got its name from the place where it was kept.

On the icon Mary holds infant Jesus in her arms and, bending over him, clings to his cheek with hers. Christ is looking at his mother with his eyes wide open. Mary's huge pensive eyes, sadly contracted brows and silently pressed lips convey her love and anguish. Her inspired face is endowed with great moral power and humanity.

There are many legends about the icon of the Virgin of Vladimir, relating how it helped the Russian host to fight the invaders during the Mongol yoke.

Thus, in 1395 when Rus was attacked by Timur (Tamerlane), the icon was reverently transferred from Vladimir to Moscow in the hope of the Virgin's protection. Soon the forces of Timur suddenly turned back without battle. The Principality of Moscow was saved.

The icon's protection was again credited with the bloodless victory won by the Russians over the armies of Ahmat, Khan of the Golden Horde, in 1480 ("The Standing on the Ugra"), and with the deliverance of Russia from the assault of the Crimean Khan Mohammed-Gheri in 1521.

Famed for its miracles, this icon was considered the patroness of the Russian realm.

Patriarch

In Orthodoxy the patriarch is the highest spiritual dignity denoting the head of the church in the country.

Rus at the period of disruption. 12-13th centuries
The Assumption Cathedral in Vladimir. 1158-1160



The Assumption Cathedral in Vladimir. 1158-1160, 1185-1189

The Assumption Cathedral in Vladimir was the main metropolitan church of north-eastern Rus. It was built on commission of Prince Andrey Bogoliubsky of Vladimir in 1158-1160.

White limestone for its construction was transported by water from Volga Bulgaria and unloaded at the confluence of Nerl and Kliazma rivers. On the prince's orders one tenth of it was left there to build the **Church of the Intercession**.

The Assumption Cathedral ranks among the greatest architectural monuments of Ancient Rus. In fact it served as a model for the Italian architect **Aristotle Fioravanti**, invited to Russia to erect the **Assumption Cathedral** of the **Moscow Kremlin**.

Tataro-Mongol Yoke. 1243-1480

By the 13th century Ancient Rus broke into separate principalities which undermined each other by incessant conflicts. As a result in mid-13th century the country had to submit to the sway of the Mongolian Khan Batu whose armies overran Russian lands and established their state, the [Golden Horde](#), on lower Volga in 1243.

The conquerors imposed heavy tribute on Russian principalities, forced the princes to become their vassals and controlled the Grand Ducal throne by granting the title to contenders of their choice.

The Russian people waged a constant struggle against the yoke. In the [battle of Kulikovo](#) in 1380 the Russians led by [Grand Duke Dmitry Donskoy](#) defeated the Tataro-Mongols under Khan Mamay. This battle was a turning point in the struggle. Russian [victory over Khan Ahmat](#) gained on the Ugra river in 1480 put an end to foreign rule and restored independence to Russia.

The **Golden Horde** was the name of the Tataro-Mongolian khanate founded by Khan Batu on conquered territories. It included Western Siberia, Volga Bulgaria, Northern Caucasus and Crimea.

Timur's invasion of Russia. 1395

In 1395 Timur, conqueror of Central Asia, having defeated Tohtamysh, Khan of the [Golden Horde](#), set out for Russian lands.

Vasily I, Grand Duke of Moscow, headed an army against him, but Timur after a fortnight's stay at the border of the Riazan Principality turned south toward the Volga. Then he undertook a new offensive on the Golden Horde and crushed it.

"Standing on the Ugra". 1480

Ahmat, Khan of the [Golden Horde](#) (1459-1481), trying to maintain the dominion over Russia, launched several unsuccessful campaigns against Moscow.

In 1480 Ahmat began a new expedition moving towards upper Oka river and its tributary, the Ugra. Russian forces were led by Grand Duke Ivan III.

Russian and Tatar armies approached the opposite banks of the Ugra, but neither was eager to attack. At this moment the Crimean Khan Mengli-Gheri set upon Ahmat's ally, Lithuania, while the Russian governor of Zvenigorod aimed a blow at the Golden Horde. News of the Horde's defeat and severe frosts induced Ahmat to flee from the Ugra without an engagement.

Events that culminated in "Standing on the Ugra" meant the demise of [Tataro-Mongol power](#) over Russia.

Invasion of Mohammed-Gheri. 1521

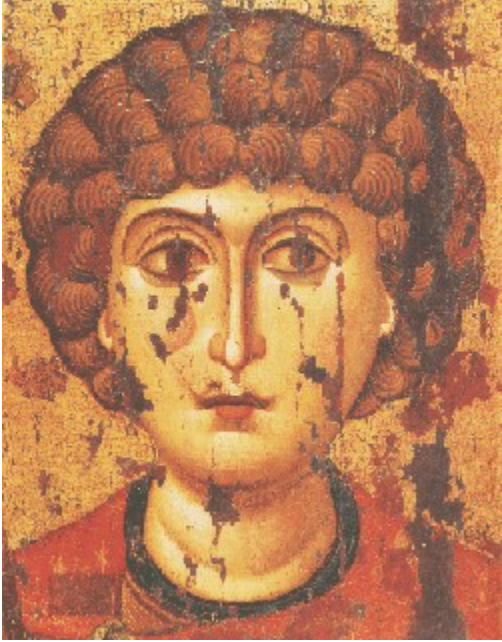
The Crimean Khan Mohammed-Gheri, being hostile to Russia, tried to join forces with other Tatar khanates to attack Russian lands.

In 1521 after the khanates of Crimea and Kazan declared war on Russia Mohammed-Gheri advanced his large army toward Moscow, but his plan failed for the thrust was beaten back by the Russians.

Rus at the period of disruption. 12-13th centuries
St.George. Icon. Early 12th century



St. George. Icon. Early 12th century. Wood, egg tempera. 174x122 cm. Assumption Cathedral. Moscow Kremlin



St.George. Icon. Detail (head)

This icon of **St. George** belongs to the oldest works of the Novgorodian school of painting. It was taken to Moscow from Novgorod by **Ivan IV (the Terrible)**.

The young warrior is shown frontally, holding a spear with his left hand and the sword in his right. His broad-shouldered figure occupies nearly the whole space of the icon. He has an open, handsome **face** with a rosy blush. His large eyes have a calm look while raised eyebrows give a somewhat surprised expression. The locks of his hair are treated almost ornamentally and encircle his face in three regular curves.

St. George is clad in blue vestment, gilded plate armor and scarlet cloak embroidered with gold. Almost lacking shades these patches of color are set against the yellow background.

St. George

St. George was a victorious warrior and a martyr. He came from a noble wealthy family of Asia Minor and attained a high military position. When Christians were persecuted by the Roman Emperor Diocletian George was tortured to renounce his faith and finally beheaded.

In art St. George is depicted as a youth with spear and sword, or mounted on a white horse and slaying the dragon.

Since the reign of Prince Dmitry Donskoy St. George was revered as the patron of Moscow and later his image appeared on the Russian national coat of arms.

Rus at the period of disruption. 12-13th centuries
Cathedral of St. George in Yuryev-Polskoy. 1230-1234



Cathedral of St. George in Yuryev-Polskoy. 1230-1234



Cathedral of St. George. Relief on north facade

St. George's Cathedral was built in the town of Yuryev-Polskoy to replace the earlier church (1152) of the time of Prince Yuri the Long-Armed, by his grandson, Sviatoslav, in 1230-1234.

This cathedral is a masterpiece of Vladimir-Suzdal architecture and is unrivaled in Russia for ornamental opulence. Its walls are covered all over with reliefs as if with carpets. Christian subjects mingle with fairytale motifs; scenes from Gospels, life of the Virgin and warrior saints alternate with centaurs, gryphons and masks.

Architecture

Rus at the period of disruption. 12-13th centuries
Architecture of the Cathedral of St. George

St. George's is built of white limestone and has four pillars, three apses and a single dome. There are covered porches on three sides.

The structure is remarkable for exceptionally rich and imaginative wall carvings.

Fantastic animals, monsters, birds and human figures carved in high relief stand out against flat ornamentation. Lions, centaurs and birds of paradise can be seen along with the Virgin, saints and evangelical scenes.

Yuryev-Polskoy. 12th century

The town of Yuryev-Polskoy (i.e. "in the fields") is located in the Vladimir region. It was founded in 1152 by Prince Yuri the Long-Armed and was indeed a new place, previously uninhabited and named after the prince. A fortress was the first to appear and later the stone church of St. George inside it.

Rus at the period of disruption. 12-13th centuries
SS. Boris and Gleb. Icon. Late 13th century



SS. Boris and Gleb. Icon. Late 13th century. Wood, egg tempera. 165x110 cm. Museum of Russian Art, Kiev



SS. Boris and Gleb. Icon. Detail (St.Boris)



SS. Boris and Gleb. Icon. Detail (St.Gleb)

"SS. Boris and Gleb" is the earliest preserved icon of the Tver school.

Boris and Gleb, sons of Prince Vladimir of Kiev, were treacherously killed in 1015 by their elder brother Sviatopolk (nicknamed "The Accursed"). In 1071 they were canonized by the Orthodox Church

The princes are depicted frontally, full-length, with static poses and gestures. Each is holding a sword (token of princely authority) and a cross (symbol of martyrdom). Despite their tranquil appearance their inner expressiveness can be perceived.

Their visages are individual. That of Boris is round with high cheekbones, small beard and mustache. He looks reserved and benign. Gleb's beardless face is strikingly handsome and his gaze is firm. Owing to long white lines along eyebrows, eyes and noses the princes's faces seem to emit light.

The icon is painted in blue and reddish-brown colors heightened with cinnabar. The combination of contrasted, dense though soft tones is typical of many 13-century works.

Rus at the period of unification around Moscow, 14-15th centuries
Introduction



The second quarter of the 14th century, during the reign of Prince Ivan Kalita, was the time of ascendance for the Principality of Moscow and its capital which led the struggle for liberation from the Mongol yoke.

The power of the Prince of Moscow further increased when the head of the Russian Orthodox Church, the Metropolitan Peter, moved there from Vladimir in 1325. The victory of Kulikovo (1380) was vital for the Russian cause, and since 1389 the privilege of the Grand Duchy was finally secured by Moscow.

Russia's economic development, the common purpose to defend the country contributed to the rise of national consciousness and consolidation of Russian lands.

In the second half of the 15th century, under Grand Duke Ivan III, Russia won her freedom from Tataro-Mongolian rule (after "The Standing on the Ugra" of 1480). By then the political unification of the country was complete and a centralized Russian state took shape.

Rus at the period of unification around Moscow. 14-15th centuries
The Savior of the Fiery Eye. Icon. Mid-14th century



The Savior of the Fiery Eye. Icon. Mid-14th century. Wood, egg tempera. 100x77 cm. Assumption Cathedral, Moscow Kremlin

This icon of the Savior belongs to the Moscow school of painting. Asymmetrical rendering of Christ's face and shoulders, the use of strong high lights and marks reveal a new approach, but heavy forms and austere countenance are akin to the works of the 12th and 13th centuries.

Deep wrinkles on the forehead and pronounced skin folds on the neck make this image very intense. With his narrow eyes and raised brows Christ has a stern and awesome look which earned the icon its name, "Savior of the Fiery Eye". Here the image of God is dramatic, just like the age that produced it.

Rus at the period of unification around Moscow. 14-15th centuries
Church of the Transfiguration in Novgorod. 1374



Church of the Transfiguration of Our Savior in Ilyina Street. 1374. Novgorod

The north-western Russian lands of Novgorod and Pskov did not suffer from the Mongol invasion. Consequently the Russian architectural tradition was carried on at Novgorod.

A classic type of city church evolved here in the second half of the 14th century. The Church of the Transfiguration, commissioned in 1374 by the residents of Ilyina Street, is one of the most important structures of this type in Novgorod.

Architecture

Rus at the period of unification around Moscow. 14-15th centuries
Architecture of the Church of the Transfiguration



Church of the Transfiguration of Our Saviour in Ilyina Street. 1374. Novgorod



Detail of the south facade of the Transfiguration Church in Ilyina Street

The Church of the Transfiguration is tall and has one **apse** and one dome. Its facades are divided by **pilaster** strips into three bays in accordance with interior partition.

The walls and the **drum** are profusely embellished with varied **decorative motifs**. There are unusual crosses in **relief, niches** of different shapes and "brows" over windows and niches. But in spite of abundant details the basic construction remains clear and simple. The ornaments only add to the cheerful appearance of the church.

In 1378 the **frescos** were painted by the famous artist **Theophanes the Greek**.

**Rus at the period of unification around Moscow. 14-15th centuries
Theophanes the Greek. St.Daniel the Stylite. Fresco. 1378**



Theophanes the Greek. St.Daniel the Stylite. 1378. Fresco in the Transfiguration Church in Ilyina Street. Novgorod



Theophanes the Greek. Old Testament Trinity. 1378. Detail of a fresco in the Transfiguration Church in Ilyina Street. Novgorod



Theophanes the Greek. St.Daniel the Stylite. 1378. Detail of a fresco in the Transfiguration Church in Ilyina Street. Novgorod

Four years after the **Church of the Transfiguration** was built **Theophanes the Greek** was charged with painting the murals for it.

The topmost **frescos** of stylites, **Old Testament Trinity** and medallions with hermits and saints are especially interesting.

For the Byzantines the stylites embodied the ideal of supreme holiness for ascending a pillar they rejected the world and entirely committed themselves to God.

Daniel the Stylite is portrayed frontally sitting on a high pillar with a large **capital**. He is a hoary old man with a long beard and drooping mustache. Like other figures he has individuality, that of a withdrawn, courageous and steadfast hermit. Outwardly composed, he is full of vigor.

The gesture of his hands with open palms commands the attention of the onlooker. The folds of his gown form acute triangles and enhance the dynamism of the figure.

Rus at the period of unification around Moscow. 14-15th centuries
Theophanes the Greek. 1340-1405/15



Theophanes the Greek. St.Daniel the Stylite. 1378. Fresco in the Transfiguration Church in Ilyina Street. Novgorod

Theophanes is one of the central figures in 14-century art. He was an outstanding artist of great character.

Theophanes came from Greece, but worked chiefly in Russian cities of [Novgorod](#) and Moscow where he painted church [frescos](#).

Theophanes arrived in Russia via Theodosia as an already accomplished master for he had started his career in Byzantium.

In 1378 he created the murals for the **Church of Transfiguration** at Novgorod. His art was highly praised by Novgorodians and had many followers among local artists.

At this period Moscow became not just the political center of Rus, but the focus of Russian cultural development as well so that Theophanes decided to go there. His art was so individual and emotional that he never lacked commissions. But regrettably very few of his Moscow works survive.

The frescos of Theophanes are remarkable for their originality and do not fit into traditional iconographic schemes. His characters are proud, solemn, severe, powerful and intensely dramatic. He achieves a special emotional effect with sharp high lights applied over paintings.

Theophanes the Greek has created monumental and deeply emotional images in his icons as well. Apart from murals and icons he also produced book miniatures.

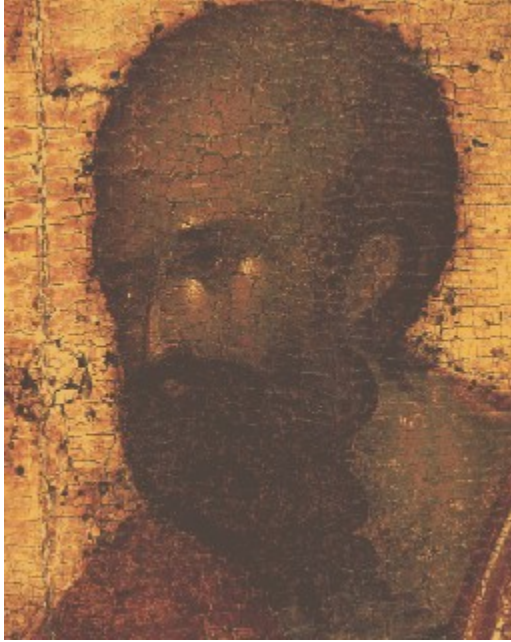
Theophanes avoided bright and flashy colors. His palette is sparing and restrained, and still varied. Using mostly reddish-brown he always introduced additional tones (blue backgrounds or white lines).

Educated by the advanced school of Constantinople of the early 14th century Theophanes the Greek as an original master became very much a part of Russian art.

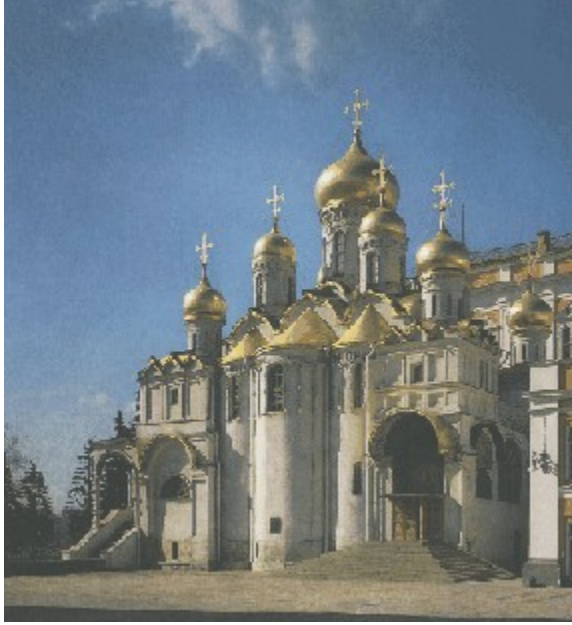
Rus at the period of unification around Moscow. 14-15th centuries
Theophanes the Greek. St.Paul the Apostle. Icon. 14th century



**Theophanes the Greek. St.Paul the Apostle. Icon of the Deesis range. Last quarter of 14th century.
Annunciation Cathedral. Moscow Kremlin**



Theophanes the Greek. St.Paul the Apostle. Icon. Detail (head)



Annunciation Cathedral. 1484-1489. Moscow Kremlin



Annunciation Cathedral. Iconostasis. Moscow Kremlin

The icon of **St. Paul** painted by the celebrated Theophanes is found in the **Annunciation Cathedral** of Moscow.

The **Apostle** is depicted full-length with his head slightly bent and holding a scroll, a symbol of his evangelical mission. The dark outline of his tall strong figure stands out vividly on gold background. Each line is concise, soft and smooth. Paul's pose is confident and free.

The **face of the Apostle** has no prominent features, but his image is one of decision, spiritual power and philosophic mind.

See also: **iconostasis of Annunciation Cathedral**

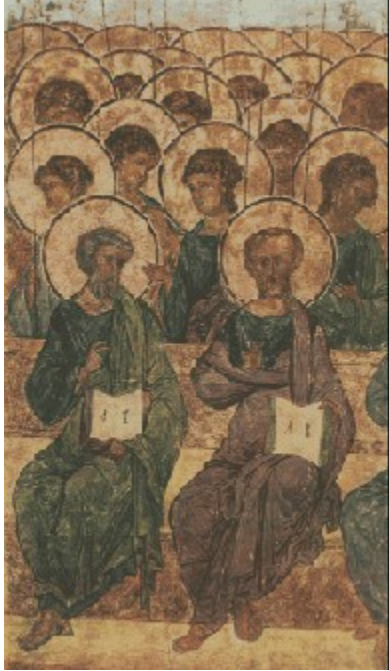
St.Paul the Apostle

Paul is one of the first apostles of Christianity. According to the legend he was born at Tarsus in Asia Minor, into a Jewish family (his real name was Saul) which had Roman citizenship.

At first he was a zealous adversary of the Christians but after Christ appeared to him he became an equally ardent convert. Paul is said to have been executed during anti-Christian harassment under Emperor Nero, after the fire of Rome in 64 A.D.

The New Testament contains 14 epistles ascribed to Paul.

Rus at the period of unification around Moscow. 14-15th centuries
Andrey Rublev. Apostles. Fresco. 1408



Andrey Rublev. Apostles. Fragment of fresco "Last Judgment". 1408. Assumption Cathedral of Vladimir

In 1408 **Andrey Rublev** with his elder colleague Daniel Cherny and disciples painted the murals of the **Assumption Cathedral at Vladimir**.

The main part of his fresco cycle survives under the choir and is connected with the elaborately composed "Last Judgment". These frescos were created after Prince Dmitry Donskoy's triumph over Khan Mamay on Kulikovo field (1380) when Rus was on the rise and hoped for fast liberation from the Mongols. Rublev's murals therefore reflect the ideas of humanity, the people's dream of justice restored, and not the concept of punishment, retribution and eternal torment.

The Apostles are shown seated, taking part with Christ in the Judgment. Above them on the sides of the cathedral's central vault there are guardian angels.

The images of the Apostles are not stern or severe, but rather kindly and serene. Their visages are distinct, their gaze contemplative and trustful. The silhouettes of figures are marked by smooth contours.

Rus at the period of unification around Moscow. 14-15th centuries
Andrey Rublev. 1360-1430



Andrey Rublev. Trinity. c. 1411. Wood, egg tempera. 142x114 cm. Icon from the Trinity Cathedral of the Trinity Monastery of St.Sergius. Tretyakov Gallery, Moscow

Andrey Rublev was the greatest and most talented painter of Old Rus. His name signifies the heyday of the Moscow artistic school in the first half of the 15th century.

Having worked with **Theophanes the Greek** Rublev could not escape the influence of the renowned master but from the very start he revealed a brilliant and original creative individuality.

Of his life we know little. He was a monk of St.Andronicus' Monastery in Moscow, closely associated with the famous **Trinity-St.Sergius Monastery**. In his last years Rublev returned to St.Andronicus' and died there.

Rublev's work was devoted to the pursuit of perfect man. The aim of his art was to create images full of sublime spiritual beauty. He strove to communicate the dream of a free man.

His characters are always endowed with humanity, sincerity, grace, and almost feminine tenderness. There is nothing of Byzantine strictness about them, but the refined clarity of form makes them powerful and firm.

The style of the artist is based on his line which has exceptional significance not just for the contour of figures, but for his general approach. The form of his images is classically clear and pure.

As for the color, Rublev employs it as a means to discover the inner world of the soul. His combinations of color are so impeccably precise as to arouse sheerly musical associations.

Rus at the period of unification around Moscow. 14-15th centuries
Andrey Rublev. Trinity. Icon. c.1411



Andrey Rublev. Trinity. c. 1411. Wood, egg tempera. 142x114 cm. Icon from the Trinity Cathedral of the Trinity Monastery of St.Sergius. Tretyakov Gallery, Moscow



Andrey Rublev. Trinity. c. 1411. Icon. Detail (middle angel)



Andrey Rublev. Trinity. c. 1411. Icon. Detail (left angel)



Andrey Rublev. Trinity. c. 1411. Icon. Detail (right angel)

One of the 17-century sources mentions that **Andrey Rublev** painted his "Trinity" to praise **St.Sergius of Radonezh**.

Here the divine Trinity is represented by the artist in the form of three slender, gracefully feminine angels. The Biblical subject is emphasized by a chalice with calf's head on the table, a tree and Abraham's palace in the distance.

In Rublev's "Trinity" the Almighty God is not opposed to feeble man. Rublev implies that the three messengers appeared on Earth not only to tell Abraham of his son's birth, but also to give people an example of concordance and self-sacrifice.

The **middle angel** rises above the others as though they are mere companions of his. However none of them is really dominant; they are all equal in size and position because together they form a circle whose center is the chalice.

What are the three youths absorbed in? Do they share the food, lead a conversation or are they just lost in their thoughts? In fact the icon simultaneously conveys action (one of the angels is reaching for the chalice on the table), conversation (their heads are inclined to each other as if in speaking) and thoughtful reflection (their faces are meditative as if they are in a world of bright reveries). Peace and quiet reign here.

Rublev's angels are fleshless. Nothing burdens them, neither wings nor vestments. They are absolutely light. The calmness of their poses, the smooth rhythm of lines create an immaculate composition though it almost lacks depth. Pure and resonant tones give the impression of harmony.

The colors of "Trinity" are soft and transparent. Clear hues of cornflower blue, translucent green and gold make up a subtle consonant scale. The maroon garment of the middle angel stresses his significant role in the composition.

Fragments:

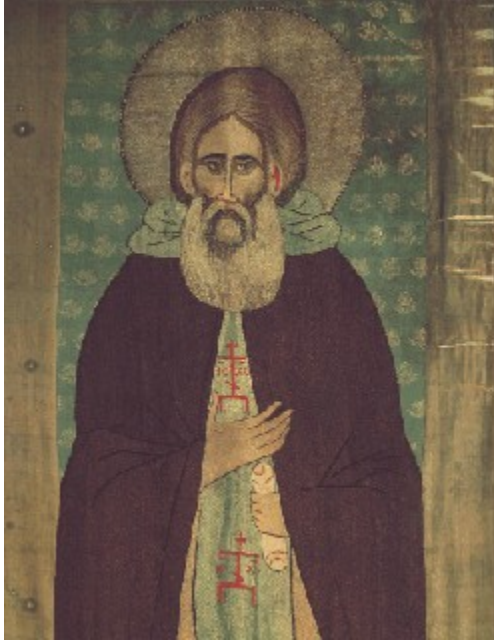
- * **Left angel**
- * **Middle angel**
- * **Right angel**

Trinity

The Bible tells how God appeared to the centenarian patriarch Abraham and his wife Sarah in the form of three wandering angels one of whom announced to Sarah the birth of a son. Overjoyed, Abraham seated them in the shade of an oak and treated them to some bread, milk and veal.

This legend is founded on the conviction that God cannot be seen by mortal eyes and becomes visible only in assuming human form.

Rus at the period of unification around Moscow. 14-15th centuries
Pall of St.Sergius of Radonezh. Embroidery



Pall of St.Sergius of Radonezh. 1425-1427. Embroidery. Trinity-St.Sergius Monastery, Museum

This covering for the tomb of **St.Sergius of Radonezh**, the famous figure of Ancient Rus, is a rare early example of Moscovite portrait **embroidery**.

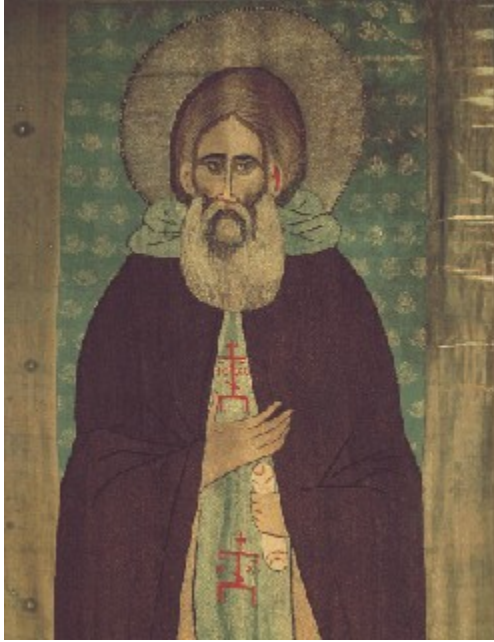
St.Sergius is depicted full-length holding a scroll in one hand and making the sign of benediction with the other. He wears a long purple monastic frock.

The wise old man is keenly looking at the spectator. This is not so much a canonical image of the saint as a portrait of the historical personality. The features of the slightly asymmetric face with high cheekbones are distinctly portrayed.

Conventional iconography is combined here with individual traits. The artist who designed the cloth must have remembered Sergius well.

This pall can indeed be considered as one of the most interesting pieces of ancient Russian portraiture.

Embroidery

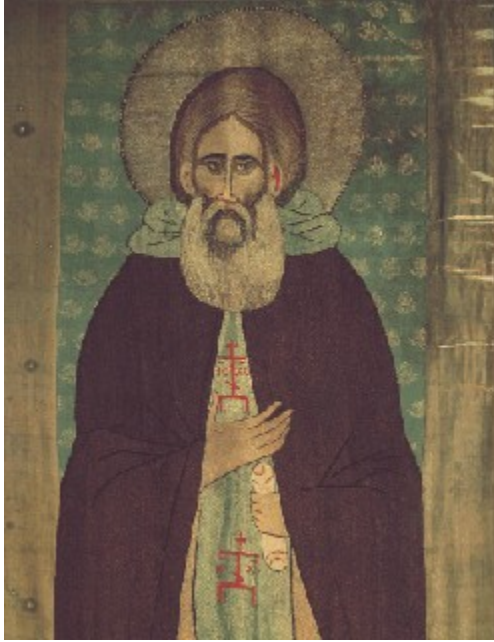


Pall of St.Sergius of Radonezh. 1425-1427. Embroidery. Trinity-St.Sergius Monastery, Museum

The art of embroidery, or needlework, held an important place in Russian decorative art from the earliest times. Ornaments covered both domestic objects (tablecloths, towels, curtains) and ecclesiastic pieces, especially those used in liturgy or processions.

Portrait embroidery was normally executed in satin stitch with colored silk threads. Gold and silver were used rarely in order to enrich other colors.

Rus at the period of unification around Moscow. 14-15th centuries
St.Sergius of Radonezh



Pall of St.Sergius of Radonezh. 1425-1427. Embroidery. Trinity-St.Sergius Monastery, Museum

The eminent clerical and political figure of 14-century Rus, Sergius (his temporal name was Varfolomey) was born near Rostov the Great into a noble boyar family. Around 1330 his parents were reduced to poverty and settled in the town of Radonezh, not far from Moscow.

In 1337 Sergius and his brother Stefan took vows and founded a hermitage near Radonezh where they built a cell and a small church consecrated to the [Trinity](#). Stefan soon left Sergius not being able to endure the hard life in the wilderness. But in a few years other monks joined Sergius at the hermitage which eventually turned into the great **Trinity-St.Sergius Monastery**.

St.Sergius of Radonezh supported the Grand Duke's authority in his fight against the Tataro-Mongols and appealed for the unification of Rus led by Moscow. Before the [battle of Kulikovo](#) (1380) Sergius blessed Prince Dmitry's war.

Sergius initiated a reform of Russian monasteries. After his death he was canonized.

**Rus at the period of unification around Moscow. 14-15th centuries
Battle of Novgorodians and Suzdalians. Icon. 1460s.**



Battle of Novgorodians and Suzdalians. 1460s. Icon. Wood, egg tempera. 161x118 cm. Museum of History and Architecture, Novgorod



Battle of Novgorodians and Suzdalians. 1460s. Icon. Detail (upper row)



Battle of Novgorodians and Suzdaliens. 1460s. Icon. Detail (lower row)

This icon belongs to the school of [Novgorod](#). It records a 12-century episode of the city's history, the victory of Novgorodians over Suzdalians whose army under Mstislav, son of [Prince Andrey Bogoliubsky](#), besieged Novgorod in 1170. This is one of the earliest pictures on a historical subject in Russian art.

The composition illustrates the story of this event where real historical facts mingle with **the legend** of the miraculous Novgorodian icon, "Our Lady of the Sign".

The icon "Battle of Novgorodians and Suzdalians" is divided by two horizontal lines into three tiers. The action is unfolded successively from top to bottom.

Above the revered icon "Our Lady of the Sign" is being carried from the Transfiguration Church on Ilyina Street to the [Kremlin](#) on the other side of the river. On the right the clergy is taking the icon out of the church, in the center the procession is moving across the bridge over the Volkhov river and on the left a crowd of people issuing from the Kremlin meets the procession.

In the middle tier the painter has shown Novgorodians concealed behind the walls with the icon over the tower on the left, in the center the negotiations between the envoys of Novgorod and Suzdal and on the right the Suzdalian army shooting arrows that hit the icon.

Below the Novgorodians led by SS.Demetrius of Salonika, George, Boris and Gleb attack the enemy. The upset Suzdalians are put to flight leaving their wounded and arms on the ground.

Although the events united here happened at different times they are presented so clearly and imaginatively as to be intelligible at once. The artist has skillfully arranged all parts of the composition. The fortified walls are extended over two tiers and are used to show both the envoys leaving the Kremlin and the outpouring Novgorodian army. Disposing the ranks of warriors one above the other and marking them with a single unbroken line the artist gives the impression of countless hosts engaged in deadly combat.

The color scale of the icon is bright, even somewhat flashy.

Legend of the Icon of Novgorod



Battle of Novgorodians and Suzdalians. 1460s. Icon. Wood, egg tempera. 161x118 cm. Museum of History and Architecture, Novgorod

When the Suzdalian force laid siege to the city, Novgorodians implored God to help their rightful cause. Archbishop John prayed day and night before the icon of the Savior at St.Sophia's Cathedral. On the third night he heard a voice telling him to take the icon "Our Lady of the Sign" from the **Transfiguration Church** on Ilyina Street and to place it on the city walls.

So the icon was solemnly carried to the wall and put up to face the enemy. When the warriors of Mstislav shot arrows at Novgorodians one of them hit the Virgin. Then a miracle occurred: the icon turned toward the city by itself while the terrified assailants were blinded and began to kill each other. Novgorodians headed by their saints struck at the enemy and defeated them taking many prisoners.

Rus at the period of unification around Moscow. 14-15th centuries
The Assumption Cathedral in the Moscow Kremlin. 1475-1479



The Assumption Cathedral of the Moscow Kremlin. 1475-1479

In the 15th century Moscow became the capital of a united Russian state and her **Kremlin** was the residence of the Grand Duke and the spiritual center of the country. **Grand Duke Ivan III** married Sophia Paleologos, niece of the last Byzantine emperor, and declared himself a great sovereign, calling Moscow "The Third Rome". Due to the growing power of Muscovy a general reconstruction of the Kremlin was begun.

After the first builders of a new large Assumption Cathedral failed in their task, the construction was entrusted to the Italian architect **Aristotle Fioravanti** invited to Moscow by Ivan III in 1475. The Assumption Cathedral, erected by him in 1475-1479, became the main church of the realm and the venue for important state ceremonies like coronations of the Tsars, burials of **patriarchs**, metropolitans etc.

The Assumption Cathedral stands in the center of Kremlin's Cathedral Square dominating other buildings by its size and elevated architectural form.

Architecture

Rus at the period of unification around Moscow. 14-15th centuries
Architecture of the Assumption Cathedral



The Assumption Cathedral in the Moscow Kremlin. 1475-1479



The Assumption Cathedral in Vladimir. 1158-1160



The Assumption Cathedral of the Moscow Kremlin. 1475-1479

Fioravanti was urged to build something like the 12-century **Assumption Cathedral at Vladimir**. The architect visited Vladimir and other Russian cities studying their buildings. The temple he created blended traditional Russian features with novel ones. Fioravanti has repeated just the outward elements of the Vladimir cathedral: five domes, lunettes, ornamental arcades and perspective portals. But on the whole his building looked new and different.

The Assumption Cathedral is built of large bricks and faced with blocks of white stone. Its three facades are divided by pilaster strips into equal bays terminating in lunettes raised to the same height. Symmetry, balance and strict geometry are the basic compositional qualities of this monument. It looks as a monolith, a single volume.

Rus at the period of unification around Moscow. 14-15th centuries
Aristotle Fioravanti. Ca.1420-ca. 1486



The Assumption Cathedral of the Moscow Kremlin. 1475-1479

Outstanding Italian architect and engineer who came from a family of hereditary builders. In Italy he won fame as an expert on fortification and moving of large structures. In 1475 he arrived in Moscow on the invitation of Ivan III and built the Assumption Cathedral in the **Moscow Kremlin**.

He participated in expeditions against Novgorod (1477-1478), Kazan (1482) and Tver (1485) as commander of artillery and military engineer.

Rus at the period of unification around Moscow. 14-15th centuries
Dionisy. St.Alexis the Metropolitan. Icon. Between 1462 and 1483



Dionisy. St.Alexis the Metropolitan with Scenes of His Life. Icon. Between 1462 and 1483. Wood, egg tempera. 197x152 cm. Tretyakov Gallery, Moscow

Dionisy's icon represents the adherent of Prince Dmitry Donskoy, Metropolitan Alexis, surrounded by scenes of his life.

The metropolitan is portrayed on the central part of the icon, full-length, holding the Gospels and giving a benediction. Stately and composed, he seems to address the onlooker.

In some of the scenes displayed around the central image the painter describes real episodes from the life of Alexis: "Alexis at the Horde" (6th scene in top right corner), "Khan meets Alexis on his way to the Horde" (10th scene, third row, on the right), "Alexis healing Princess Taygula" (11th scene, fourth row, on the left)

Despite their small size the scenes look like close-ups, the poses and gestures of the characters are full of dignity.

The coloring of the icon consists of large patches of bright and transparent hues in exquisite combinations.

Rus at the period of unification around Moscow. 14-15th centuries
Dionisy. 1440-1502/8



Dionisy. Portal fresco in the Church of the Nativity of the Virgin, St.Ferapont's Monastery. 1502-1503

Dionisy was a noted painter who held a special place in the artistic life of Moscow in the second half of the 15th century. His patrons were the prelates and Grand Duke Ivan III himself. The artist executed [frescos](#) for churches and monasteries all over Muscovy as well as icons.

Unlike Rublev Dionisy was not a monk. His two sons, Feodosy and Vladimir, were also painters and assisted him.

The integrity and beauty of Dionisy's compositions are founded on the absolute balance of all their parts. His figures are exceedingly slender and refined, their proportions elongated, their movements barely hinted. Their visages lack Rublev's distinction, they are rather monotonous and not too expressive.

The coloring of the artist is delicate and translucent, sometimes cold, with the predominance of light shades.

Dionisy's art is remarkable for its splendor, solemnity and decorativeness, as was the spirit of his times.

Rus at the period of unification around Moscow. 14-15th centuries
St.Alexis the Metropolitan. 1292-1378

Alexis (1292-1378) was elected metropolitan of Moscow in 1354. He sprang from a Muscovite boyar family and received an excellent secular and ecclesiastical education. In the reign of Prince Ivan II (1353-1359) he played a major role in the country's administration and from 1359 as the guardian of the young Prince Dmitry virtually headed the government.

Using his spiritual authority Alexis strove for the recognition of the Principality of Moscow as the center of Russia's consolidation.

**Rus at the period of unification around Moscow. 14-15th centuries
Dionisy. Portal fresco in the Church of the Nativity of the Virgin**



Dionisy. Portal fresco in the Church of the Nativity of the Virgin, St.Ferapont's Monastery. 1502-1503



Dionisy. Nativity of the Virgin. Detail of portal fresco



Dionisy. Archangel. Detail of portal fresco



Dionisy. Mary with SS.Joachim and Anne. Detail of portal fresco

Those who ascend the porch of the [Church of the Nativity](#) are met by the magnificent [fresco](#) on the outer wall of the building's west front. It is devoted to the Nativity of the Virgin and comprises several scenes. Above there is a poorly preserved Deesis with SS.Mary, John the Baptist, Apostles Peter and Paul praying for the whole world before enthroned Christ.

Below there are two subjects, "[Nativity of the Virgin](#)" and "[Mary with SS.Joachim and Anne](#)". On both sides of the [portal arch](#) stand two archangels, larger than life-size, one with a sword and a writ, the [other](#) bending over his scroll as if they both record the names of the flock.

The figures on [the fresco](#) are unusually slender, with elongate proportions. Their movements are restrained and slow. No volume or weight is apparent here, they seem to soar in the air. Thus the artist emphasized the spirituality of his images.

Both compositions are naturally joined with the architecture.

**Church of the Nativity of the Virgin, St.Ferapont's Monastery.
1490**

The monastery was founded in late 14th century by the monk Ferapont in the northern region of Vologda, on a low wooded hill between two lakes. The extent of the monastery and its land was not great.

The central monastic building is the stone cathedral of the Nativity of the Virgin, erected in 1490.

The Tsardom of Russia, 16-17th centuries
Introduction



In the 16th century Russia was a centralized multinational state with the capital at Moscow which became the symbol of its power and grandeur. At this period Russia already emerged as an influential force taking active part in international relations.

The economic and political might of Russia grew considerably. **Ivan IV** annexed to his Tsardom the Khanates of Kazan and Astrakhan and Russians penetrated the vast expanses of Siberia. Internal commerce and trade with the West and East developed rapidly as well as the cities and the crafts. The country's administrative system was concentrated in Moscow. There were also social changes with the lesser gentry and merchants gaining influence at the expense of landed magnates. But serfdom strengthened too.

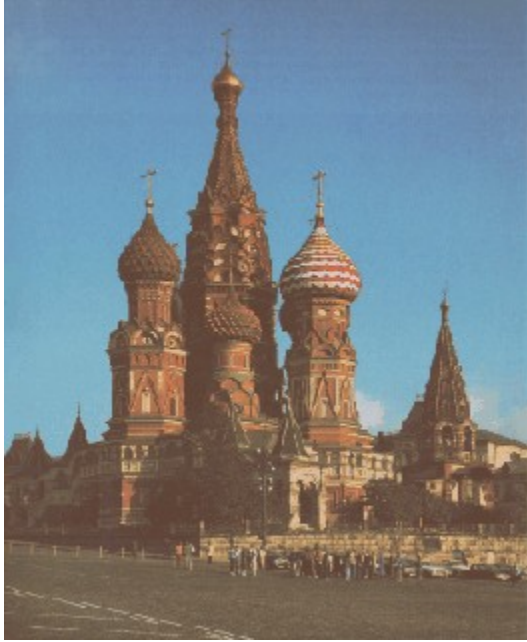
The 17th century is the last stage of ancient Russian history.

Early in the century the intervention of Poland and Sweden caused much damage, but that was overcome by late 1620s. In 1613 the Romanov dynasty came to power to rule Russia for 300 years.

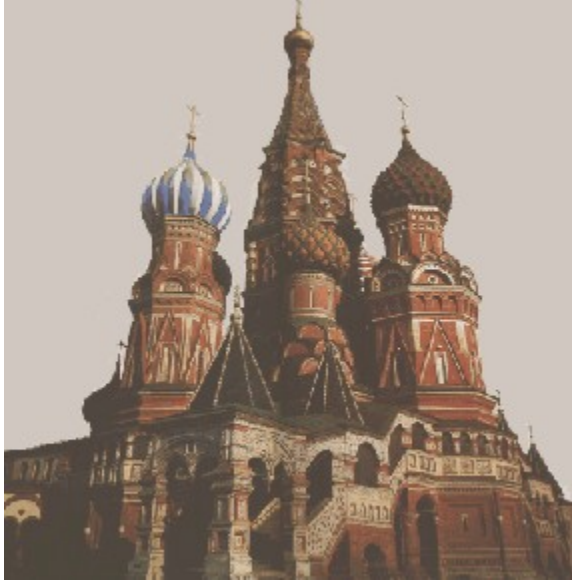
In mid-17th century there was general progress in production, first manufactories appeared, industrial activity was on the rise and an all-Russian commercial market took shape.

By the end of the century conditions were ripe for the birth of a new empire, the Russia of Peter the Great.

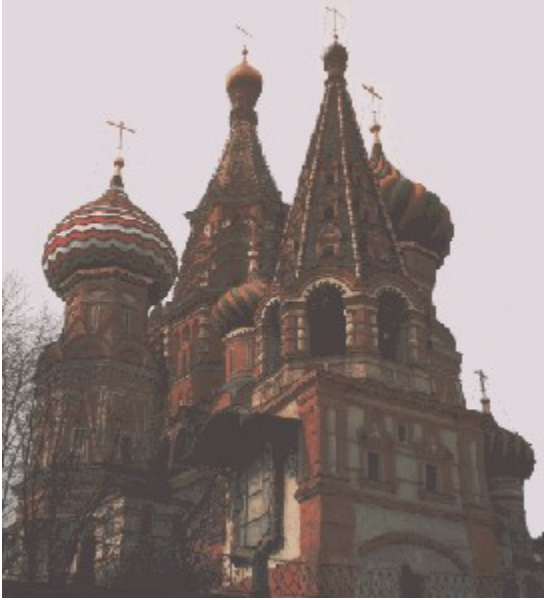
The Tsardom of Russia. 16-17th centuries
Cathedral of Intercession "on the Moat" (St.Basil's) in Moscow. 1555-
1561



Cathedral of the Intercession "on the Moat" (St.Basil's). 1555-1561. Moscow



Cathedral of the Intercession "on the Moat" (St.Basil's). 1555-1561. Moscow. View from north-west



Cathedral of the Intercession "on the Moat" (St.Basil's). 1555-1561. Moscow. View from south-east

The Intercession Cathedral was built in 1555-1561 in Moscow's Red Square by the architects Barma and Postnik Yakovlev (though some suppose they were one person) as a monument to the **conquest of Kazan** (1552) by **Tsar Ivan IV** and a memorial to the fallen warriors.

Near its walls **Basil the Blessed**, a Moscow simpleton revered by the people, was interred. Over his grave in 1588 a **chapel** was added at the north-eastern corner of the temple, which gave the cathedral its second name.

The Intercession Cathedral is an impressive monument of Russian architecture of the second half of the 16th century. Situated in the main square of Moscow the cathedral is an essential part of it.

The building witnessed various events of Moscow's history. Its **basement** served as a treasury containing money and valuables of wealthy Muscovites, which in 1595 nearly resulted in a deliberate burning of Moscow when a robbery of the cathedral was plotted. In the 17th century traditional religious processions were held in the square nearby. In 1612 the cathedral was plundered and burned by the **invading Poles and Swedes** while in 1812 Napoleon's troops again looted it and turned it into a stable.

Architecture

Additional images:

- * **[View from north-west](#)**
- * **[View from south-east](#)**

The Tsardom of Russia. 16-17th centuries
Architecture of the Intercession Cathedral "on the Moat"

The Intercession Cathedral is a splendid example of Russian architecture of the second half of the 16th century with its typical soaring composition originating in traditional wooden building.

It is built of brick with foundations, [basement](#) and certain details of white stone. The plan is in fact rather simple: in the middle over a single basement there is the main tower, the Intercession Church proper, encircled by eight [chapels](#).

The [gallery](#) surrounds the separate chapels and joins them together. The central tower is made up of two [octagons](#), the smaller on top of the bigger one, crowned with a [spire](#) and a [cupola](#). Around the central tower there are smaller pillar-like structures each one contributing to the general composition, but distinctly decorated.

The cathedral is notable for its varied and picturesque architectural forms and details. The domes, differing in shape and color, present an elaborate and rhythmically harmonious group. The lavish decorative elements ("[kokoshniki](#)", [pilasters](#), [panels](#), "arrows", [machicolations](#), [cornices](#) etc.) lend a fairytale look to the edifice.

The Tsardom of Russia. 16-17th centuries
Kazan Expeditions of Ivan IV

In the 16th century the Tatars of Kazan and Crimea frequently made ravaging raids into Russian lands. After diplomatic efforts failed to stop them in 1547 **Tsar Ivan IV** started a war against the Khanate of Kazan and led several expeditions there.

The campaign of 1552 proved decisive. Tsar Ivan personally headed his army, nearly 150 thousand strong. Kazan was beleaguered by the Russian host which was equipped with advanced military machines. After a fierce assault on 2 October 1552 the Russians captured the city and the Khanate of Kazan ceased to exist.

To commemorate the Kazan victory the magnificent Cathedral of the Intercession was constructed. Its nine separate **chapels** were dedicated to the most important days of the campaign.

The Tsardom of Russia. 16-17th centuries
Tsar Ivan IV Vasilyevich, The Terrible



Ilya Repin. Ivan the Terrible and His Son Ivan. 1885. Oil on canvas. Tretyakov Gallery

Ivan IV, the first Tsar of Russia, was one of the greatest political figures of the 16th century. He was the son of Grand Duke Vasily III. The reign of Ivan IV was the time of centralization and territorial growth of Russia. He constantly struggled with the princes and boyars who favored the old order. The adoption of harsh emergency measures, the "Oprichnina", crushed the opposition.

The Oprichnina regime resulted in the aggravation of serfdom and impoverishment of the people leading to their resistance and rebellions which in turn brought about general repression, executions and forfeitures enacted all over Russia.

Ivan IV was a man of unbending will and character and suffered nothing to interfere with his goals. The unhappy circumstances of his personal life and the perfidy of the boyars had an impact on his temper which was irascible and petulant. Thus, during one of his violent fits, he dealt a fatal blow to his eldest son, 27-year-old Ivan, whose death he lamented greatly.

The Tsardom of Russia. 16-17th centuries
Vasily (Basil) the Blessed

Vasily the Blessed, a holy fool of Moscow, sprang from peasant stock. His parents had him apprenticed to a cobbler. Vasily, a hardworking and devout youth, was endowed with the gift of foresight which came out by chance.

One day a customer came to his master and ordered a pair of sturdy boots to last for several years. At that Vasily smiled and when the customer left he told his master that the former would shortly die. And so it happened.

At 16 Vasily quit his service to become a holy fool. He led a life of hardship, had no home and little clothes, burdened himself with chains and fetters.

Vasily the Blessed was very popular with Muscovites. **Tsar Ivan the Terrible** himself respected and feared the simpleton. When Vasily fell ill the Tsar with his wife Anastasia visited him. Ivan even carried Vasily's coffin, and Metropolitan Makary officiated at the funeral.

Vasily the Blessed was buried at the cemetery of the Trinity "on the Moat" where Tsar Ivan the Terrible soon had the Intercession Cathedral built.

The Tsardom of Russia. 16-17th centuries
St.Paraskeva Friday. Sculpture. 16th century



St.Paraskeva Friday. Sculpture. Painted wood. 164x12 cm. 16th century. Museum of History and Architecture, Novgorod

Ancient Russian art was closely linked with religion. The clergy discouraged and even banned the use of sculpture in decorating church interiors. Nevertheless by the 14th century woodcarving became a professional art and three-dimensional sculptures appeared.

The image of **St.Paraskeva Friday** was very popular in wooden carving. This statue of her, created in Novgorod, is striking for its plasticity bringing out the beauty and charm of a Novgorodian lady.

St.Paraskeva is represented at prayer. Her figure is terse and impressively simple.

The sculpture is painted in color. St.Paraskeva wears a blue gown and a red cloak lined with yellow and edged with blue.

St.Paraskeva Friday

Paraskeva, nicknamed "Friday", was a Christian martyr. A daughter of wealthy parents, she devoted herself to ascetic life from early on. During the persecutions under Emperor Diocletian (284-305) Paraskeva was accused of embracing Christianity and put on trial. The local governor offered to marry her if she renounced Christ. She refused and was beheaded.

In Russia St.Paraskeva was regarded as a patroness of merchants and fishermen.

The Tsardom of Russia. 16-17th centuries
Prokopy Chirin. St.Nicetas the Warrior. Icon. 1593



Prokopy Chirin. St.Nicetas the Warrior. 1593. Icon. Wood, egg tempera. 29x22 cm. Tretyakov Gallery, Moscow

The icon of St. Nicetas the Warrior was painted by **Chirin** on commission of the Stroganov merchant family for the Annunciation Cathedral at Solvychegodsk. The lean frail figure of St. Nicetas is placed on the left near the edge of the icon. With bent head and knees he addresses a prayer to the Virgin and Child, appearing from a cloud in top right corner. The thin, closely set legs of the saint make his pose unstable and somewhat mannered. He resembles a worldly youth rather than a warrior. The sword in his hand completes his festive dress.

The artist is little interested in the visage of the saint whose features are hardly discernible at all. However the image of St. Nicetas is still expressive. Fragile and weak, as if lost amidst the empty background, he is very distant from the heroic characters of Russian icons of 11-15th centuries.

The Tsardom of Russia. 16-17th centuries
Chirin, Prokopy Ivanovich. ? - 1621/1623

Chirin was one of the foremost masters of the Stroganov school of icon painting.

Chirin's works are amazing for their refined miniature style, exquisite coloring and thorough precision of detail. The poses and gestures of his characters are graceful and mannered.

The works of the artist seem not so much icons intended for veneration as precious miniatures requiring close and attentive study.

Among his most important works commissioned by the Stroganovs are the icons "St. John the Warrior", "St. Nicetas the Warrior" (1593) and others.

Solvychegodsk

Solvychegodsk lies in the south of the Archangel region, on the river Vychegda. It rose on the great route between the North, the Urals, Siberia and Moscow. Its foundation, growth and development were largely due to the Stroganovs, merchants and entrepreneurs.

As a town Solvychegodsk took shape in the 16th century. Its prosperity was based on the convenient location and rapidly developing salt production in the area.

Stroganovs

The Stroganovs, originally a peasant family from the North, were great Russian merchants and industrialists. In the 16 and 17th centuries they won fame as active developers of the Urals and Siberian lands. They had huge land possessions in Northern Russia and encouraged various crafts and arts there which largely contributed to the progress of Russian culture.

The Stroganovs gave their name to a distinct trend in Russian icon painting of the 16-17th centuries known as the Stroganov school as well as a style of stone architecture of the same period, also named after them. Silverwork, particularly the so-called Usolye painted enamels, prospered at the workshops of Solvychevodsk which owed its growth and repute to the Stroganovs.

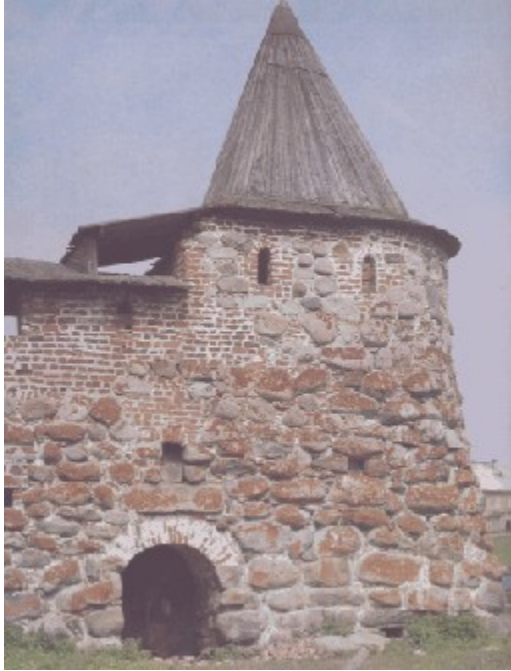
The Tsardom of Russia. 16-17th centuries
Solovki Monastery. 16-17th centuries



View of Solovki Monastery



White Tower of the Solovki Monastery



Kitchen Tower of the Solovki Monastery



Kvas-Brewing Tower of the Solovki Monastery

The monastery was founded in the 1430s on the largest island of the Solovki archipelago in the White Sea.

It was not only the center of Christianity in northern Russia, but also a strategic outpost in the White Sea region. In 1582 by order of **Ivan IV** the northernmost Russian stone citadel was constructed here, one of the strongest and most impregnable border fortresses.

The walls were built of huge rocks abounding on the island and granite blocks, the gaps filled with brick and mortar. Some of these rocks weigh up to 8 tons. The walls are 6 meters thick, and 10 meters high (height of towers reaches 17 m.) and their circumference length is over a kilometer.

The stronghold answered all the demands of the fortification of the period and was designed for all-around defense and use of artillery.

Five **corner towers** are round and identical in structure differing only in size and details. They are covered with conical roofs and some have lookout platforms on top.

Also in the 16th century stone cathedrals, churches and numerous buildings for life and work were added to the monastery.

The laconic and expressive architecture of the Solovki Monastery is well conformed to the stern northern landscape.

History

See also:

- **Kitchen Tower**
- **Kvass-Brewing Tower**

The Tsardom of Russia. 16-17th centuries
Solovki Monastery. History



View of Solovki Monastery

The island's first inhabitants were the hermits Savvaty and Gherman. They are said to have settled here in 1429 and lived in seclusion for 6 years before getting back to the continent.

In 1436, after Savvaty died, a monk named Zosima resettled on the island with the elderly Gherman. They established a monastery which became a thriving economy already in mid-15th century. It had extensive possessions on land and sea and engaged in salt production, fishery and whaling. Salt was distilled from sea water. Agriculture was secondary since most food products were bought on the continent.

Solovki Monastery was the principal Christian center of north-ern Russia though pilgrims and monks came here from all over the country.

Since late 16th century Solovki became a place of exile and confinement for opponents of autocracy and official church.

The Tsardom of Russia. 16-17th centuries
Prince M.V.Skopin-Shuisky. Parsuna. Ca. 1630



Prince M.V.Skopin-Shuisky. Ca. 1630. Parsuna (portrait). Wood, egg tempera. 41x33 cm. Tretyakov Gallery, Moscow

This likeness of **Prince M.V.Skopin-Shuisky**, one of the earliest pieces of **Russian portraiture**, was done on wood by a nameless icon painter.

The head and shoulders of the prince are shown in three-quarter view to the left. The oval face, eyes and nose are gently drawn in thin black lines.

Skopin-Shuisky wears a caftan with a high collar ornamented with pearls and gems. The dark green caftan is trimmed with a leafy design embroidered in silver and gold.

The Vernicle is depicted above, surrounded by an elaborate inscription: "The noble Prince Mikhail Vasilyevich Shuisky-Skopin".

No evidence survives about the provenance and purpose of this portrait.

The Tsardom of Russia. 16-17th centuries
Russian portraiture of the early 17th century



Prince M.V.Skopin-Shuisky. Ca. 1630. Parsuna (portrait). Wood, egg tempera. 41x33 cm. Tretyakov Gallery, Moscow

In 17-century Russian painting, as in literature, there was a tendency to depart from religious themes and traditional means of expression. A new interest arose to depict real men whose merits and official standing won recognition in society.

This stimulated the development of the art of portraiture and widened the circle of persons portrayed. They were not just tsars, but also [boyars, patriarchs](#), courtiers and merchants. Instead of icon-like and mural images of the 16th century executed from memory portraits done from nature were appearing.

In the early 17th century secular portraits still retain the conventional iconographic manner. Like icons they were made on wood and represented just the head or head and shoulders of the model, normally with a three-quarter turn. The attention was now focused on the face of the model. The main concern was to achieve similarity with the original. The actual worldly features were now brought forward although images remained rather conventional. Costume became important as well.

The first portraits of Russian historical figures already reveal certain individual traits coming through old iconographic patterns.

One of the oldest examples of Russian portrait painting is the image ("[parsuna](#)") of Prince Skopin-Shuisky, a real historical character.

The Tsardom of Russia. 16-17th centuries
Mikhail Vasilyevich Skopin-Shuisky



**Prince M.V.Skopin-Shuisky. Ca. 1630. Parsuna (portrait). Wood, egg tempera. 41x33 cm.
Tretyakov Gallery, Moscow**

Prince Skopin-Shuisky was a noted political figure and one of Russia's leaders against the Polish invasion of the early 17th century. In 1610, as commander of the Russo-Swedish army, he gained several victories over the Poles and forced them to raise the siege of Trinity-St.Sergius Monastery and then to give up the blockade of Moscow.

Skopin-Shuisky enjoyed great popularity in the country. There was even a plan to bestow the Tsardom upon him, which he refused. When Skopin-Shuisky arrived in Moscow he was accorded a splendid welcome. He was to lead (instead of his uncle D.I.Shuisky) Muscovite troops on campaign against main Polish forces that laid siege to Smolensk. His kinsmen were envious of all that. Probably with the assent of Tsar Vasily Shuisky they decided to get rid of Skopin. During a feast the wife of Dmitry Shuisky gave him poison which caused his death after two weeks of suffering. Tsar Vasily had him buried in the Archangel Cathedral of the Moscow Kremlin.

Polish and Swedish invasions of the early 17th century

Poland and Sweden, backed by the Roman Catholic Church, attempted to dismember Russia and abolish her independence.

By early 17th century Russia was greatly weakened by the regime of **Ivan the Terrible**. The people were also unhappy with the harsh government of **Tsar Boris Godunov**. The situation was exploited by Polish magnates who supported the claims to Tsardom of the impostors Pseudo-Dmitrys I and II. Then Sweden joined in ("The Time of Troubles").

In 1610 the Poles succeeded in taking Moscow which was liberated in 1612 by the volunteer army under Prince Dmitry Pozharsky and Kuzma Minin.

After the deliverance of Moscow the General Assembly ("Zemsky Sobor") elected **Tsar Mikhail Romanov**.

Foreign intervention resulted in Poland's annexation of Smolensk and Sweden's conquest of most of the Baltic coastline.

Boyars

The higher aristocracy of medieval Russia. With the development of Russian feudalism the boyars emerged as a coherent group of major landowners.

Stolnik

"Stolnik" was a Russian court office of 13-17th centuries, usually conferred on persons of noble descent.

Originally a stolnik served a prince at table during feasts (cf. butler in the West). Later they were in the state service as generals, envoys etc.

Veche

"Veche" was the people's assembly in Russian cities of 10-15th centuries. It considered matters of war and peace, invited and deposed princes, adopted laws and concluded treaties with other lands.

In 12-century [Novgorod](#), with the decline of Kiev, princely power eventually dwindled to the point when local boyars and merchants could secure independence. The Novgorodian veche became a permanent self-governing body.

Parsuna

"Parsuna" (corruption of Latin "persona", i.e. image of a person) is a term denoting a work of Russian portrait painting of the late 16-17th centuries.

Early parsunas, secular or funerary, were done on wood as icons. In style they are typically plane, clearly colored, and ornamental, sometimes having armorial bearings or inscriptions in [cartouches](#) on conventional background.

The Tsardom of Russia. 16-17th centuries
Terem Palace in the Moscow Kremlin. 1635-1636



Terem Palace in Moscow Kremlin. 1635-1636

In mid-17th century Russian architecture flourished. At this time new artistic and stylistic qualities of "ornamental" architecture were formed. Apart from churches many secular structures were built in Moscow.

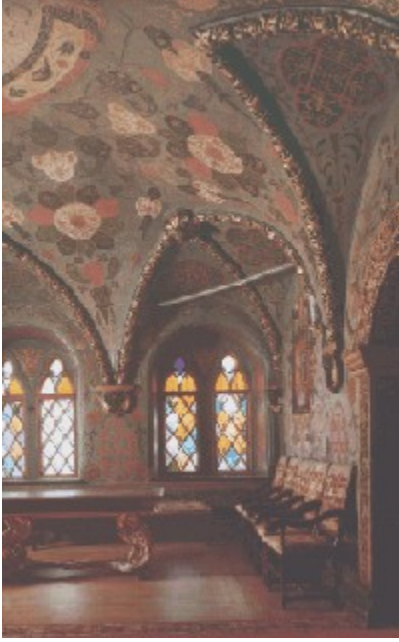
The Terem Palace, containing the quarters of the Tsar and his family, was erected in the Moscow Kremlin in 1635-1636, under Tsar Mikhail Fedorovich, by the stonemasons B.Ogurtsov, T.Sharutin, A.Konstantinov and L.Ushakov.

Architecture

The Tsardom of Russia. 16-17th centuries
Architecture of the Terem Palace



Terem Palace in Moscow Kremlin. 1635-1636.



Interior of Terem Palace in Moscow Kremlin

Standing on the high **Kremlin** hill the five-**storey** Terem Palace looks south, to the Moscow river, with its main facade.

The palace has a tall, stepped silhouette characteristic of Russian architecture of the period.

It is built of brick. The gaiety of appearance is due to carved **platbands**, broad **cornices** with color tiles on the fourth floor and the **Terem** itself (top floor), and terrace parapets with **panels** also set with polychrome tiles. **Pilasters** placed between windows are used as decorative elements too.

Crowned with a gilded roof the palace dominated other structures around it and became an integral part of the Kremlin ensemble.

Additional Image:

* **Interior of the Terem Palace**

The Tsardom of Russia. 16-17th centuries
Tsar Mikhail Fedorovich. 1596-1645



Tsar Mikhail Fedorovich (1596-1645). First Tsar of the Romanov dynasty (from 1613)

First Tsar of the Romanov dynasty. Son of boyar Fedor Nikitich Romanov who was later chosen as Patriarch under the name Filaret.

Elected to the throne by the General Assembly of 1613 after the liberation of Moscow from the Poles. The boyars desired to place on the throne their own suitable candidate. Sickly and indecisive, Mikhail Fedorovich entrusted the government to his father, Patriarch Filaret, until 1633 and then to the boyars.

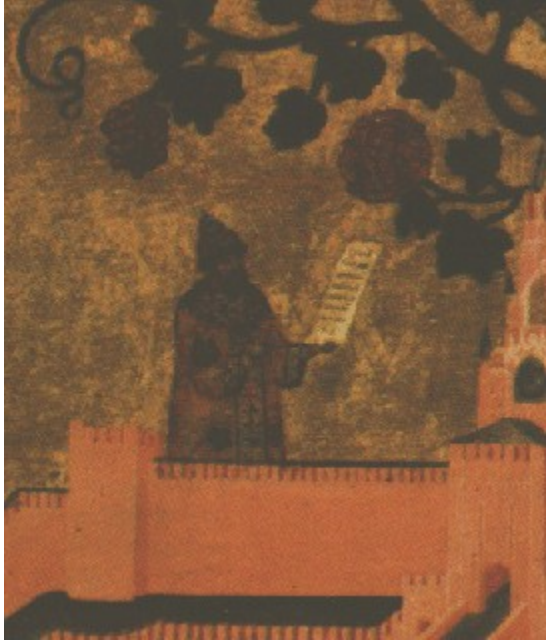
The Tsardom of Russia. 16-17th centuries
Simon Ushakov. Our Lady of Vladimir. Icon. 1668



Simon Ushakov. The Virgin of Vladimir (The Tree of the Muscovy). 1668. Icon. Wood, egg tempera. 105x62 cm. Tretyakov Gallery



Simon Ushakov. The Virgin of Vladimir. 1668. Icon. Detail (Ivan Kalita and Metropolitan Peter)



Simon Ushakov. The Virgin of Vladimir. 1668. Icon. Detail (Tsar Alexey Mikhailovich)



Simon Ushakov. The Virgin of Vladimir. 1668. Icon. Detail (Tsarina Maria Ilyinichna)

This icon, obviously commissioned by the government, was to demonstrate the continuity and close ties of the new Romanov dynasty with the founders of Russia. It should be regarded as a picture embodying the triumph of Russian statehood and glorifying Moscow as the ancient Russian capital.

The entire lower part of the icon depicts the walls and towers of the **Moscow Kremlin** as seen from Red Square. Behind its walls, **in the center** Grand Duke **Ivan Kalita** is planting, and **Metropolitan Peter** of Moscow is watering, an enormous tree with grapevines and flowers. The tree, growing through the Assumption Cathedral, bears on its branches color medallions of which the large central one represents **Our Lady of Vladimir**, the hallowed patroness of Muscovite Russia. Other medallions show the canonized saints, tsars, patriarchs, metropolitans and clerics with scrolls in their hands.

Under the tree **on the left** behind the Kremlin wall, stands **Tsar Alexey Mikhailovich**, and **on the right** Tsarina Maria Ilyinichna (nee Miloslavsky) with their sons Fedor and Ivan.

Ushakov has precisely rendered the Kremlin wall and Assumption Cathedral and imparted individual features to the portraits of the Tsar and the Tsarina. Alexey Mikhailovich is recognizable by his broad puffy face and heavy figure. The Tsarina has a benign countenance with lovely eyes.

We can call it a lifetime portrait of the ruling family which marked a certain stage in the development of Russian portraiture. It is not yet utterly distinct from the icon, but already achieved some autonomy within it.

This icon lacks compositional unity. The upper part is too heavy and seems to suppress the lower one. The bright pink brick walls of the Kremlin disagree with dimly colored medallions.

Simon Fedorovich Ushakov. 1626-1686



Simon Ushakov. The Virgin of Vladimir (The Tree of the Muscovy). 1668. Icon. Wood, egg tempera. 105x 62 cm. Tretyakov Gallery

The noted innovator, leader of the realistic school in 17-century Russian painting and theorist of art, Ushakov came from a family of craftsmen. Since 1664 he directed the icon workshop of the Armory Office at the **Moscow Kremlin**.

Ushakov has remained in the history of 17-century Russian painting as a reformer. In his works he strove mostly for realistic rendering of the human visage. Using traditional iconographic means he still achieved three-dimensional figures through light and shade modelling of their form. The resulting impression was that of a living person. For Ushakov painting was a mirror that reflected life and each object. He believed that art has a powerful impact on the perception of beauty and spirituality.

The artist has explained his pursuit of realism and veracity in his own treatise on painting.

The most famous works by Ushakov are the icons "The Great Prelate" (1656-1657), "Our Lady of Vladimir" (1668), "Trinity" (1671), "Vernicle" (1678) and others.

St.Peter, Metropolitan of Moscow (died 1326)

Born in the region of Volyn Peter became Metropolitan of Rus in 1308. He stayed at Kiev, but because of uncertain political and military situation posing a permanent threat to the city from rival principalities, he moved to Vladimir-on-Kliazma in 1309.

Peter backed the Princes of Moscow in their struggle for supremacy. In 1325, in the reign of Ivan Kalita, he transferred his residence from Vladimir to Moscow thus contributing to the rise of the new capital and ensuring crucial support of the church for the Muscovite policy of unification.

Peter officiated as metropolitan for 18 years. After resignation he built the Savior Monastery on Rata river, settled there and took to icon painting. According to tradition the 14-century icon "Our Lady of St.Peter" was painted by and named after him.

Ivan I Danilovich, Prince and Grand Duke (died 1340)

Ivan I Danilovich, nicknamed "Kalita" (Russian for purse, i.e. "rich man"), was Prince of Moscow from 1325 and Grand Duke of Vladimir from 1328. The reign of Ivan Kalita was the time of territorial expansion of Moscow Principality and the rise of Moscow as the center of consolidation of disjointed Russian lands.

Ivan Kalita manipulated the Khans of the [Golden Horde](#) in his own interests. He secured their consent to collect their tribute from Rus which allowed him to amass considerable sums himself.

In his time the residence of the Russian Metropolitan was moved from Vladimir to Moscow which provided church support to the princes of Moscow.

The [Kremlin](#) was substantially enlarged by Ivan Kalita and new oaken walls were built in 1339. The prince moved there his own court and Metropolitan's lodgings. Moreover the first stone churches were erected in Cathedral Square, but these did not survive.

The Tsardom of Russia. 16-17th centuries
Tsar Alexey Mikhailovich. 1629-1676



Tsar Alexey Mikhailovich (1629-1676) - Russian Tsar from 1645

Alexey Mikhailovich was the son and successor of **Tsar Mikhail Fedorovich Romanov**. During his reign the authority of the Tsar became even greater, and serfdom intensified. In 1654 Ukraine was reunited with Russia which came to play an ever increasing part in European affairs.

The Tsar married twice. By his first marriage to Maria Miloslavsky he had two sons, **Fedor** and Ivan, and a daughter, Sophia. By his second wife Natalia Naryshkin he had another son, **Peter**, future Emperor of Russia.

The Tsardom of Russia. 16-17th centuries
Elisha the Prophet Healing a Boy. Fresco. 1680-1681



Elisha the Prophet Healing a Boy (Harvest-Time). Fresco from the cycle "Acts of Elisha the Prophet". 1680-1681. Church of Elijah the Prophet, Yaroslavl



Elisha the Prophet Healing a Boy (Harvest-Time). Fresco. Detail (miracle scene)

The second half of the 17th century was the heyday of monumental painting of Yaroslavl when the interiors of many urban churches were adorned with excellent murals. Among the best are the frescos in the Church of Elijah the Prophet created by a crew of 15 under the renowned masters from Kostroma, Gury Nikitin and Sila Savin.

The principal cycle of these murals is devoted to the life of Elijah the Prophet (as is the church itself) and his disciple **Elisha**.

The composition of the frescos includes various genre scenes. Biblical subjects are treated as exciting stories whose temporal content prevails over religion.

In the **scene of the Prophet Elisha healing the boy** the actual miracle is performed at the very edge of the composition. **The central part** is occupied by harvest labors.

In the miracle scene where Elisha saves the boy from death the grief of his mother on whose lap he lies is shown with appealing sincerity. The maids standing behind her seem full of compassion. Their graceful figures are draped with rich garments.

Yaroslavl. 17th century

Yaroslavl is a provincial capital on the Volga river.

Lying at the crossroads of the Moscow-Archangelsk road and the great Volga trading route Yaroslavl grew into one of the largest Russian cities by mid-17th century. It also became a unique cultural center where the leading role was played by wealthy merchants.

The Church of Elijah the Prophet (1647-1650) was built on commission of the famous fur dealers, Aniky and Nifanty Skripkin.

Elijah the Prophet

Elijah is one of the foremost prophets of the Bible who left no written record. He is thought to have lived in 9th century B.C. in northern Israel.

In Orthodox tradition Elijah is regarded as miracle-worker endowed with almost divine powers and his prophecies of the future as the word of God himself.

In Slavic Orthodox tradition Elijah is the prophet associated with thunder, rain, fertility and harvest.

According to God's will Elijah allegedly bequeathed his prophetic vestments to his follower Elisha and ascended to heaven in a fiery chariot.

Elisha the Prophet

When the prophet Elijah lived in the desert the voice of God commanded him to give his vestments to Elisha. Elijah found him plowing the fields with his oxen and took him into his service.

Elisha witnessed the ascension of Elijah to heaven in a fiery chariot and received wondrous gifts. Thus he could cross the Jordan river whose waters parted before him leaving his feet dry. At Jericho he turned foul water into drinkable one.

When he came to the town of Sonam he met a rich woman who recognized his holiness, invited him for a meal and offered a room for him in her house.

When Elisha asked what he could do for her she answered that she needed nothing. But upon his servant telling him that she had no child and her husband was old Elisha promised that in a year she would give birth to a son. And so it happened.

When the child grew up he went to his father reaping rye in the field and complained of having a headache. A servant took him to his mother who embraced him, but he shortly died. She wept bitterly over her son's body, but Elisha returned and resurrected the boy.

The Tsardom of Russia. 16-17th centuries
Church of the Intercession at Fili. 1693. Moscow



Church of the Intercession at Fili. 1693. Moscow

The Church of the Intercession of the Virgin built in 1693 at Fili, the estate of Peter the Great's kinsmen, the [Naryshkins](#), is a classic example of "**Moscow Baroque**".

The Intercession Church is a structure combining two different architectural volumes, the church proper and the [belfry](#). It is built of brick with ornamental elements of white stone.

The soaring silhouette of the church is very expressive. Its structural parts, decreasing in size, produce an effect of upward movement while the delicate stone decoration lends lightness and grace to it.

Architecture

The Tsardom of Russia. 16-17th centuries
Architecture of the Church of the Intercession at Fili



Church of the Intercession at Fili. 1693. Moscow

The Intercession Church stands on a high basement, encircled by an open arcaded gallery with wide stairways. Its cube is surrounded on all sides by three semispheric porches and the altar. The windowed octagon of the church is surmounted with the smaller octagon of the belfry with open arches crowned with a drum and a cupola.

All the facades are treated similarly. The carved stone decoration brings together all parts of the building.

The Tsardom of Russia. 16-17th centuries
"Moscow Baroque"



Church of the Intercession at Fili. 1693. Moscow

In Russian architecture of the last quarter of the 17th century there appeared secular and ecclesiastical buildings remarkable for their distinctive style known as the "Moscow Baroque" (or "[Naryshkin](#) Baroque", after the Naryshkin family who commissioned the best of these monuments).

These structures are typically tall, towerlike, strictly symmetrical and balanced in plan and decoration of facades. Outwardly they are clearly divided into [storeys](#) and have certain features of classical [orders](#). They are also thoroughly ornamented.

The churches, usually moderate in size and graceful in outline, look more mundane than ever before. It was a new many-storeyed type with lavish carvings and elements of classical architecture.

The Naryshkins

A noble Russian family first mentioned in the 16th century, the Naryshkins came to the forefront of the political stage late in the 17th century thanks to the marriage of Natalia Kirillovna Naryshkin to **Tsar Alexey Mikhailovich.** Their son was **Peter the Great.**

In the reign of **Tsar Fedor Alexeyevich** (1676-1682) the Naryshkin party was removed from power. But after the coup of 1689 when Tsarina Sophia was deposed and the adherents of Peter took over, the Naryshkins reappeared at court. At the turn of the century many members of this clan held prominent positions in the government.

The Tsardom of Russia. 16-17th centuries
Chalice. Late 17th century



Chalice. Solvychevodsk Enamel. Late 17th century. The Armory of Moscow Kremlin

Silverwork, especially the so-called Usolye painted enamels, thrived at Solychegodsk, the seat of the Stroganov merchant family.

Chalices are the most typical examples of the Usolye painted enamels.

Among them there is this deep cup with the image of Sirin, the Bird of Paradise. The inner surface of the chalice is filled with white enamel and decorated with a colorful composition comprising two large tulips and two multipetalled medallions with a lion-headed gryphon and a fantastic bird. The tulips and medallions with their large patches of color are compositional centers of the cup's design.

Graceful shoots with small flowers, including bluebells, and birds bring the whole circular design together, around the bird Sirin represented on the bottom of the cup. The ornament is painted in radiant tones of yellow, blue and reddish-pink.

Sirin

Sirin is the maiden-bird of Paradise whose image is associated with the sirens of Greek mythology. Descending on earth it could enchant people with its singing. In some Western European legends it was the incarnation of restless souls.

The Tsardom of Russia. 16-17th centuries
Church of the Transfiguration of the Savior at Kizhi



Church of the Transfiguration of the Savior. 1714. Kizhi

The 22-domed wooden Church of Transfiguration was built in 1714 on the island of Kizhi and stands in the local **churchyard**.

This is the most fascinating and elaborate of the surviving wooden monuments of the Russian North.

Its majestic silhouette is visible from afar. The Church of the Transfiguration is an amazingly beautiful and unique work of art, a masterpiece of Russian wooden architecture.

Architecture

The Tsardom of Russia. 16-17th centuries
Architecture of the Church of the Transfiguration



Church of the Transfiguration of the Savior. 1714. Kizhi



Church of the Transfiguration. 1714. Detail

The Transfiguration Church is a landmark of Russian architecture. The opulence of its 22 domes and unusual disposition of the masses suggest that its construction is very intricate. However it is strict and clear.

The main part has three storeys, with three octagons, diminishing in size, set one upon the other. The lowermost and largest one is extended on four sides (up to three quarters of its height) by rectangular blocks, a small apse on the east and a broad porch on the west.

The cupolas on their drums are arranged in tiers rising to the central dome. The temple's 22 cupolas seem to run up the steps of the roof on each side to the very top.

All architectural elements here are perfectly disposed in accordance with a single plan. Every part of the edifice stresses the dynamism of the whole, giving the impression of unrestrained upward movement.

The Tsardom of Russia. 16-17th centuries
Kizhi Churchyard ("Pogost")



Kizhi Churchyard ("Pogost")

This place is located on Kizhi island, lying on the lake of Onega in Karelia.

The territory of the Russian North was formerly divided into large districts ("pogost"), and their main towns were also known by that term.

As a settlement Kizhi already existed in the 15th century. It was the administrative center of the numerous inhabited islands of the region. In the 16th century this district comprised nearly 130 villages with 687 households. In the 17th century a wooden wall with towers was erected around Kizhi for protection.

The architectural ensemble of the island includes the 22-domed Church of the Transfiguration, the 9-domed Church of the Intercession (1764) and the conical [belfry](#) (1874). The churches were built by local carpenters of timber, but without nails. They fully and harmoniously conform to the natural environment.

Battle of Kulikovo

The Russian host headed by Dmitry Donskoy, Grand Duke of Moscow, clashed with Tataro-Mongolian army under Mamay, Khan of the Golden Horde, at the Kulikovo field on 8 September 1380.

The conflict was caused by a breakdown of Russian relations with the [Golden Horde](#) whose ruler Mamay demanded inordinate tribute from Rus and conspired with the Grand Duchy of Lithuania to deprive Russian principalities of their autonomy.

The Russian forces numbered about 150 thousand men and included contingents from all over the country. Their opponents were up to 200 thousand strong, from all lands subject to the Horde and also mercenary Genoese infantrymen.

With a desperate onslaught the Tatars managed to break the Russian center, but then they were suddenly attacked by a hidden reserve regiment. Unable to withstand the charge, they turned and fled.

However Russian losses were immense, possibly as many as 100 thousand slain and wounded.

**Rus at the period of unification around Moscow. 14-15th centuries
Trinity-St.Sergius Laura (Monastery)**



Trinity Monastery of St.Sergius in winter

One of the greatest monasteries of the Russian Orthodox Church, founded in the 14th century by **St.Sergius of Radonezh**, about 70 kilometers north-east of Moscow.

It played a major part in Russian history and withstood a siege of over a year during the **Polish invasion** in the early 17th century

The monastery comprises fortified walls and towers (16-17th centuries), Trinity Cathedral (1422-1423) containing the shrine of St.Sergius, Assumption Cathedral (1559-1585), Palace of the Tsars (late 17th century) etc.

There is also an Orthodox academy and seminary there. Between 1944 and 1989 the monastery served as the residence of the **Patriarch** of the Russian Orthodox Church.

Introduction

18th Century



The eighteenth century was a crucial period in Russian history and cultural development. Important economic, political and military reforms were enforced throughout the century and shaped the autocratic empire.

All changes of the early eighteenth century were brought about by **Tsar Peter I** (the Great) who desired Russia to take her appropriate place among European powers. His reforms embraced every aspect of the country's life.

Peter's endeavors required intelligent, educated and vigorous men and accordingly he sent gifted students, including some of humble descent, to perfect their skills abroad. He also invited Western experts to Russia.

Whereas Russian art of preceding centuries was dominated by religious concepts, from the eighteenth century on it began to acquire immediate knowledge of the world. It was becoming secular and more responsive to the demands of the state. Using previous experience art also answered human needs and took more interest in the individual. The portrait emerged as the leading genre both in painting and sculpture. Easel painting in oils on canvas was generally preferred. The technique of engraving flourished, as did decorative and portrait sculpture and relief.

St. Petersburg, **the new capital** founded to link Russia with the West, was being built up rapidly.

The age of Peter witnessed the arrival of the Baroque style in Russian art and architecture, which revealed distinctive national features.

Most Russian artists of the period came from lower levels of society for artists were regarded as craftsmen and their work was not highly esteemed. They introduced realistic traits into Russian painting.

In the second half of the century, during the reign of **Catherine II**, Russia was in her prime. In this Age of Enlightenment the arts, science and literature prospered.

International artistic contacts then became regular, and Russian art followed the same stylistic lines apparent in the advanced countries of Europe. In the 1770s Baroque was succeeded by Classicism, especially in architecture and literature. The painters, while not renouncing the ideas of Enlightenment, moved toward a more realistic treatment of life and, particularly, of human image. Portraits of the latter eighteenth century afford a fuller characteristic of models and a range of exquisite imaginative means.

Historical, genre and landscape works were in fashion too.

Late in the century along with Classicism sentimental and early Romantic trends emerge in Russian art, mainly in painting, literature, theater and music. Coexistence of different styles was due to the rather quick transition from medieval to modern art. Time was not always ripe for the acceptance of new cultural elements.

This novel art originally thrived in St. Petersburg and, to a lesser extent, in Moscow. The panorama of artistic life was determined by the establishment of the **Academy of**

Arts, where local artists were brought up, as well as provincial cultural centers and rural estates of the nobility which had their own theaters, galleries and rich collections.

Academy of Arts in the 18th century

On 17 November 1757, under the **Empress Elizabeth**, the Russian Senate approved the foundation of the Academy of Arts at St. Petersburg. Count I.I. Shuvalov was appointed its president.

Shuvalov's Academy existed until 1763 and did much to appreciate the talent of its students. Graduates were first sent to study abroad in 1760.

Empress **Catherine II** revived the Academy of Arts on 4 November 1764. I.I. Betskoy, the new president, was noted for his high regard of education. A preliminary school was created at the Academy for 5- and 6-year-old boys, children of soldiers, craftsmen and court servants, recruited every three years. The full courses at the school and the Academy took fifteen years to complete. "Proper behavior" was considered essential, and, so as not to spoil their taste, students were not expected to mix with common folk and were thus removed from everyday life.

Despite educational excesses the Academy brought together many gifted Russian artists already by 1770s.

By the end of the century the pedagogic principles of the Academy were clearly formed. It produced professionals, but their art was often lifeless. Creative efforts were discouraged or even suppressed. Students always had to work in the rigid classical style.

But many graduates of the Academy strove to avoid these restrictions and created works of vivid expressiveness, based on national, historical and popular subjects.

Foundation of St. Petersburg



Fortress of SS.Peter and Paul. St. Petersburg. View from the Neva river

The establishment of the city dedicated to St. Peter was the result of **Tsar Peter's** first victories in the Great Northern War. The new city was built as Russia's fortress and seaport on the Baltic as well as the capital looking westward, "a window to Europe" giving access to other countries.

The island fortress of SS.Peter and Paul was laid out to the plan of Tsar Peter himself near the mouth of the Neva in 1703. 16 (27 N.S.) of May, the day when the fortress was begun, is celebrated as the foundation of St. Petersburg.

The city had to rise on marshland, but the site was chosen for strategic and political reasons. Thousands of workers were driven here from all over Russia. They strengthened the banks of the Neva and smaller rivers, dug canals and moats. Many workers fled or died of hunger and disease. St. Petersburg literally stands on their bones.

Soon after the fortress was started, in 1704, the Admiralty rose on Neva's left bank, which guarded the approach to the city and served as a wharf.

At the same time construction began on Vasilyevsky Island so that the capital gradually grew on several islands of the Neva as well as on mainland.

St. Petersburg was conceived by the Tsar as something quite unlike Moscow. Streets were to be broad and straight and houses to be aligned and their size specified. Stone, not wood, was the prescribed material.

The Russians I.Matveyev, F.Vasilyev and G.Ustinov took part in the construction of St. Petersburg alongside foreign masters headed by **Domenico Trezzini**.

By the 1720s the city's character was different. Puritanical simplicity yielded to luxury and magnificence. St. Petersburg turned from the city of forts and wharves into the city of palaces.

18th Century

Domenico Trezzini. Cathedral of SS.Peter and Paul. 1712-1733



Domenico Trezzini. Cathedral of SS.Peter and Paul. 1712-1733. St. Petersburg



Alexandre Kokorinov, Jean Vallen-Delamot. Academy of Arts. 1764-1788. St.Petersburg.

In 1712-1733 **Domenico Trezzini** erected the SS.Peter and Paul's Cathedral, whose spire is still the dominant symbol of St. Petersburg, within the island fortress on the Neva river.

Its architecture is focused on the rectangular belfry rising over the western facade.

Today the belfry is 122,5 m. high (initially, before the fire of 1756, its height was 112 m., i.e. 32 m. taller than Ivan the Great's belfry of the **Moscow Kremlin**).

The soaring gilded steeple is topped by a vane shaped as a flying angel carrying the cross. From down below the angel looks tiny though his actual height is 3,2 m. with a wing span of 3,8 m.

SS.Peter and Paul's Cathedral is the burial place of most Russian emperors and empresses starting with **Peter the Great**.

Architecture

18th Century

Architecture of the Cathedral of SS.Peter and Paul. 1712-1733

The cathedral's plan is not the traditional one for Russian churches. It is a three-nave basilica with a dome over the altar part.

The cathedral is dominated by a huge three-story belfry, square in plan, which rises on the western side and forms the main facade.

Massive volutes flank the ground story and contribute to the belfry's unity with the building. The three stories of the belfry are decorated with pilasters and crowned by octagonal domical roof with circular dials on all four sides below the spire.

Trezzini, Domenico (ca.1670-1734). Architect

A native of Italian Switzerland, Trezzini arrived in Russia from Copenhagen in 1703.

At first Trezzini worked in the town of Narva as an expert in fortification. Soon he was sent to St. Petersburg where he took part in constructing the fortress, barracks and **Tsar Peter's** summer palace.

His greatest works were SS.Peter and Paul's Cathedral, the main fortress gate and the Twelve Colleges (an administrative building). They were built in the Petrine Baroque style and belong to the best examples of Russian architecture of the early 18th century.

Trezzini never left St. Petersburg and devoted his whole life to the city.

18th Century

Ivan Nikitin. Portrait of Tsarevna Praskovya Ivanovna. 1714



**Ivan Nikitin. Portrait of Tsarevna Praskovya Ivanovna, Niece of Peter the Great (1694-1731). 1714.
Oil on canvas. 88x67 cm. Russian Museum. St. Petersburg**

The portrait of **Tsarevna Praskovya** was, no doubt, especially commissioned. Such official or ceremonial portraits often served as "photos" made for the first acquaintance of a fiance with his prospective bride. The artist was supposed to represent the model as best he could.

Here the onlooker is impressed by graceful head, frank girlish face, keen eyes suggesting strong will and decision, slender neck and sloping shoulders revealed by low décolletage. The painter managed to convey his model's high standing, her external features and even something of her character.

Nikitin's work is in the Baroque style. Its composition is one of contrast with the body slightly turned to the right and the head to the left, which lends grace, ease and agility to the figure. The face, neck and shoulders are lighted up against subdued clothing. The colors are densely laid as in old Russian parsunas.

This portrait predates Nikitin's trip to Italy, but already bears witness to his great talent.

Tsarevna Praskovya Ivanovna

She was the youngest of three daughters of Tsar Ivan Alexeyevich, Peter's elder brother and nominal co-ruler.

The story of Praskovya's marriage is romantic. Princesses were betrothed in accordance with state interests. Such marriages strengthened Russia's political contacts or secured control over disputed lands.

It is said that Ivan's daughters were wilful, and Praskovya Ivanovna settled her own fate herself. In 1715 she married one of Tsar Peter's adherents without a formal wedding although a liaison not solemnised by the church was disgraceful and could result in confinement in a monastery. Moreover her husband, Ivan Dmitriev-Mamonov, was not her peer, though he was a man of strong mind and character and won recognition during the war with Sweden and the Persian campaign, becoming a councillor of the War College.

Peter finally accepted his niece's choice for he appreciated intelligent and vigorous men. But the marriage did not last very long. Dmitriev-Mamonov died in 1730, and his wife the following year.

Nikitin, Ivan Nikitich (ca.1680 - after 1742). Painter



**Ivan Nikitin. Portrait of G.I. Golovkin, Chancellor of State. 1720s. Oil on canvas. 90.9x73.4 cm.
Tretyakov Gallery**

Nikitin was the founder of Russian portrait painting of the 18th century. He created images typical for that stormy age.

Nikitin was the son of a Moscow priest. His artistic life began in Moscow where he taught drawing at the Artillery school. He came to the notice of **Tsar Peter** who admired his talent. Even Nikitin's early works are masterly, including portraits of **Praskovya Ivanovna** (1714), her mother Praskovya Fedorovna and Peter's sister Natalia Alexeyevna (before 1716).

Among other young painters Nikitin was sent to Italy by Peter and completed his studies in Paris.

Having returned from abroad he settled in St. Petersburg where he was widely praised.

Nikitin painted several portraits of Peter and his courtiers S.G.Stroganov (1726), **Chancellor G.I.Golovkin** (1720s), a Ukrainian hetman (1720s) etc.

But Nikitin's fate was tragic. Under **Empress Anne** he was arrested and spent many years as prisoner in SS.Peter and Paul's fortress and in Siberian exile. In 1741 he was pardoned but died on his way back.

18th Century

Andrey Matveyev. Self-portrait with Wife. 1729



Andrey Matveyev. Self-portrait of the Artist with His Wife. 1729. Oil on canvas. 75x90 cm. Russian Museum.

This, the most famous work by the master, is unfinished, but still attests to his mature skill and creative originality. It dates from the year of Matveyev's marriage when he was about thirty, and his bride seventeen.

Matveyev's figure dominates the picture despite its position in the background. His dark coat offsets the glowing image of his wife.

It is as if Matveyev introduces her to the spectator by embracing her and leading forth while holding her hand as in a dance. Even if not exactly pretty, her youth, shy smile and dignity of bearing still make her attractive. Touching a rose on her breast, her light dress lined with airy lace, she is all coquettish grace. The work is pervaded with charming intimacy and warmth almost unknown in Russian art before.

Matveyev, Andrey Matveyevich (1701/2 - 1739). Painter

A painter of the first half of the 18th century, contemporary of **Ivan Nikitin**. Little is known of his life. It is said that **Tsar Peter** first noticed Matveyev as a lad of fifteen drawing inside **St. Sophia's**, the Novgorod Cathedral. Appreciating his gifts Peter sent him to study to Holland and Flanders where he spent twelve years.

Matveyev returned to St. Petersburg after Peter's death and headed the "painters' crew" of the Building Chancellery which under his guidance became a true artistic school.

His surviving works betray a great talent. The portraits of Prince I.A. Golitsyn and his wife (1728) and self-portrait of the artist with his wife (1729) are particularly remarkable.

18th Century

Rastrelli. The Great Palace at Tsarskoye Selo. 1752-1757



Francesco Bartolomeo Rastrelli. The Great (Catherine's) Palace at Tsarskoye Selo. 1752-1757

In 1752 **Empress Elizabeth** ordered a general reconstruction of her country estate at **Tsarskoye Selo** under the architect **F.B.Rastrelli**.

The latter retained the general composition of an earlier palace on the site, but rebuilt it completely. The fronts of the new palace are 325 m. long, one facing the park, the other the courtyard. The central palace block is flanked by low curved wings encircling the spacious courtyard.

The Palace is a magnificent example of Russian Baroque in its exuberant color, rich plasticity and varied decoration. It breathes the joys and raptures of life.

Apart from the Palace Rastrelli also designed the pavilions in the park which turned the whole, in the eyes of contemporaries, into the Russian Versailles.

Architecture

18th Century

Architecture of the Great Palace at Tsarskoye Selo

Standing on a plain the Palace rises above the countryside and has a complicated composition.

The main entrance was set in the right corner of the building so that guests approaching from the courtyard could appreciate the lavish design of the entire facade. The interior of the Palace has the effect of an endless sequence of halls and rooms.

The Great Palace is exceptional for its plastic and decorative opulence. The facades teem with ornate mouldings, figures, mascarons, consoles, elaborate cartouches, platbands, garlands and vases.

Color is also crucial. It is a combination of blue walls, white architectural details and gilded sculptures and domes.

Rastrelli, Francesco Bartolomeo (1700-1771). Architect

An Italian by descent, he was born in Paris, the son of a noted sculptor of the early 18th century, Carlo Bartolomeo Rastrelli.

Aged sixteen Rastrelli, jr. came to St. Petersburg with his father at the invitation of **Peter the Great**. He evidently studied under his father, who was an architect as well, and started an independent career in the 1720s becoming a court architect in the 1730s.

Thus all of his conscious life and work was connected with Russia, especially St. Petersburg where his loftiest plans were accomplished: Winter Palace (1754-1762), Smolny Convent (1748-1760) and Great Palace at Tsarskoye Selo (1752-1757).

These structures represent three palatial types: in the country, city and monastery. Rastrelli is said to have been one of those who "turned a port and a fortress into a city of palaces". His creations embody the best of Russian Baroque.

Tsarskoye Selo

Tsarskoye Selo (Sarskoye, from a Finnish word meaning an island or height) lies 25 km. from St. Petersburg. Since 1710 it belonged to **Catherine I**, wife of **Peter the Great**, and later to their daughter **Elizabeth** as a country estate.

In 1752 Empress Elizabeth ordered a full reconstruction of the estate under **F.B.Rastrelli**.

Here the architect had a unique opportunity to design a majestic palatial ensemble comparable to those of French kings which he had seen as a boy.

Elizabeth realized that the grandeur of her palace reflected the power and wealth of her empire so that no expense was spared.

Rastrelli transformed Tsarskoye Selo into a grand imperial residence, the Russian Versailles.

18th Century

Alexey Antropov. Portrait of Peter III. Sketch. 1762



Alexey Antropov. Portrait of Peter III. Sketch. 1762. Oil on canvas. 44x34 cm. Tretyakov Gallery

In 1762 the artist was commissioned to make a portrait of **Emperor Peter III** (grandson of **Peter I**). Before starting a large canvas **Antropov** made this small but skilful study.

It is a traditional arrangement for a parade portrait common in European art since the 17th century. The figure of Peter III is shown full length against a colonnade in the background.

Antropov has depicted the ungainly and conceited emperor among luxurious symbols of his state. The expertly painted regalia that surround him seem to stress his mental deficiency and physical deformity.

In this representative portrait of a monarch the artist displayed considerable courage by showing him as he was and strictly judging his character.

Thus in working on a grand portrait Antropov departed from the initial concept of imperial grandeur.

Antropov, Alexey Petrovich (1716-1795). Painter



Alexey Antropov. Portrait of Lady in Waiting Anastasia Izmaylova. 1759. Oil on canvas. 57.2x44.8 cm. Tretyakov Gallery

Born into a family of master craftsmen of the Armory.

Though he lived a long life, the peak of Antropov's creativity was the middle of the 18th century. His work laid the foundation for the development of Russian portraiture later in the century.

At sixteen Antropov was apprenticed to Matveyev, one of the leading painters of the period.

Gaining experience Antropov participated in making decorative murals for the palaces of St. Petersburg and environs and temporary structures set up for coronations in Moscow.

Antropov's talent flourished primarily in his portraits where he expressed his pursuit of truth and sincerity. Among his best works are portraits of A.M.Izmaylova (1759) and Ataman F.I.Krasnoschekov (1761). In 1762 he painted several versions of the portrait of Emperor Peter III.

18th Century

Mikhail Lomonosov. The Battle of Poltava. 1762-1764



Mikhail Lomonosov. The Battle of Poltava. 1762-1764. Mosaic. 481x644 cm. Academy of Sciences, St. Petersburg.



Mikhail Lomonosov. The Battle of Poltava. 1762-1764. Mosaic. Detail (Peter the Great)



Mikhail Lomonosov. The Battle of Poltava. 1762-1764. Mosaic. Detail

The great mural mosaic of the battle of Poltava was conceived by **Lomonosov** as one of a series glorifying **Tsar Peter** for the interior of **SS.Peter and Paul's Cathedral**.

The mosaic is huge (309,764 sq.m.). It is made of one million thirty thousand smalto pieces attached to a flat copper base weighing 80 poods. Lomonosov executed the mosaic with seven assistants.

On the left of the composition, near the center, Peter the Great is galloping on his horse as a valiant commander leading the Russian army into battle.

In the very center there is a soldier with a bayonet on his musket standing in Peter's way as if to prevent the Tsar from rushing to his death in combat.

Lomonosov concentrates attention on this nameless private, a symbol of the people whose role according to the artist was as significant as that of Peter himself.

The mosaic's idiom is clear and laconic. The colors are intense and sharply contrasted.

In this work Lomonosov emerged as the founder of Russian historical painting.

See also:

- **Peter the great**
- **Detail**

Lomonosov, Mikhail Vasilyevich (1711-1765)

The famed versatile scientist and greatest poet of his time, Lomonosov was also an outstanding artist though this vocation of his is less known. In 18-century Russia he tried to revive the art of mosaic, forgotten since the days of **Kievan Rus** in the 12th century.

The technique of making smalto, or colored glass of different hues, was kept secret in Western Europe, and Lomonosov set about to invent his own method.

Assisted by his pupils he managed to produce smalto and assemble compositions. In 18 years his workshop made forty mosaics, mostly portraits.

They were both decorative and monumental.

18th Century

Ivan Firsov. A Young Artist. Late 1760s



Ivan Firsov. A Young Artist. Late 1760s. Oil on canvas. 67x55 cm. Tretyakov Gallery

"A Young Artist" is the first Russian genre painting. This picture is marked by realism and sympathy for common people. It is in fact the only surviving genre by Firsov.

Firsov earnestly and realistically treated a subject of everyday life which, from the Academy's point of view, was hardly worthy of attention.

In a corner of a small room we see a boy with dishevelled hair in a worn jacket standing before his easel. The model, a girl, is tired of sitting and is entreated by her mother to keep her pose. All characters are convincing and natural and none is actually posing. They come alive in this picture.

The coloring here is reserved but thoughtful.

Firsov, Ivan Ivanovich (ca. 1733 - after 1785). Painter

Son of a Moscow merchant, Firsov took up decorative painting since he was fourteen. Later he was accepted to the crew of court painters at Oranienbaum, the residence of **Peter III** near St. Petersburg, where he worked as a stage designer.

At the accession of Peter III to the throne in 1761 Firsov was transferred to the Directory of Imperial Theaters where he served for the rest of his life.

18th Century

Anton Losenko. Vladimir and Rogneda. 1770



Anton Losenko. Vladimir and Rogneda. 1770. Oil on canvas. 211x177 cm. Russian Museum

"Vladimir and Rogneda" was one of the first Russian paintings on a subject of national history.

It depicts the moment when Vladimir, Prince of Novgorod, having slain the prince of Polotsk, rushed into the chamber of Princess Rogneda only to be amazed by her beauty and regret his cruelty. Vladimir's face betrays his embarrassment, his gesture and pose imply repentance. His image is one of both love and despotism.

The passions of Vladimir and Rogneda are dramatically counteracted by the quiet obedience of the lady's attendants and the cold curiosity of Vladimir's men. In this theatrical treatment of the scene there are certain elements of Classicism.

In order to show the nationality of his characters **Losenko** dressed them not in classical, but in conventional vestments. Such was the stylized attire of contemporary tragic actors.

Vladimir and Rogneda

Having secured his power in Novgorod, Vladimir sent an envoy to the prince of Polotsk to ask for the hand of his daughter Rogneda, but was rejected. Vladimir then led his army against Polotsk, killed the prince and his two sons and dishonored the proud Rogneda by forcibly marrying her.

It is told that later Rogneda attempted Vladimir's life, was sentenced by him to die and was saved only when their young son intervened.

Losenko, Anton Pavlovich (1737-1773). Painter



Anton Losenko. Hector's Farewell to Andromache. 1773. Oil on canvas. 46.6x61.5 cm. Tretyakov Gallery

The leading historical painter of the Russian academic school in the 18th century.

Losenko came from a Ukrainian peasant family. For five years he studied painting in St. Petersburg under **Ivan Argunov** who recommended him to the **Academy of Arts**. The Academy acknowledged his success and dispatched him to Paris and Rome. In 1769 Losenko returned to St. Petersburg to become a professor and then director of the Academy.

Losenko was an excellent professor and wrote a treatise used by several generations of painters and sculptors..

His best known works are "Zeus and Themis" (1768-9), **"Vladimir and Rogneda"** (1770) and **"Hector's Farewell to Andromache"** (1773).

Losenko's work on national themes established historical painting as a separate genre in Russian art.

18th Century

Mikhail Shibanov. Celebration of a Marriage Contract. 1777



**Mikhail Shibanov. Celebration of a Marriage Contract. 1777. Oil on canvas. 199x244 cm.
Tretyakov Gallery**

This is one of the earliest pictorial records of Russian peasantry.

The painting shows one of the most important and solemn events in village life. The rite of betrothal is realistically rendered. By the table set with victuals stands the bride with a kerchief in her hand (probably an allusion to tears often shed on such occasions). She looks serious and withdrawn as if not noticing the others.

The groom stares at his bride contentedly, holding her by the hand.

There is some imagination in the villagers' clothes, which seem too good, but they are still real Russian costumes.

The composition resembles that of historical paintings dominant at the Academy of Arts as if Shibanov tried to elevate a peasant scene to a higher plane, but that would have been officially regarded as a blasphemy.

Shibanov, Mikhail (? - after 1789). Painter

Very little is known of Shibyanov. He was a serf of Prince G.A.Potemkin and had nothing to do with the **Academy of Arts** so that he was almost unaware of official esthetic ideas. He left several truthful pictures of rural life as well as portraits.

Shibyanov was the first Russian artist to devote his work to the life of the people, which he did convincingly and sincerely.

18th Century

Ivan Argunov. Portrait of a Peasant Woman in Russian Costume. 1784



**Ivan Argunov. Portrait of a Peasant Woman in Russian Costume. 1784. Oil on canvas. 67x54 cm.
Tretyakov Gallery**

This likeness bears out Argunov's outstanding skill and is one of his most poetic works. He painted a charming young woman, possibly a wet nurse of the children of his master, Count Sheremetev, or some actress of his theater in national costume.

The image of the young peasant woman is chaste and spiritual, and the colors are mild and reserved. It is a well-composed portrait which precedes the early 19th-century peasant types of A.G.Venetsianov.

Argunov, Ivan Petrovich (1729-1802). Painter

This painter was active in the second half of the 18th century. A serf of the Counts Sheremetev, he mostly produced portraits.

On his master's orders Argunov portrayed the St. Petersburg gentry, P.B.Sheremetev's friends and members of his family. He also had commissions from the imperial court.

Being of servile status he seldom had an opportunity to paint from nature. He could observe some of his aristocratic models only on ceremonial occasions.

Argunov executed many parade portraits rivalling those of foreign masters working in Russia. His oeuvres include portraits of Prince I.I.Lobanov-Rostovsky (1750) and his wife (1754), Count B.P.Sheremetev and his countess (1760s), the Khripunovs (1757) and **Empress Catherine II**.

But his best efforts were spent on those who were close to him in standing and spirit. His late portrait of a peasant woman in Russian dress (1784) belongs to this category. Argunov could not devote all his time to art. He had to be the count's butler and run errands for him. Already a fashionable painter in St. Petersburg and Moscow, he was obliged to get the count's permission to work.

18th Century

Fiodor Rokotov. Portrait of Varvara Novosiltseva. 1780



Fiodor Rokotov. Portrait of Varvara Novosiltseva (1760-1815). 1780. Oil on canvas. 75x59 cm. (oval). Tretyakov Gallery

Rokotov has portrayed a young woman in a light white dress with lacework and broad sleeves, like a negligee. There is no trace of pomp or finery. Her tranquil pose is static and self-assured.

The figure is depicted in three-quarter view, the head almost frontally. The artist, attracted by the spirituality of his model, focused his attention on her visage. For all the external reserve there is a hint of disappointment and evidence of an independent and strong nature.

The artist beckons us to observe the image closely in order to comprehend it.

Rokotov's brushwork is airy and free. Choosing a combination of blue and white he avoids sharp, discordant patches.

Rokotov, Fiodor Stepanovich (1735(?) - 1808/1809). Painter



Fiodor Rokotov. Portrait of Alexandra Struyskaya. 1782. Oil on canvas. 59.8x47.5 cm. Tretyakov Gallery

One of the best masters of Russian portraiture of the latter 18th century.

A serf by descent and a native of Moscow he studied under **Ivan Argunov**.

After meeting Count I.I.Shuvalov, eminent patron of the arts and founder of Moscow University, Rokotov succeeded in entering the St. Petersburg **Academy of Arts**, on Shuvalov's recommendation, in 1760.

In 1765 Rokotov was nominated academician.

A year later he moved back to Moscow. Not burdened with official commissions he was a member of an enlightened circle which stimulated the development of informal, "intimate" portraiture. His works are especially appealing because of a certain vagueness of form.

His most popular portraits are those of V.I.Maykov (ca.1765), an unknown lady in pink (1770s), **V.E.Novosiltseva** (1780), E.V.Santi (1785), **A.P.Struyskaya** and the Surovtsev couple (late 1780s).

18th Century

Dmitry Levitsky. Portrait of Maria Dyakova. 1778



Dmitry Levitsky. Portrait of Maria Dyakova (1755-1807). 1778. Oil on canvas. 61x50 cm. Tretyakov Gallery

It is a tribute to youth that Levitsky was so fond of depicting. He created a fascinating image full of touching sincerity. The portrait of Dyakova is imbued with a feeling of utter happiness of a young woman in the prime of her life.

Her lovely round face is framed by dark auburn locks streaming along her shoulders. Her large grey eyes look pensive, her lips are smiling dreamily. The head is slightly turned to the side which makes her pose even more charming.

The vitality of the portrait is owing to Levitsky's high artistry.

Levitsky, Dmitry Grigoryevich (1735-1822). Painter



Dmitry Levitsky. Portrait of Prokofy Demidov. 1773. Oil on canvas. 222.6x166 cm. Tretyakov Gallery

Leading Russian portraitist of the second half of the 18th century.

Levitsky came from the family of a Ukrainian priest who practised engraving and encouraged his son's attraction to art.

Since 1758 Levitsky lived in St. Petersburg and studied under Antropov.

In 1770 he was elected academician and headed the portrait class of the Academy of Arts. He worked hard on state and private commissions, painting the formal portraits of the industrialist P.A.Demidov (1773) and Empress Catherine the Great (1783).

But informal portraits were also prominent in his output starting with the likeness of Diderot (1773-4), painted when the French philosopher visited St. Petersburg; it is arguably one of the best 18-century portraits anywhere. There are also portraits of Levitsky's friends, of M.A.Dyakova (1778), N.A.Lvov (1780), the Bakunins (1782) and others.

Dyakova, Maria Alexeyevna

A daughter of the High Procurator of the Senate, she sprang from a distinguished noble family. Blessed with beauty and wits, she was well educated and wrote poetry while also being a good singer and actress.

In 1779 Maria Dyakova was offered marriage by the aspiring young poet Nikolay Lvov who, however, lacked both riches and glory at the time and was bluntly turned down by the bride's parents.

They were in love, but forbidden to see each other. In 1780 they secretly wedded in a church on the outskirts of St. Petersburg, but had to live apart. Eventually Lvov rose to a high position at court, and in three years the Dyakovs consented to the marriage.

18th Century

Falconet. Monument of Peter the Great ("Bronze Horseman"). 1765-1782



**Etienne-Maurice Falconet. Monument of Peter the Great ("Bronze Horseman"). 1765-1782.
Bronze, granite. St. Petersburg**

The story of this monument at St. Petersburg, later called the "Bronze Horseman", is full of dramatic turns.

The "Bronze Horseman" became an essential symbol of the city.

Tsar Peter, clad in broad vestments, is riding a horse whose back is covered with a shaggy skin. A laurel wreath on his head and a short sword at his belt attest to his victories in battle.

The heroic treatment of the image and its artistic pathos are close to the Classicism which was gaining ground at the time.

The laconic inscription in Russian and Latin in bronze letters on both sides of the granite rock was suggested by the poet A.P.Sumarokov and runs, "**Catherine the Second** for Peter the First, 1782".

Falconet

18th Century

"Bronze Horseman". Story of the Monument

Falconet, who was invited to Russia by the empress to create **Peter the Great's** monument, prepared well for his task and studied Peter's life and deeds. The initial project was ready by 1765, still in Paris, and won general admiration of the French, particularly Diderot.

In St. Petersburg though Falconet had to defend his project. He was advised to follow the statue of Marcus Aurelius in Rome, but he argued that Peter was in the first place a reformer, the maker of a new Empire, not a philosopher or general.

The construction of the monument took twelve years.

In September 1770 with great difficulty the enormous granite pedestal weighing some 80,000 poods and over 5 m. high was transported to the site.

Falconet has preserved it as a huge ragged rock.

The head of Peter was made by Falconet together with his pupil and assistant, **Marie-Anne Collet**. The serpent was designed and cast in bronze by F.G.Gordeyev.

The bronze statue was cast in 1775-1777, but the completion of the work was delayed, and Falconet had to leave for his homeland.

The monument was solemnly unveiled on 7 August 1782, the centennial of Peter's accession to the throne, and the event was publicly celebrated.

Falconet was not present, but he received gold and silver medals specially issued for the occasion.

The monument has long inspired artists and writers including Batiushkov, Mickiewicz, Viazemsky etc. It was glorified by **Alexander Pushkin** in his poem "The Bronze Horseman", as the monument became known.

Falconet, Etienne-Maurice (1716-1791). French sculptor

A Parisian by birth, he had his first sculpture lessons with his uncle who worked in marble. Falconet's composition "Milo of Croton" (1745) made his name famous in France.

In the 1750s he regularly exhibited his statues at the Paris Salons.

He was a close friend of Diderot, who corresponded with Empress Catherine the Great. Diderot and the Russian minister in Paris, D.A. Golitsyn, were largely responsible for Falconet's invitation to St. Petersburg to create a monument of Tsar Peter.

Falconet was about 50 at the time. He came to the Russian capital in October 1766 with his young assistant, Marie-Anne Collot. He stayed in Russia until 1778 toiling on Peter's monument, but before its completion he left for home exhausted by difficulties.

From 1780 Falconet lived in Paris where he was elected adjunct rector of the Academy of Arts. But his health was ruined, and paralysis confined him to bed for several years. He died in 1791.

Collot, Marie-Anne (1748-1821). French sculptor

She was an able pupil and assistant of **Falconet** in his work on **Peter the Great's** monument at St. Petersburg.

On 15 October 1766 she arrived with Falconet in the Russian capital as a girl of 18.

Falconet did not regard himself as a portraitist and entrusted work on the head of Peter to Collot, already an expert. She used the plaster death mask of Peter made by B.C.Rastrelli.

Having confidence in the skill of his disciple Falconet did not hesitate to share the authorship with Collot.

Collot was also commissioned by **Empress Catherine** to do bronze busts of Peter, G.G.Orlov, Diderot and Voltaire. But the best of them is the bust of Falconet.

Collot was appointed academician of the St. Petersburg **Academy of Arts**.

She married the artist Pierre Falconet (son of Etienne) when he came to St. Petersburg and in 1778 returned to France with him.

18th Century

Fedot Shubin. Portrait of Prince A.M.Golitsyn. 1775



Fedot Shubin. Portrait of Prince A.M.Golitsyn. 1775. Marble. Tretyakov Gallery

This bust is often called the portrait of an 18-century magnate for it seems to be a generalized image of an aristocrat of the time.

The model's place among higher nobility and his elegance is apparent in the confident pose, slightly raised head, courteous smile, the mantle carelessly thrown over the lacy shirt.

But **Shubin** was not content with representing the outward appearance of Golitsyn the aristocrat. He subtly revealed the inner world of his model taking advantage of the fact that the sculpture can be seen from any angle. The prince's thoroughbred profile not just indicates his self-assurance, but also reveals the smile of a shrewd sceptic. Watching his face we see a hint of bitterness on his lips and bags under his eyes implying fatigue.

The contrasted turn of his head and shoulders presents him as a man of action, power and self-control.

It is a likeness of an enlightened magnate, astute diplomat, connoisseur of art as well as a typical courtier tired of and disappointed in life.

The portrait is amazing for its virtuosity. Contemporaries used to say that Shubin's marble was breathing. The sculptor could easily achieve the smoothness of the skin, the fluffiness of hair or the brilliance of silken folds.

Golitsyn's bust brought tremendous acclaim to the young sculptor. **Empress Catherine** rewarded Shubin with a golden snuffbox and promptly commissioned her own portrait.

Shubin, Fedot Ivanovich (1740-1805). Sculptor

Shubin's art was the peak of 18-century Russian sculpture.

His family were peasants of the northern region of Kholmogory whose hereditary craft was bone carving, and he loved art since his childhood.

As a youth of nineteen he went to St. Petersburg with a load of fish, but actually to study sculpture. Initial help could have come from Lomonosov, a fellow northerner.

In 1767 Shubin graduated from the Academy of Arts with a great gold medal and was sent to Paris and Rome where he developed his realistic style.

He created a wide range of portraits striking for their resemblance, psychological depth and superb technique.

His most famous portraits are those of Golitsyn, Countess Panin, the Orlov brothers, Bezborodko, Baryshnikov and Lomonosov.

Vasily Bazhenov. Pashkov House. 1784-1786

18th Century



Vasily Bazhenov. Pashkov House. 1784-1786. Moscow

The mansion house of P.E.Pashkov, captain-lieutenant of the guards, is the best known of **Bazhenov's** buildings in Moscow (now a part of Russian State Library).

It rises proudly on a hill in the heart of the capital, facing the Kremlin.

In front of the main facade, on a slope of the hill, there once was a garden with a small pond, separated from the street by a beautiful grille.

Pashkov House is the largest edifice designed by Bazhenov in Moscow.

The union of grandeur and grace makes it a masterpiece of Russian architecture.

Architecture

Architecture of the Pashkov House

Pashkov House is composed of the central three-story block connected with two-story wings by low galleries. A double stairway leads from the house to the bottom of the hill.

The center of both facades is emphasized with four-column porticos of the composite order flanked by statues, which enhance the palatial effect. The structure is crowned by a round belvedere with an Ionic colonnade and a balustrade with vases along the roof.

The use of orders and porticos here was due to the arrival of a new classical style in Russian architecture.

Behind the house there is a large courtyard with a magnificent gate decorated with Ionic columns and pilasters.

Bazhenov, Vasily Ivanovich (1737-1799). Architect

The greatest master of Russian Classicism.

Bazhenov was the son of a sexton of one of the Kremlin churches. He studied under D.V.Ukhtomsky and then at the Academy of Arts. After graduation he went to France and Italy where he won a European reputation. He was elected member of the Academies of Rome, Florence and Bologna.

In 1765, on his return to Russia, Bazhenov was nominated academician, but two years later moved from St. Petersburg to Moscow to keep away from the court. His subsequent life was unhappy. Endowed with great talent he always had to contend with envy and intrigue and to struggle for recognition of his work. In theory and practice he embodied the transitional period in architecture when Baroque gave way to Classicism.

Bazhenov symbolized the emergence and triumph of Russian Classicism with his grand projects of the Kremlin Palace and the country estate of Tsaritsyno although the former was never erected and the latter was destroyed by a whim of the empress.

Pashkov House (1784-1786) was his largest building in Moscow. In the 1790s Bazhenov again worked in St. Petersburg on the project of Emperor Paul's "Mikhailovsky Castle", which however was built by another architect who revised the plan of Bazhenov.

Bazhenov exerted a great influence on the architecture of the latter 18th century and consequent evolution of Russian architecture.

18th Century

Matvey Kazakov. The Senate in the Moscow Kremlin. 1776-1787



Matvey Kazakov. The Senate in the Moscow Kremlin. 1776-1787

The Senate is one of the most important works by **Kazakov**. In this structure built within the Moscow Kremlin the principles of Russian classicist architecture were vividly expressed.

The leading compositional motif in this case is the modified classical order (portico, domes, arches, cornices, Doric pilasters, Ionic and Corinthian columns).

Kazakov has tactfully added the Senate to the Kremlin ensemble. The dome of its round hall is aligned with the Senate Tower of the Kremlin wall marking the transverse axis of the Red Square and producing a harmonious general effect.

Architecture

18th Century

Architecture of the Senate in the Moscow Kremlin

The plan of the Senate is a simple compact triangle with an inner courtyard divided by transverse blocks into three parts.

The central entrance of the main facade is decorated with a four-column Ionic portico and pediment. The compositional focus is the round domed hall located at the apex of the triangle and facing the inner courtyard.

The impressive Ionic colonnade on a high rusticated socle is topped with a massive indented cornice surmounted by the drum and dome of the round hall.

Kazakov, Matvey Fiodorovich (1738-1812). Architect

The great Russian architect, one of the founders of Russian Classicism of the 18th century.

The son of a poor clerk, Kazakov studied, like **Bazhenov**, under D.V.Ukhtomsky.

His career began at Tver where he assisted P.Nikitin in planning the new city after the fire of 1763. Crucial experience was gained during Kazakov's joint work with Bazhenov on the project of the Great Kremlin Palace, which lasted for seven years.

By the 1770s Kazakov became an accomplished master, as his works of the period testify (the Senate in the Moscow Kremlin, the estate of Petrovskoye-Alabino, the church of St.Philip the Metropolitan).

In the 1780-90s his activities were especially fruitful and varied. He designed town houses and public buildings and was responsible for the new general plan of the city of Moscow.

In 1801 he resigned because of an illness. When the forces of Napoleon were approaching Moscow in 1812 the ailing architect was taken to Riazan where he died.

18th Century

Fiodor Alexeyev. View of the Palace Quay . 1794



**Fiodor Alexeyev. View of the Palace Quay from SS. Peter and Paul's Fortress. 1794. Oil on canvas.
70x108 cm. Tretyakov Gallery**

In this view Alexeyev presented an appealing and accurate image of the beautiful capital city praising it in painting just like Pushkin or Batiushkov did in verse.

The starting point of the composition is the fortress of SS.Peter and Paul. A part of its wall is shown to stress that it was the cradle of the city. Behind it the wide Neva river flows into the unseen distance, and the quay on the opposite bank is built up with palaces.

The asymmetrical composition lends depth to the landscape and clearness to the architecture giving the impression of expanse. Classicist features are apparent here.

The coloring is the interplay of cold greenish-blue of the water and sky and warm brownish-pink of the buildings and clouds.

Alexeyev, Fiodor Yakovlevich (1753/1754-1824). Painter



**Fiodor Alexeyev. Cathedral Square in the Moscow Kremlin. 1780s. Oil on canvas. 87.7x112 cm.
Tretyakov Gallery**

One of the first masters of Russian landscape.

His father was a watchman of the Academy of Sciences. From 1766 Alexeyev studied still-life and landscape painting at the Academy of Arts.

After finishing the landscape class in 1773 he was sent to Venice to take up decorative painting.

On return to St. Petersburg Alexeyev was employed as a painter at the Theatrical school. At the same time he copied landscapes in the Hermitage collection. The copies turned out fine and brought recognition to the artist.

Having become an academician in 1794 Alexeyev started a series of St. Petersburg views.

He was the first to depict the city on canvas. Among his best works are "Cathedral Square in the Moscow Kremlin" (1780s) and "View of the Palace Quay from SS. Peter and Paul's Fortress" (1794).

Vladimir Borovikovsky. Portrait of Maria Lopukhina. 1797 **18th Century**



Vladimir Borovikovsky. Portrait of Maria Lopukhina, nee Countess Tolstoy (1779-1803). 1797. Oil on canvas. 72x53 cm. Tretyakov Gallery

It is a half-length portrait of a young melancholic lady against a landscape in the background. The model is full of arrogant ease.

The slightly narrowed eyes are tender, sad, dreamy and distracted. The face, although far from classical beauty, is lovely and attractive.

The figure is surrounded by light and air, but not so as to melt away. Thus the artist, influenced by sentimentalism, created a poetic and spiritual mood.

This is achieved by technical means. The colors are mild pink and purple, light blue and green and pearly gold. Bright tones are left out.

The portrait of Maria Lopukhina is the most poetic and feminine as well as the most mature of the works by **Borovikovsky**.

Borovikovsky, Vladimir Lukich (1757-1825). Painter



**Vladimir Borovikovsky. Portrait of the Gagarin Sisters. 1802. Oil on canvas. 75x69.2 cm.
Tretyakov Gallery**

This outstanding portraitist was active at the end of the 18th and during the first quarter of the 19th century linking the two ages and anticipating the modern period.

Borovikovsky, a Ukrainian Cossack by origin, studied icon painting as a young man.

In 1788 he moved to St. Petersburg to improve his skills. He made friends with N.A.Lvov who became his patron. In Lvov's house Borovikovsky was accepted into the intellectual and creative milieu which shaped his outlook.

N.A.Lvov and **D.G.Levitsky** were his first instructors.

Borovikovsky was pre-eminently a portrait painter. Closely connected with the leading men of his time and following classical artistic traditions he expressed an elevated concept of mankind. Each of his images is full of spiritual beauty.

His best works are the portraits of G.R.Derzhavin (1795), **Catherine the Great** (1790s), **Maria Lopukhina** (1797), the **Gagarin sisters** (1802) and A.I.Bezborodko with his daughters (1803).

First Half of the 19th Century

Introduction



The beginning of the 19th century was the time when the liberal part of Russian society anticipated reform. These hopes were connected with the accession of Emperor **Alexander I** in 1801.

However Alexander, while promising radical changes to the advanced part of society, made only insignificant concessions and backed the interests of conservative land- and serf-owners.

The anti-French campaign of 1812 for the common cause of the country's liberation kindled patriotic feelings, aroused national consciousness and inspired the liberal Russian gentry. But victory did not bring freedom to the oppressed people. The last years of Alexander's reign witnessed the growth of popular unrest and aggravated the conflict between the government and the radicals.

The Decembrist rising at St.Petersburg in 1825 was the first organized challenge to autocracy and serfdom in Russian history.

Emperor **Nicholas I** has ruthlessly crushed the revolt and established an even more despotic regime. The 1840s was the period of the "fermentation of ideas" in Russia when liberalism increasingly spread among the gentry and intelligentsia. Belinsky was the first exponent of democratic and revolutionary esthetics, and his followers have suggested new artistic goals.

The first decades of the nineteenth century saw a general rise in Russian culture with architecture, sculpture and painting reaching new heights. Novel forms like political caricature also appeared, and the artistic development was both complicated and varied. The classicist style in architecture flourished and revealed new traits. Romanticism asserted itself in painting from the 1820s while realistic trends also evolved.

Russian art of the 1830s-50s produced different, often conflicting forms. Architecture of the period turned to eclecticism blending elements of various styles and ages. Sculptured works were impressive but frequently lacked character. Realist principles began to dominate painting and drawing in opposition to the idealistic classical approach imposed by the Academy of Arts which remained indifferent to everyday life. Painters led the struggle for moral and social perfection.

Realism in painting and drawing increasingly acquired critical and satirical features.

First Half of the 19th century

Andrian Zakharov. The Admiralty in St.Petersburg. 1806-1823



Andrian Zakharov. The Admiralty in St.Petersburg. 1806-1823

The Admiralty is one of the foremost examples of Russian classicist architecture of the early 19th century.

The planning of the center of St. Petersburg around Winter Palace, the imperial residence surrounded by stately houses, required a reconstruction of the old Admiralty on the same site. It was entrusted to the architect **A.D.Zakharov**.

The size of the new Admiralty is enormous: the main facade is 406 m. and each side 163 m. long. The whole is remarkable for precise proportions and clear rhythm of each successive element.

The compositional focus is the central tower of the main facade richly ornamented with sculpture and topped with a gilded spire and a weather vane in the form of a ship (total height 72,5 m.).

By emphasizing the tower Zakharov has stressed the importance of the Admiralty as the principal structure of left-bank St. Petersburg. The three main thoroughfares of the city are oriented toward its tower.

Architecture

First Half of the 19th century
Architecture of the Admiralty

Although Zakharov's original task was to rebuild the existing structure he has actually created a completely new edifice of exceptional grandeur and artistic value, a true symbol of the power and glory of the Russian Navy.

The extensive main facade consists of three parts: the middle two-story block with a stepped tower and spire on a massive cube, and two three-story wings, each having a 12-column portico with pediment in the middle and 6-column ones with attics on both sides.

The chief feature of the main facade is the central tower.

Over the cubic base with the entrance arch there is a smaller square pavilion surrounded by 28 slender Ionic columns. Above them a lantern tapers into the gilded spire with a ship-like weather vane.

On the upper platform, over each of the pavilion's columns there are allegorical figures of winds, elements etc. Below them the statues of four ancient heroes are placed on the corners of the cube's attic.

Zakharov's compositional and artistic treatment of the Admiralty ushered in a higher stage of Russian classicist architecture.

Zakharov, Andrian Dmitrievich. 1761-1811. Architect

Born in a St. Petersburg suburb, the son of a minor official, he entered the school of the **Academy of Arts** in 1767 at the age of six. He graduated from the Academy in 1782 with a gold medal.

Zakharov was sent to Paris where he studied under J.Chalgrin. He came back to Russia in 1787 to lecture at the Academy.

The turning point of his career was 1806 when he became the architect of the Admiralty and headed naval construction all over Russia.

His most significant (and only surviving) work is the Admiralty of St. Petersburg, a splendid monument of Russian architecture and town planning.

Chalgrin, Jean-Francois. 1739-1811

French architect, exponent of French Empire, he won renown at the Napoleonic period.

Chalgrin's greatest project was the triumphal arch on Place de l'Etoile in Paris (1806-1837), which is a massive rectangle with a spacious passage in it.

First Half of the 19th century

Ivan Martos. Minin and Pozharsky Monument. 1804-1818



Ivan Martos. Minin and Pozharsky Monument. 1804-1818. Bronze, granite. Moscow

The monument was designed and set up in Moscow to commemorate Russia's victory over Polish invaders in 1612.

Kuzma Minin, a merchant of Nizhny Novgorod, stands before Prince Dmitry Pozharsky who leans on his shield with the image of the Savior. Minin's right arm is commandingly extended toward the people in Red Square. He looks at Prince Pozharsky and appeals to him to lead the Russian army and save the country. The prince is rising and receiving a sword which brings the two heroes together. The composition of the group is well balanced, with a precise sense of form and a clear silhouette.

This monument expresses the patriotic and civil ideals of mature Classicism. The figures of Minin and Pozharsky resemble ancient heroes, but some of the features introduced by Martos are typically Russian.

It is Moscow's first sculptural monument and the earliest work of Russian monumental art to be devoted to a common citizen. It was executed by Martos in answer to the demands of the progressive circles of Russian society.

The statues of Minin and Pozharsky were cast in bronze and the pedestal made of red Finnish granite. The reliefs and the inscription decorating the pedestal were also done in bronze.

The relief on the front side of the pedestal shows the people of Nizhny Novgorod raising money for the volunteer corps, and the inscription reads, "For citizen Minin and Prince Pozharsky from grateful Russia, 1818".

Martos, Ivan Petrovich. 1754-1835. Sculptor

A Ukrainian Cossack by origin, Martos studied at the St. Petersburg Academy of Arts in 1764-1773. After graduation he went to Rome where he studied and copied ancient sculpture. In 1764 he became professor of the Academy and in 1814 the head of the sculpture class.

Among contemporary Russian sculptors Martos stood out as the most consistent adherent of Classicism. He managed to combine his ideally elevated images with sincere feeling, and the strictness of composition with suppleness of form.

His most famous work is the Minin and Pozharsky monument in Moscow (1804-1818).

First Half of the 19th century
Orest Kiprensky. Portrait of Colonel Davydov. 1809



Orest Kiprensky. Portrait of Colonel Davydov. 1809. Oil on canvas. 162x116. Russian Museum. St.Petersburg

Kiprensky is not just the progenitor of Romanticism in Russian painting but also a pioneer of a new compositional approach where the model's social standing gave way to the interest in the individual, the soul of man.

The portrait of the hussar officer Evgraf Davydov is an example of these novel trends.

At first sight this work does not differ much from earlier likenesses of the 18th century, but on closer observation it becomes evident that the artist's message is quite different.

The dashing hussar was portrayed at the moment of deep contemplation. His glance is not, as was the usual case, fixed on the onlooker to invite him to share the self-content and enjoyment of life, but is directed afar or perhaps upon himself. It does not inspire delight, but rather serious consideration.

It is a portrait of the new Romanticist art where pictorial brilliance, the brightness of contrasted colors went along with the appreciation of the spiritual element.

Kiprensky, Orest Adamovich. 1782-1836. Painter and drawer



Orest Kiprensky



Orest Kiprensky. Portrait of the Poet Aleksandr Pushkin. 1827. Tretyakov Gallery. Moscow



Orest Kiprensky. Portrait of Buturlin. 1824. Paper, pencil. 31.7x26.7cm. Tretyakov Gallery. Moscow

Son of a manservant, Kiprensky entered the school of the Academy of Arts at the age of six and completed his courses with a gold medal in 1803.

His favorite genre was the portrait where he explored a new approach to the individual, the independence of human nature. Kiprensky went to Italy twice (1816-1822, 1828-1836) and died there.

Kiprensky holds a special place in Russian painting. An exponent of Romanticism, he was truly the first artist of the 19th century.

His works include a self-portrait (1808-1809), portraits of A.A.Chelischev (1808-1809), E.P.Rostopchina (1809), Colonel Davydov (1809), Buturlin (1824), A.S.Pushkin (1827) etc.

First Half of the 19th century

Carlo Rossi. The General Staff in St. Petersburg. 1819-1829



Carlo Rossi. The General Staff in St. Petersburg. 1819-1829



Carlo Rossi. The General Staff in St. Petersburg. The Arch

The General Staff building, designed by **Carlo Rossi** for the Palace Square of St. Petersburg, is an important example of Russian classicist style of the early 19th century.

Its imposing crescent defines the southern side (opposite the Winter Palace) of St. Petersburg's main square. In the center of the structure there is a double triumphal **arch** decorated with reliefs and sculpture, notably the six-horse chariot of Victory.

The design of the **General Staff** is a remarkable synthesis of architecture and sculpture typical for Russian art of the period. Its artistic concept reflected the rise in national consciousness which followed the victorious outcome of the War of 1812.

Architecture

First Half of the 19th century
Architecture of the General Staff

The General Staff building forms a part of the Palace Square ensemble.

In 1819-1829 **Rossi** replaced several private houses with two grand buildings, the General Staff and the Foreign and Finance Ministries, uniting their long curved facades into one with a monumental arch facing the Winter Palace.

Rossi's masterly plan resulted in the successful completion of the entire space of Palace Square with the principal role left to the Winter Palace.

The extensive three-story facade, the longest in Europe, borders on the arch and is ornamented with protruding (three-quarter) Corinthian columns. The majestic monumental **arch** serving as the triumphal entrance into Palace Square has a passage 17 m. high and is surmounted by the chariot of Victory with six horses, warriors and the statue of Glory (total height 20 m.).

Rossi, Carlo (Karl Ivanovich). 1775-1849. Architect

Distinguished Russian architect.

Born in Russia into an artistic family (his mother was a ballet dancer who came from Italy). Rossi had his initial artistic training at St. Petersburg.

In 1802-1803 he lived in Italy where he studied ancient monuments. Back in Russia he took to applied art and building and became an architect in 1806.

In 1809-1810 Rossi worked in Moscow and got acquainted with the school of **M.F.Kazakov**. After that he was employed at Tver.

In 1815 he returned to St. Petersburg to reveal his potential to the full. He created magnificent and monumental ensembles on a grand scale, with precise and variegated composition. It was one of the high points of Russian urban planning of the early 19th century.

His chief structures are Mikhailovsky Palace (1819-1825, now the Russian Museum), the General Staff and replanning of the Palace Square (1819-1829), Alexander Theater (1827-1832), the Senate and Synod at St. Petersburg (1829-1834).

First Half of the 19th century

Silvestr Schedrin. A Terrace Grown with Grapevine. 1828



Silvestr Schedrin. A Terrace Grown with Grapevine. 1828. Oil on canvas. 42,5x61. Tretyakov Gallery. Moscow

Schedrin was the founder of Romantic landscape in Russian painting. This, a late work of his, proves his artistry and experience.

Sunlight literally pervades the canvas, it vibrates in the air, kindles the leaves, earth, sea and men's clothing. In the foreground a group of people take their rest sitting on the terrace in relaxed poses. It is not an academic landscape with staffage, but a natural scene of everyday life.

The painter recreates the special world of harmony of man and nature that he found in Italy.

Schedrin, Silvestr Feodosievich. 1791-1830. Painter



Silvestr Schedrin. View of Petrovsky Island at St. Petersburg. 1811

A sculptor's son, Schedrin graduated from the Academy in 1811 with a gold medal, but was sent to Italy only in 1818 since before that Europe was at war.

He spent twenty years in Italy until his untimely death. His life there and the country's nature shaped his work.

Schedrin's most significant reform in Russian art was his discovery of plein air painting. Landscape ceased to be an artificial, speculative genre and became an immediate visual experience.

Among Schedrin's landscapes there are views of Petrovsky Island at St.Petersburg (1811), "New Rome" (1824), "A Terrace Grown with Grapevine" (1828), and Sorrento near Naples (1828).

First Half of the 19th century
Auguste de Montferrand. St. Isaac's Cathedral in St. Petersburg. 1818-1858



Auguste de Montferrand. St. Isaac's Cathedral in St. Petersburg. 1818-1858

St. Isaac's Cathedral was erected at St. Petersburg to the plan of **Auguste de Montferrand**. The construction took forty years.

The cathedral is a monumental structure highly significant for the appearance of the city. The panorama of central St. Petersburg is inconceivable without its domed silhouette along with the **belfry of SS. Peter and Paul's** and the spire of the **Admiralty**.

St. Isaac's Cathedral was planned in classicist forms, but its architecture was also influenced by a new eclectic style typical of mid-19th century.

Architecture

First Half of the 19th century
Architecture of the St. Isaac's Cathedral

The cathedral was named after St. Isaac of Dalmatia. It is an imposing domed structure with the ground plan measuring 111,5x97,6 m., overall height 101,5 m., diameter of the dome 21,8 m., height of portico columns 17 m. and columns around the dome 14 m. The columns are made of polished red granite monoliths, the central dome of metal (the third such dome in the world), and most of the sculptures were cast by galvanoplastic process.

The spatial structure of the rectangular cathedral is based on the five-dome system common in Russian architecture, but incomplete in this case for the four corner domes over belfries are too small compared to the main one. Owing to massive 8-column porticos of the Corinthian order on all four sides the cathedral seems cruciform. The central dome, with its tall drum encircled by columns, is gilded. The outer walls are faced with grey marble.

Best artists of the day were employed to decorate the exterior and interior of the church. Inside the cathedral is embellished with malachite, porphyry, marble and mosaics.

First Half of the 19th century
Auguste de Montferrand. Alexander Column. 1829-1834. St. Petersburg



Auguste de Montferrand. Alexander Column. 1829-1834. St. Petersburg

The Alexander Column is a monument erected in 1829-1834 in the Palace Square of St. Petersburg to commemorate the Russian victory over Napoleon in the patriotic war of 1812.

It is a huge monolithic pillar of polished dark-red granite standing on a pedestal faced with granite and ornamented with bronze reliefs. The column is crowned with a bronze angel holding a cross and treading on a serpent. The total height is 47,5 m., the column's diameter at the bottom is over 3,5 m. The column weighing over 600 tons stands upright without any reinforcement on its pedestal built on 1250 wooden piles.

Alexander Column reproduces a traditional triumphal structure dating back to ancient times. Rising in the heart of Palace Square it is an essential part of its magnificent ensemble.

de Montferrand, Auguste-Ricard. 1786-1858. Architect and designer

A Frenchman by birth he studied in Paris and came to St. Petersburg in 1816 as an expert draftsman.

When a competition was announced for the reconstruction of St. Isaac's Cathedral Montferrand, a gifted designer, presented his album with 24 sketches of the cathedral to **Emperor Alexander**. In 1818 Alexander endorsed his project and appointed him architect of the new cathedral.

But Montferrand lacked architectural experience and was not prepared for his task. The construction (started in 1819) had to be suspended. The architects V.P.Stasov, A.A.Melnikov and **Carlo Rossi** were also engaged in the project and with their help Montferrand was able to fulfil it.

His co-operation with leading Russian architects and the study of Russian building methods allowed Montferrand to develop his undoubted talent.

Apart from **St. Isaac's Cathedral** (1818-1858) he designed the **Alexander Column** (1829-1834), the houses of Prince Lobanov-Rostovsky and Demidov at St.Petersburg and others.

The work of Montferrand marks the transition from late Classicism to Eclecticism in Russian architecture.

First Half of the 19th century

Konstantin Ton. The Great Kremlin Palace. 1838-1849. Moscow



Konstantin Ton. The Great Kremlin Palace. 1838-1849. Moscow

The palace was built in the "Russo-Byzantine" eclectic style suggested by Emperor Nicholas I, to the project of Konstantin Ton and with participation of many other architects.

The palace is located on Borovitsky Hill facing the Moscow river. Ton's design of the facades used both classical and old Russian decorative motifs.

This edifice is a vivid example of Russian architecture of the period when Classicism yielded to Eclecticism.

Architecture

First Half of the 19th century
Architecture of the Great Kremlin Palace

The Great Kremlin Palace comprises more than 700 rooms with an area of almost 20 thousand sq.m. It is built of brick faced with stone. The principal facade, 125 m. long, looks south to the Moscow river.

The decoration of the palace is a blend of classical and Russian elements. The walls of the second story are ornamented with pilasters and windows have carved platbands with double arches and hanging knobs almost like those of the **Terem Palace** in the Kremlin.

The main entrance of the south facade leads to the lobby whence one can get to the former private rooms of the emperor. The broad stairway goes up to the second floor and the parade halls dedicated to Russian orders of chivalry. The Hall of St. George is the most famous of them.

Ton, Konstantin Andreyevich. 1794-1881. Architect

In 1803 Ton entered the St. Petersburg Academy of Arts, graduated in 1815 and went on the usual Italian trip. He became academician in 1830, professor in 1838 and rector of architecture in 1854.

In the history of Russian architecture he is remembered as the founder of officially supported "Russo-Byzantine" style.

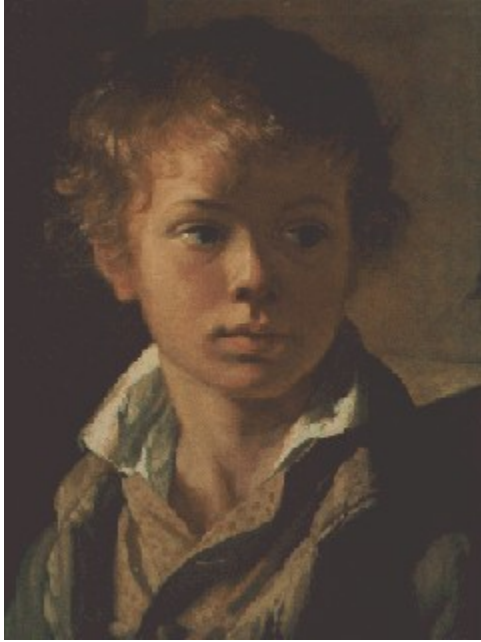
His principal works are the Cathedral of Christ the Savior in Moscow (1837-1883, destroyed), the Great Kremlin Palace (1838-1849), the Armory in the Kremlin (1844-1851), Nikolayevsky railway stations in Moscow (1849) and St. Petersburg (1851).

First Half of the 19th century

Vasily Tropinin. Lace-maker. 1823



Vasily Tropinin. Lace-maker. 1823. Oil on canvas. 74x59 cm. Tretyakov Gallery. Moscow



Vasily Tropinin. Portrait of the Painter's Son. 1818. Oil on canvas. 40.4x32 cm. Tretyakov Gallery. Moscow

One of the most important and popular of **Tropinin's** works, it is half-portrait, half-genre. In the foreground on the left there is a still life consisting of materials for lace making. The coloring is permeated with rosy light seemingly emitted from the walls and wooden floor of the girl's room. Thus the interior of the room is shown instead of an abstract background.

This canvas reflects a natural episode of daily life full of harmony and peace.

Tropinin was the forerunner of later realistic portraits and genres.

Tropinin, Vasily Andreyevich. 1776-1857. Painter

Son of a serf, he was himself a serf of Count I.I.Morkov until almost 50 years of age. However he had a chance to attend classes at the St. Petersburg Academy of Arts. His artistic studies were based on copying works of European masters.

Freed from his servile state in 1823 he was elected academician and settled in Moscow where he worked till his death.

Tropinin's portraits afford an even more intimate look at his contemporaries than those of Kiprensky.

Of particular note are his "Lace-maker" (1823), portrait of the painter's sun (1818), portraits of K.P.Briullov (1826) and A.S.Pushkin (1827).

First Half of the 19th century
Alexey Venetsianov. In the Field. Spring. 1820s



Alexey Venetsianov. In the Field. Spring. 1820s. Oil on canvas. 51x65 cm. Tretyakov Gallery. Moscow



Alexey Venetsianov. Reaping. Summer. 1820. Oil on canvas. 60x48.3 cm. Tretyakov Gallery. Moscow

In Venetsianov's renowned paintings of the 1820s, "In the Field. Spring", "Reaping", "Summer" etc., rural genre achieves an almost epic dimension.

For the first time in Russian painting the artist managed to capture the distinct beauty of Russian landscape on canvas.

In the center of this composition a peasant woman is leading two horses. The scale chosen for her figure (she is much taller than the horses), her smart dress and headgear (hardly suitable for field work), the lightness of her gait are not random details. In the image of a peasant Venetsianov probably wished to present a goddess of Spring, Fertility and Motherhood.

A scene of routine work is conceived almost as an episode of ancient mythology.

Venetsianov Alexey Gavrilovich. 1780-1847. Painter

The real founder of genre in Russian painting, Venetsianov was a son of a Moscow merchant. He studied for a while at St. Petersburg under **Borovikovsky**.

Graduating from the St. Petersburg Academy of Arts he remained in the city until 1818. Already an acknowledged portraitist, he quit his service and left for Safonkovo, his country estate. The secluded life in the country among the peasantry transformed his own work. He abandoned portraiture and started to depict rural life and toil of the people.

This resulted in such novel genre paintings as "**In the Field. Spring**", "**Reaping. Summer**" (1820), "Threshing Floor" (1821), "Landlady's Morning" (1823) and "Peasant Girl with a Calf" (1829).

First Half of the 19th century

Karl Briullov. The Last Day of Pompeii. 1833



Karl Briullov. The Last Day of Pompeii. 1833. Oil on canvas. 456x651 cm. Russian Museum. St.Petersburg



Karl Briullov. The Last Day of Pompeii. Detail with Self-portrait of the Artist



Karl Briullov. The Last Day of Pompeii. Detail (Woman with a Child)



Karl Briullov. The Last Day of Pompeii. Detail (A Family of Pompeii)

The subject is based on the fate of the ancient Italian city of Pompeii, destroyed in a day by the eruption of Vesuvius. This painting captures the moment of the city's end.

In his work **Briullov** managed to reconcile two different styles, Classicism and Romanticism. The latter is expressed here by the very theme of men helpless before their doom, by the momentary light which illuminates the scene in a flash, by the dramatic and complex composition.

But Briullov does not give up classicist devices either. The action unfolds from the distance toward the foreground which makes it look like a theatrical scene. The terrified crowd fleeing from death is divided into several almost sculpture-like groups.

The tragic focus of the composition is its center where a lifeless young woman is prostrate on the ground with a child weeping beside her. However the dramatic poses and gestures, the bright harmony of tone have the effect of a decorative painting, perfect in its color and rhythm.

The tragedy of the event becomes secondary to Briullov's impeccable artistry. It was typical of the painter whose work always demonstrated not so much his attention for his subjects, as his delight in his own superb skill.

Additional details:

- **Detail with Self-portrait of the Artist**
- **A Family of Pompeii**

Briullov, Karl Pavlovich. 1799-1852. Painter and drawer



Karl Briullov. Self-portrait. 1848. Oil on cardboard. 64.1x54 cm. Tretyakov Gallery. Moscow



Karl Briullov. The Rider. Portrait of Giovanna and Amacilia Paccini, Wards of Countess Samoylova. 1832. Oil on canvas. 291.5x206 cm. Tretyakov Gallery. Moscow

Briullov's ancestors came from France and settled in Russia in the 1770s. His father was a woodcarver and an academician. Karl took to drawing from his early years and was also guided by his father during his studies at the Academy of Arts.

After graduating in 1821 he lived in Italy and returned to St. Petersburg in 1835 to become professor of the Academy. In 1850 he travelled to Italy again, but died shortly.

"The Last Day of Pompeii", painted in Italy, is his major work. It was highly successful and made him a member of several Italian academies.

But Briullov already won fame as a student of the Academy of Arts. He can be called a minion of fortune for all his life he was on top of success, extolled as a genius by contemporaries.

His main works are the portrait of N.N.Kukolnik (1836), **"The Rider"** (1838), portraits of Y.P.Samoilova and A.Paccini (1839-40), A.N.Strugovschikov (1841) and **himself** (1848).

First Half of the 19th century

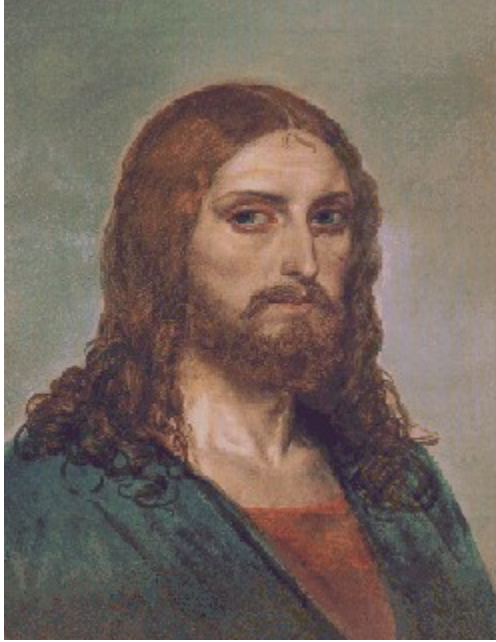
Aleksandr Ivanov. The Appearance of Christ to the People. 1837-1857



**Aleksandr Ivanov. The Appearance of Christ to the People. 1837-1857. Oil on canvas. 540x750.
Tretyakov Gallery. Moscow**



Aleksandr Ivanov. The Appearance of Christ to the People. Detail (The People and St. John)



**Aleksandr Ivanov. Head of Christ. Study for the painting The Appearance of Christ to the People.
Paper on canvas, oil. 44.8x33 cm. Tretyakov Gallery. Moscow**



Aleksandr Ivanov. The Appearance of Christ to the People. Detail. (The People)



Aleksandr Ivanov. The Appearance of Christ to the People. Detail. (Roman Soldiers)



Aleksandr Ivanov. Apollo, Hyacinthus and Cyparissus Singing and Playing. 1834. Oil on canvas. 100x140 cm. Tretyakov Gallery. Moscow



Aleksandr Ivanov. Head of St. John The Baptist. Study for the painting the Appearance of Christ to the People. Paper on canvas, oil. 57.7x41.1 cm. Tretyakov Gallery. Moscow

The subject comes from the first chapter of the Gospel according to St. John. Christ appears on the banks of the Jordan river where St. John the Baptist is baptizing the people and preaching to them of the coming of the Messiah.

The painting captures the single moment of the appearance of Christ by the Jordan, and this very moment reveals the whole range of men's passions and reactions discernible in their faces. Ivanov managed to show all the shades of feeling from utter disbelief through doubt to the joy of recognition and perception of truth.

The artist uses the complicated and unexpected composition of a "picture within a picture". The people in the foreground are spectators, just like ourselves. The real onlooker thus becomes one of the crowd. He is faced with a choice of his place among them, whether to accept Christ or not.

In this canvas St. John's call to the Jews to follow Christ is a call to us as well. For the first time in Russian art a work of painting was done on a par with literature and philosophy. Ivanov has discovered a new way for Russian painting.

Ivanov, Aleksandr Andreyevich. 1806-1858. Painter

Son of an artist and professor of the Academy of Arts who was his first teacher, Ivanov entered the Academy at eleven and then completed his studies in Italy where he lived from 1831 to 1858.

In Italy he worked on his painting "Appearance of Christ to the People" for 28 years.

Ivanov was as significant a figure for modern Russian art, as **Andrey Rublev** for the medieval period. His work transformed the understanding of the opportunities and aims of painting.

In preparation for his masterpiece Ivanov made hundreds of studies and sketches which constitute his artistic heritage.

See also: **Apollo, Hyacinthus and Cyparyssus singing and playing** (1834).

First Half of the 19th century
Pavel Fedotov. A Young Widow. 1851-1852



Pavel Fedotov. A Young Widow. 1851-1852. Oil on canvas. 57.6x44.5 cm. Tretyakov Gallery. Moscow

Fedotov's pictures look like scenes from a play whose beginning and end the spectator can easily guess. This is a story of a disconsolate young woman grieving for her deceased husband.

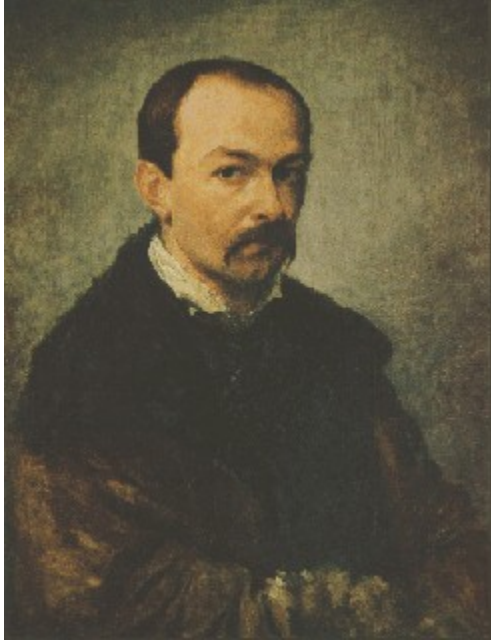
The light plays a crucial role in the picture, expressing emotion. The weak, shimmering candlelight emphasizes the darkness of the room. By this means Fedotov shows the woman's utter loneliness.

The room assumes the appearance of a nun's cell while the onlooker feels as a random passer-by and inadvertent witness of a tragedy.

Fedotov, Pavel Andreyevich. 1815-1852. Painter and drawer



Pavel Fedotov. Gamblers. 1852. Oil on canvas. 60x70 cm. Kiev Museum of Russian Art



Pavel Fedotov



Pavel Fedotov. The Major's Marriage Proposal. 1848. Oil on canvas. 58x75 cm. Tretyakov Gallery. Moscow

Born in Moscow, the son of a veteran soldier, Fedotov lived in need all his life. After graduating from the Moscow Cadet Corps, in his family tradition, he served as an army ensign at St. Petersburg.

Drawing in his leisure time Fedotov did not really consider becoming a professional artist. But he attended classes of the Academy of Arts as an extern and finally quit the army in 1844 to devote himself to painting.

At the outset of his career Fedotov was appreciated and successful, but his late works were difficult to accept and were disliked by the public. His unhappy life ended at a psychiatric hospital.

His chief works are "**The Major's Marriage Proposal**" (1848), "Breakfast of an Aristocrat" (1849-1851), "**A Young Widow**" (1851-1852), "Self-Portrait", "Encore, Another Encore" (1850-1851) and "**Gamblers**" (1852).

First Half of the 19th century

Peter Klodt. Taming the Horses. 1833-1850



Peter Klodt. Taming the Horses. Bronze. 1833-1850. Anichkov Bridge, St. Petersburg

"Taming the Horses" are four sculptural groups decorating Anichkov Bridge over Fontanka river at St. Petersburg. They are **Klodt's** best and most famous works.

The bronze groups are set on rectangular granite pedestals on four corners of the bridge. They are all different, capturing various stages of taming.

Initially the sculptor cast two groups. One of them was a youth walking a horse and holding it tight by the bridle, another, a man reining up a prancing horse at full speed.

Almost ten years later Klodt created two more groups, even more dynamic and expressive than the first. In one of them a tamer, falling to the ground, is holding a horse with all his strength, in the last one he kneels and overcomes the resisting animal.

All four sculptures, although produced at different periods, make up a single composition with a single subject.

All figures were executed in the classicist tradition and have clear and precise outlines.

Klodt, Peter Karlovich. 1805-1867. Sculptor and bronze founder

Born in St. Petersburg in 1805, the son of a general who took part in the War of 1812, Klodt was accordingly destined for the artillery school. But his artistic merit soon manifested itself, and after a brief military service he became a full-time artist.

In 1829 he began to attend the St. Petersburg Academy of Arts becoming an academician in 1838 and professor of sculpture and head of the Academy's casting workshop in 1851. He was also a member of the Academies of Rome, Berlin and Paris.

Klodt happily united the skills of a sculptor and a founder. He used to cast in bronze not just his own works, but also those of other sculptors.

Second Half of the 19th Century

Introduction



The Crimean War (1853-1856) led to a new situation in the country. Emperor **Alexander II** finally abolished serfdom in 1861. It was probably the most important event of the century which earned Alexander his title of "Tsar-Liberator". The reform of 1861 paved the way for rapid development of Russian capitalism. Many Russian revolutionaries of the time were authors and critics. Esthetic and artistic aspects of life were essential for the democrats since they regarded art as a means to know life better and to improve it.

This theory was widely accepted by the radical intelligentsia and manifested itself in painting, drama, music and especially in literature.

The evolution of Russian art was never smooth or straightforward. There were ups and downs as well as rivalling forms and genres. Democratic and realistic schools were particularly strong.

Architecture of the age took advantage of the technical and constructive improvements. New types of buildings appeared, as factories, railway stations and apartment houses. The cities grew considerably. Eclecticism still prevailed, especially the "pseudo-Russian" style based on national decorative motifs.

In sculpture more attention was paid to subject matter and expressiveness, but sculptors could not always find the plastic means necessary to reflect their ideas with the result that statuary often produced an over-detailed and artificial effect.

Painting played the leading role among fine arts. It turned to reality combining faithful depiction of daily life with broad generalization.

In their work the artists of the 1860s explored new subjects and carefully treated their models, types and characters emphasizing their psychological condition. The principles of critical realism were widely accepted. Art followed literature in appreciating its practical and social mission. In 1870 the adherents of a new democratic school in painting set up an organization of their own, the Society of Itinerant Exhibitions. During a period of social tension the Itinerants regarded their shows in provincial Russia as a "pilgrimage to the people". The Society's first exhibition took place in St.Petersburg in 1871. V.V.Stasov was the ideologist of the Society, and P.M.Tretyakov its patron.

However the work of these young painters, the Itinerants, took a different direction from that of their mid-19th-century colleagues. Their art gradually lost its pronounced accusatory pathos turning to positive attitudes and values. The portrait and the landscape reigned supreme, and painters became sheer artists expressing the beauties of nature to the best of their ability.

A different artistic school existed at the same period which was openly decorative and esthetic. There were numerous painters who cultivated the idea of beauty and neglected social and political aspects of Russian life, but the quality of their pictures was not always high.

Second Half of the 19th Century

Vasily Perov. Easter Procession in a Village. 1861



Vasily Perov. Easter Procession in a Village. 1861. Oil on canvas. 71x89 cm. Tretyakov Gallery. Moscow

It is an early picture by Perov. In the 1860s anticlerical subjects, and old rites and traditions in general, were popular with the critics of what they regarded as symbols of barbarity and ignorance.

Perov's work leads us to believe that he wished to concentrate in a single canvas all his disgust for that crude ignorance. The people carrying icons and banners were drunk even before the feast came. One of them is holding an image upside down, another stumbled and dropped his Psalter and lamp in the mud. The procession is closed by a priest who can hardly walk, with a crushed Easter egg under his feet. The dark, gloomy landscape completes the scene.

Perov has deliberately chosen Easter, the most revered holiday in Russia. His work turns into an accusatory sermon demonstrating how deep men can fall in their vices. The priest is doubtless the most repulsive character here, incurring the wrath of the artist. The crushed egg under his feet is a symbol of the profaned idea of the Resurrection of Christ.

Perov, Vasily Grigoryevich. 1834-1882. Painter



Vasily Perov



Vasily Perov. Portrait of Fyodor Dostoevsky. 1872. Oil on canvas. 99x80.5 cm. Tretyakov Gallery. Moscow



Vasily Perov. Off to the Funeral. 1865. Oil on canvas. 45.3x57 cm. Tretyakov Gallery. Moscow

A native of Tobolsk, Perov revealed an early artistic talent. He studied at the Moscow Institute of Painting, Sculpture and Architecture, and in 1862-1864 the Academy of Arts provided for his trip to Paris.

Perov was a founding member of the Society of Itinerant Art Exhibitions.

Since the 1860s critical realism prevailed in Russian art which, along with literature, realized its mission to contribute to a better life. Contemporary reality became an object of depiction and sharp criticism. Art acquired a more social trend and the genre began to dominate painting. Perov was the leading artist of this school.

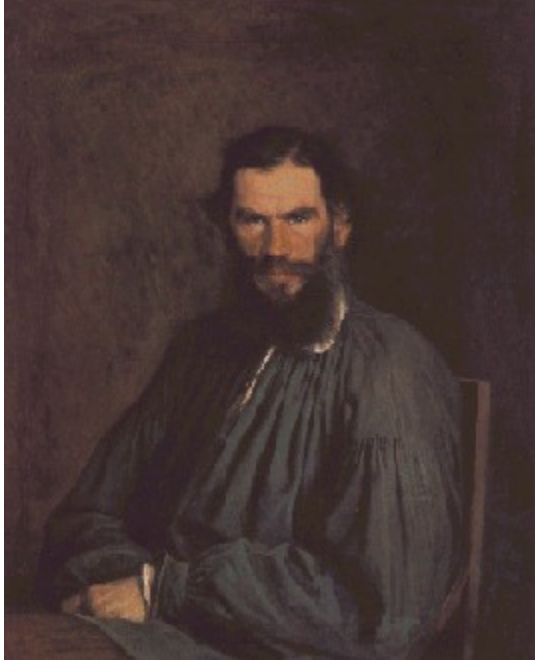
His principal oeuvres include "Easter Procession in a Village" (1861), "Tea Party at Mytishi" (1862), self-portrait, "Off to the Funeral" (1865), portrait of F.M.Dostoevsky etc.

Second Half of the 19th Century

Ivan Kramskoy. Christ in the Desert. 1872



Ivan Kramskoy. Christ in the Desert. 1872. Oil on canvas. 180x210 cm. Tretyakov Gallery. Moscow



Ivan Kramskoy. Portrait of Leo Tolstoy. 1887. Oil on canvas. 98x79,5 cm. Tretyakov Gallery. Moscow

Kramskoy's painting "Christ in the Desert" was shown at the Second Itinerant Exhibition in 1872. The artist turned to the evangelical subject describing forty days Jesus spent in the wilderness, after which He appeared to the people, an episode depicted in the great canvas by A.Ivanov.

Here Christ is absorbed in agonizing thought as if facing a spiritual choice.

The composition stresses the loneliness of Jesus and the hardship of His quest. This impression is strengthened by details such as His emaciated hands and strained face with hollow cheeks.

Kramskoy's work demonstrates the continuity of Russian art which, starting with Ivanov, tried to solve the eternal question of Russian intelligentsia, that of the social role of an individual and the destiny of man on Earth.

Kramskoy, Ivan Nikolayevich. 1837-1887. Painter and art critic



Ivan Kramskoy

The leading ideologist of the democratic school in Russian art of the 1860-80s was born in a small provincial town, the son of a clerk. Kramskoy inspired the "Riot of Fourteen" when some students left the Academy and set up an independent group of artists. He was also one of the creators of the Society of Itinerant Art Exhibitions.

"Christ in the Desert" (1872), "Laughter" (1877-1882), the portraits of N.Nekrasov (1870) and Leo Tolstoy (1873) are his major works.

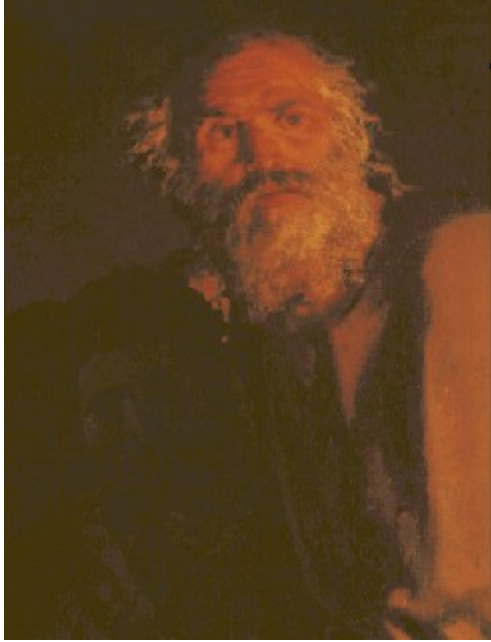
Second Half of the 19th Century
Nikolay Gay. The Last Supper. 1863



Nikolay Gay. The Last Supper. 1863. Oil on canvas. 238x382 cm. Russian Museum. St.Petersburg



Nikolay Gay. The Last Supper. Detail (Jesus)



Nikolay Gay. The Last Supper. Detail (St.Peter the Apostle)

It is **Gay's** first work on an evangelical theme, and the familiar subject is not treated canonically. The artist takes a personal view of the episode, not quite as it is told in the Gospels.

The painting captures the moment when Judas takes his leave to betray Christ. Here, unlike the biblical story, all the Apostles are aware of his intention and look at him with bewilderment and horror. **Jesus** inclines his head in deep contemplation ignoring Judas and allowing him to make a choice.

The composition is based on the sharp contrast of light and shade. Gay places Judas in the dark foreground so that we can barely see his face. It is not his visage that matters, but the outline of his enfolded figure with raised hands.

Two dark areas, in the foreground and background, seem to engulf Christ and his Apostles with a feeling of hopeless doom. The central character is Judas who became a traitor of his own free will.

Gay's "Last Supper" is another philosophic study in Russian painting on the questions of choice, action and conscience.

See also: [**detail \(St. Peter the Apostle\)**](#)

Gay, Nikolay Nikolayevich. 1831-1894. Painter



Nikolay Gay

Born in Voronezh into a russified family whose forebear was an immigrant to Russia during the French revolution. Gay spent his childhood in a country house in the Ukraine.

He studied mathematics at Kiev University, but in 1850 he discovered his true vocation and entered the St. Petersburg Academy of Arts where his teacher was **K.Briullov**. Gay was awarded a gold medal and a journey abroad and lived for some years in Italy.

Gay was a follower of **A.Ivanov**, but in the 1860s he evolved a new approach to traditional biblical subjects, to philosophic and moral issues. In his paintings on evangelical themes Gay strove to give a critical appraisal of contemporary reality.

Back from Italy, he settled in St. Petersburg and took an active part in setting up the Society of Itinerant Art Exhibitions.

After 1876 Gay lived in a hamlet in the Chernigov region.

His masterpieces are **"The Last Supper"** (1863), **"Peter The Great interrogating his son Alexey at Peterhof"** (1871) portrait of Leo Tolstoy (1884), "What Is Truth?" (1890) and **"Calvary"** (1893).

Second Half of the 19th Century
Nikolay Gay. Calvary. 1893



Nikolay Gay. Calvary. 1893. Oil on canvas. 222x192 cm. Tretyakov Gallery. Moscow



Nikolay Gay. Calvary.Detail



Nikolay Gay. Peter The Great Interrogating His Son Alexey at Peterhof. 1871. Oil on canvas. 135.7x173 cm. Tretyakov Gallery. Moscow.

One of **Gay's** last works, it concludes his evangelical cycle along with "The Crucifixion". It is devoted not to deliberation, as formerly, nor even to the moment of decision, but to the result of that decision when the way of voluntary self-sacrifice is at an end, and the sacrifice itself is inevitable.

It is just the group of the condemned awaiting their execution. We do not see the crowd around them. The executioner is also left out except for his hand which breaks into the composition pointing at Christ. This laconic arrangement is highly meaningful and symbolic. It is a gesture of doom, as if the executioner says to Jesus, "Thou hast chosen Thy lot".

Gay's technique here is utterly different from his usual manner. Color prevails in this canvas in the form of irregularly applied strokes which seem chaotic. It is exactly the "chaotic" brushwork that conveys the horror, anguish and despair of the fatal hour.

See also: [Detail](#)

Second Half of the 19th Century

Vasily Maksimov. A Sorcerer at a Peasant Wedding. 1875



Vasily Maksimov. A Sorcerer at a Peasant Wedding. 1875. 116x188 cm. Tretyakov Gallery. Moscow

The subject, a wedding, was a common one for the 1860s. But while formerly each ritual aroused a critical and moralizing attitude, here it is a composed and sympathetic account of a village feast.

On the other hand the composition is somewhat artificial and farfetched. It resembles a stage scene.

In Russian art of the 1870s the genre lost its social and accusative pathos. From then on painters were more interested in positive images, mainly from the life of common folk, of which this picture is a vivid example.

Maksimov

Maksimov, Vasily Maksimovich. 1844-1911. Painter

A peasant of Novgorod region, Maksimov was orphaned early in his life, apprenticed to an icon workshop and entered the Academy of Arts in 1863. Though an excellent student he declined a gold medal (which meant a trip abroad) believing that rural Russia had to be studied first.

An Itinerant since 1872, Maksimov painted scenes of peasant life, so familiar to him. His principal works are "Sick Husband" (1881) and "All in the Past" (1889).

Second Half of the 19th Century
Alexey Savrasov. The Rooks Are Here. 1871



Alexey Savrasov. The Rooks Are Here. 1871. Oil on canvas. 62x48 cm. Tretyakov Gallery. Moscow

"The Rooks Are Here" is a classic example of the new realistic landscape of the 1870s. The academic principles of decorative, idealized nature are substituted here with ordinary reality, but one that is still poetic and lovely.

Savrasov has painted the outskirts of a small town at the most unattractive time of melting snow. Everything lacks color and is immersed in dull gray. But Savrasov discovers beauty even in this gray, or rather pearly, tone. Thus a humble view acquires charm and sounds as a lyrical poem.

This canvas became a turning point in Russian landscape painting.

Savrasov, Alexey Kondratievich. 1830-1897. Painter



Alexey Savrasov



Alexey Savrasov. Country Road. 1873. Oil on canvas. 70x57 cm. Tretyakov Gallery. Moscow

Born in Moscow into a modest merchant family, Savrasov studied at the Institute of Painting, Sculpture and Architecture and then headed the landscape class there. He was a founding member of the Society of Itinerant Art Exhibitions.

Savrasov's art is highly typical for Russian landscape painting. He was a master of lyrical landscape. His early works have a romantic effect while later ones are calmly narrative. His main concern was to recreate light and air.

Savrasov's paintings include "The Rooks Are Here" (1871), "Country Road" (1873), "Courtyard" (1870s) etc.

Second Half of the 19th Century
Fiodor Vasilyev. Wet Meadow. 1872



Fiodor Vasilyev. Wet Meadow. 1872. Oil on canvas. 70x114 cm. Tretyakov Gallery. Moscow

This picture has astonished the contemporaries of the artist by its quality. Nikolay Gay wrote that Vasilyev "has discovered the wet, lively, bright, moving skies". Indeed, the canvas seems to be sprinkled with fresh raindrops, and nature comes alive. The passing clouds cover the earth with sliding shadows.

There are no genre motifs here, just nature itself. However it is not the majestic tranquillity of a landscape by I.I.Shishkin, but a picture of the ever changing life of nature.

Vasilyev achieves this by sheerly pictorial means, color, light, form and brushwork. If it had not been for his early death he would have certainly become the best landscape painter of his time.

Vasilyev, Fiodor Alexeyevich. 1850-1873. Painter

Born near St. Petersburg, the son of a post office clerk, Vasilyev was apprenticed to a restorer of paintings.

He completed a drawing course at the school of the Society for the Encouragement of Artists and then worked on his own. He benefited from the help of **I.I.Shishkin** and the friendship of **I.N.Kramskoy**.

Vasilyev has blended the two trends in Russian landscape of the 1870s: Shishkin's love of line and grand form and **Savrasov's** preoccupation with transitional periods of nature and nuances of feeling. Vasilyev's landscapes are full of anxiety and restless yearning. He often depicted stormy or cloudy weather.

The artist died of consumption aged only 23.

His chief works are "Thawing" (1871), "Wet Meadow" (1872), "In the Crimean Mountains" (1873) etc.

Second Half of the 19th Century
Ivan Shishkin. Rye. 1878



Ivan Shishkin. Rye. 1878. Oil on canvas. 107x187 cm. Tretyakov Gallery. Moscow

"Rye" is another classic instance of a late 19th-century Russian landscape, but widely different from lyrical works by Savrasov.

Shishkin never painted outskirts or nooks, he always needed scope and panoramic views.

Shishkin did not excel in nuances of color, his technique was subject to the idea of space and power, and based on light, shade and line. He was preoccupied with unchanging and constant things, not with gradations of feeling, which is why he never painted spring or fall, but usually the prime of summer.

Shishkin, Ivan Ivanovich. 1832-1898. Painter, drawer and etcher

Born in the town of Yelabuga, Shishkin studied at the Moscow Institute of Painting, Sculpture and Architecture and St. Petersburg Academy of Arts. In 1862-1865 he proceeded to Munich, Prague and Dusseldorf. In 1873 he was appointed professor of the Academy and ran its landscape class in 1894-5.

He was a founding member and active participant of the Society of Itinerant Art Exhibitions.

His favorite theme was the power of nature, fertility and beauty of his native land. In his pictures Shishkin achieved brilliance of color while also being a subtle drawer and etcher.

His masterpieces: "Rye" (1878), "Sunlit Pines" (1886), "Oak-Tree Grove" (1887), "Morning in a Pine Forest" (1889) etc.

Second Half of the 19th Century
Vasily Polenov. A Moscow Courtyard. 1878



Vasily Polenov. A Moscow Courtyard. 1878. Oil on canvas. 64x80 cm. Tretyakov Gallery. Moscow

For this landscape **Polenov** has chosen an ordinary scene in a Moscow backyard typical for the day and quite like a village. He enjoyed this idyllic rural view so close to the heart of Moscow.

Polenov's work is full of appreciation of timeless beauty that surrounds man either in the vast Russian steppes or the Moscow outskirts grown with burdock.

It was a farewell to old esthetic ideas. Painters ceased to be fighters for justice becoming pure artists praising the beauty of nature.

Polenov, Vasily Dmitrievich. 1844-1927. Painter and stage designer



Vasily Polenov. Granny's Garden. 1884. Oil on canvas. 54.7x65 cm. Tretyakov Gallery. Moscow



Vasily Polenov

Born into a noble family, Polenov took drawing lessons since he was twelve. In 1863 he began to study law at St. Petersburg University and also to attend the Academy of Arts ending up with a gold medal in 1871.

In 1872-1876 he travelled to Germany, Switzerland, Italy and France where he produced religious and historical works.

On return to Russia he turned to landscape and created poetic views of his homeland.

Polenov belonged to Mamontov's artistic circle at Abramtsevo and made designs for the Mamontov Opera.

Polenov's disciples included **I.I.Levitan** and **K.A.Korovin**.

His best-known works are "**A Moscow Courtyard**" (1878), "Overgrown Pond" (1879), "**Granny's Garden**" and "Golden Autumn" (1893).

Second Half of the 19th Century

Arkhip Kuinji. Night on the Dnieper. 1882



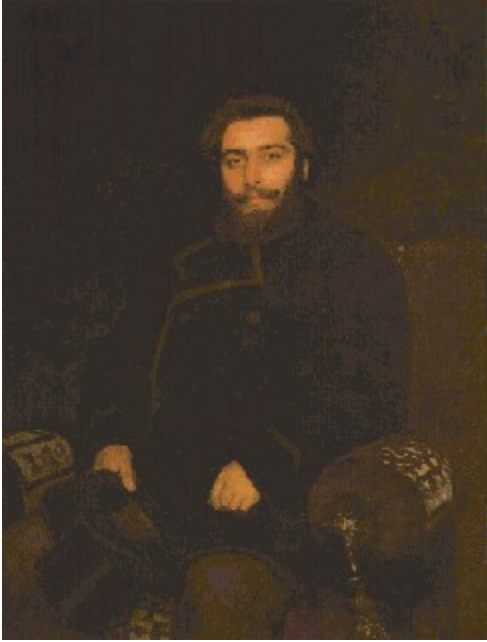
Arkhip Kuinji. Night on the Dnieper. 1882. Oil on canvas. 104x143 cm. Tretyakov Gallery. Moscow

Kuinji has a special place in landscape painting of late 19th century. His art is rooted in romantic landscape, but his romanticism is of a distinct kind. He was attracted not by dramatic anxiety and the power of natural elements, but by exquisite and fantastic views with unusual light effects.

In his "Night on the Dnieper", which caused a sensation, Kuinji achieved a stunning impression of moonlight.

It is the first presage of the decorative Art Nouveau style in Russian art.

Kuinji, Arkhip Ivanovich. 1841-1910. Painter



Arkhip Kuinji



Arkhip Kuinji. After the Rain. 1879. Oil on canvas. 102x159 cm. Tretyakov Gallery. Moscow



Arkhip Kuinji. Birch Grove. 1879. Oil on canvas. 97x181 cm. Tretyakov Gallery. Moscow

Born in Mariupol on the Azov Sea, the son of a poor Greek cobbler, Kuinji worked as a painter's assistant. In 1861 he came to St. Petersburg dreaming of the Academy of Arts, but was only accepted as an extern in 1868. Leaving the Academy he joined the Itinerants in 1874.

Kuinji always preferred to work in his studio believing that painting outdoors imposed restrictions on the artist. He contrived a somewhat theatrical form of landscape with stage-like settings and light.

The glowing effect of his color was so incredible that onlookers were sometimes tempted to look for the source of light behind the canvas.

Kuinji's masterpieces are "After the Rain" (1876), "Birch Grove" (1879), "Night on the Dnieper" (1882) etc.

Second Half of the 19th Century

Aleksandr Opekushin. Monument of A.S.Pushkin. 1880



Aleksandr Opekushin. Monument of A.S.Pushkin. 1880. Bronze, granite. Moscow

The monument to **Aleksandr Pushkin** was set up in Moscow in 1880 with funds raised by public subscription.

The statue is remarkable for plasticity and sublimity of form as well as the faithful representation of the historical figure.

On the right and left of the high pedestal of dark-gray granite there are lines from Pushkin's poem "The Monument".

It is the best of all monuments honoring Russia's greatest poet and a notable achievement of Russian sculpture.

Opekushin

Opekushin, Aleksandr Mikhailovich. 1841-1923. Sculptor

His father, a serf of Yaroslavl province, was a moulder and self-taught sculptor. Coming to St. Petersburg as a very young man, Opekushin worked in the studio of the sculptor D.I.Jensen and then studied under him at the Academy of Arts.

Although Opekushin did not graduate from the Academy he was nominated academician in 1872 for his bronze statue of **Peter the Great.**

In his work the sculptor pursued the traditions of Russian Classicism. He rose to fame with the Pushkin monument in Moscow (1880).

Second Half of the 19th Century

Vladimir Sherwood. History Museum in Moscow. 1875-1883



V.O.Sherwood and A.A.Semionov. History Museum, Moscow. 1875-1883

The History Museum was built in Moscow's Red Square, opposite the **Intercession Cathedral (St. Basil's)**.

Designed by the architect **V.O.Sherwood** and engineer A.A.Semionov in the eclectic "pseudo-Russian" style, it is typical for late 19th-century Russian architecture.

The impressive monumental structure emphasizes the great expanse of Red Square and lends balance to its ensemble. The elaborately decorated Museum is naturally linked to the near-by medieval masterpieces, St. Basil's and the Kremlin towers.

The architecture of the Museum is based on traditional Russian details of the 16th and 17th centuries which relate it to the ancient monuments in Red Square and create a harmonious whole.

Architecture

Second Half of the 19th Century
Architecture`of the History Museum

The competition program, long discussed by leading experts, required the authors of the project to follow the trends of medieval Russian architecture of the 16-17th centuries.

First prize went to **Sherwood** and Semionov, and the site of the Museum was chosen with regard to its national significance.

The enormous three-story structure is built of red brick and has a complicated composition. The main front consists of several parts of various height, porches, square and octagonal towers with tall roofs and spires. However all the principal elements are symmetrically arranged on both sides of the central axis. The motifs of medieval Russian ornamentation, roofs, platbands, doors, friezes and pilaster strips, are borrowed from 17th-century buildings.

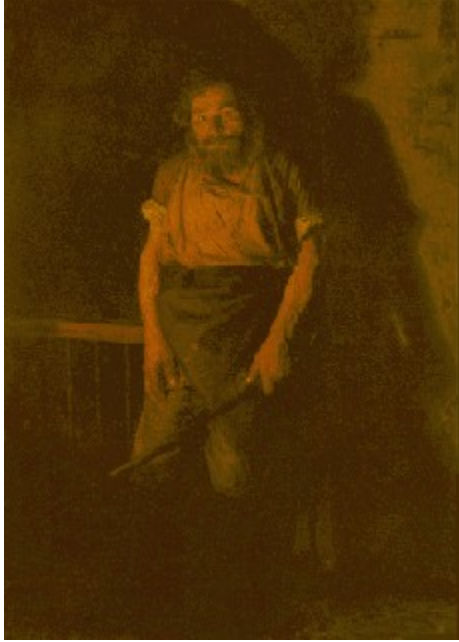
Sherwood, Vladimir Osipovich. 1833-1897. Architect

Architect, sculptor, painter and art theorist.

Of British descent, he studied at the Moscow Institute of Painting, Sculpture and Architecture. In 1872 he was awarded the rank of academician by the St. Petersburg Academy of Arts.

Main works by Sherwood are the History Museum in Moscow, monuments to the heroes of the battle of Plevna (1887) and to N.I.Pirogov (1897).

Second Half of the 19th Century
Nikolay Yaroshenko. Stoker. 1878



Nikolay Yaroshenko. Stoker. 1878. Oil on canvas. 124x89 cm. Tretyakov Gallery. Moscow.

"Stoker" is the first portrait of a proletarian in Russian art.

This painting is both a portrait and a genre. The Russian genre thus completed a full circle from a half-portrait half-genre in Tropinin's "Lace-maker" to similar works by the Itinerants.

Yaroshenko

Yaroshenko, Nikolay Aleksandrovich. 1846-1898. Painter



Nikolay Yaroshenko. Convict. 1878. Oil on canvas. 143x107.6 cm. Tretyakov Gallery. Moscow

Born in Poltava, the son of an army officer, Yaroshenko studied at the Artillery Academy of St. Petersburg. An admirer of art, he also took private lessons in painting and then attended classes at the Academy of Arts.

Yaroshenko's name became known in 1878 when he showed his "Stoker" and "Prisoner" at the 6th Itinerant Exhibition.

Artists of the 1870s felt that the old genre was exhausted and looked for new attitudes and compositions. Yaroshenko's work has this novel flavor. He produced something intermediate between genre and portrait. It was a series of paintings showing Russian types of the period: "Girl Student" (1883), "Convict", "Stoker" etc. They are not just portraits, but generalized images telling the story of their lives.

Second Half of the 19th Century

Ilya Repin. Portrait of Modest Mussorgsky. 1881



Ilya Repin. Portrait of Modest Mussorgsky. 1881. Oil on canvas. 69x57 cm. Tretyakov Gallery. Moscow



Ilya Repin. Barge Haulers on the Volga. 1870-1873. Oil on canvas. 171x281 cm. Tretyakov Gallery. Moscow

Repin has portrayed **Mussorgsky** in a psychiatric hospital shortly before the composer's death.

The artist is absolutely sincere in showing the effect of the illness and addiction to alcohol. Repin the portraitist was always faithful to real life.

But despite the ungainly details the image is still one of great spiritual power.

Repin's choice of bright background was an innovation in Russian portraiture. This portrait is filled with light which stresses the composition and the model's silhouette.

The portrait of Mussorgsky is an instance of a new style which flourished in the works of Repin's younger contemporaries. It is a paragon of artistic skill and characterisation of a model.

Second Half of the 19th Century

Ilya Repin. Religious Procession in Kursk Province. 1880-1883



**Ilya Repin. Religious Procession in Kursk Province. 1880-1883. Oil on canvas. 175x280 cm.
Tretyakov Gallery. Moscow**



Ilya Repin. Religious Procession in Kursk Province. Detail (peasant folk)



Ilya Repin. Religious Procession in Kursk Province. Detail (priest)



Ilya Repin. Religious Procession in Kursk Province. Detail (humpbacked boy)

This subject would have been more common in the 1860s than at the actual time of painting. **Repin** has consciously chosen to depict a religious procession, just like **Perov** in the 1860s.

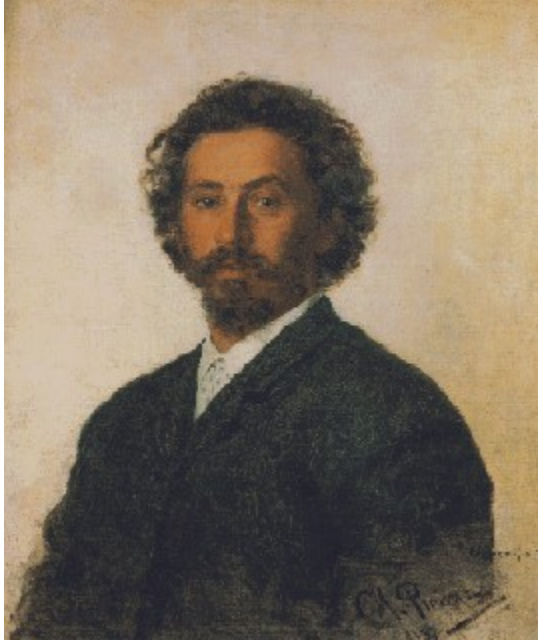
But while Perov's painting is a bitter satire representing a particular occasion and calling for repentance, Repin created a monumental canvas pretending to be a general panorama of provincial Russia in all its social and spiritual variety.

Almost the whole space is occupied by a broad straight road and a multitude of people moving along it. There is a **portly priest**, a plump bemedalled official, gaily dressed merchant wives and simple **peasant folk** with humble and patient faces. Figures of mounted policemen keeping the order tower above the crowd.

The focus of the composition is a group of beggars on the left, especially the **humpbacked boy**. His rushing figure and his eyes looking for something in the distance express his profound faith and boundless hope for something good which may await him ahead, perhaps the end of his suffering.

The humpback personifies Russia, poor and deformed, but striving for the better and believing in it.

Repin, Ilya Efimovich. 1844-1930. Painter



Ilya Repin



Ilya Repin. Ivan the Terrible and His Son Ivan. 1885. Oil on canvas. 199.5x254 cm. Tretyakov Gallery. Moscow

The leader of the realistic movement of the 1870-80s came from a small town and a poor family. A local icon painter was his first teacher. From the age of 17 Repin painted sacred images himself.

He prepared for examination at the Academy of Arts under I.N.Kramskoy whose influence was obvious in Repin's portraits and his critical approach to his studies at the Academy.

Repin's trips to the Volga provinces, where he found himself in the midst of everyday life, had a considerable impact on his work. His painting "Barge Haulers on the Volga" (1873) was a crucial work of the period.

Between 1873 and 1876 Repin stayed in Italy and France, having been sent there by the Academy of Arts.

In 1878 he joined the Society of Itinerant Art Exhibitions creating a portrait gallery of his contemporaries and some historical pictures.

His professorship at the Academy of Arts, reformed in 1893, was fruitful. He brought up several distinguished artists including F.A.Maliavin, B.M.Kustodiev, V.A.Serov, I.I.Brodsky and others.

Since 1900 he lived in Kuokkala in Finland until he died there in 1930.

Principal works by Repin are "Barge Haulers on the Volga" (1873), "Religious Procession in Kursk Province" (1880-3), portrait of Mussorgsky (1881), "Unexpected" (1884), "Ivan the Terrible and His Son" (1885) etc.

Mussorgsky, Modest Petrovich. 1839-1881

The great Russian composer who wrote the operas "Boris Godunov" (1872) and "Khovanschina" (1881), "Pictures at an Exhibition" for the piano and the vocal cycle "Songs and Dances of Death".

Second Half of the 19th Century

Vasily Surikov. Boyarina Morozova. 1887



Vasily Surikov. Boyarina Morozova. 1887. Oil on canvas. 304x587 cm. Tretyakov Gallery. Moscow



Vasily Surikov. Boyarina Morozova. Detail (boyarina)



Vasily Surikov. Boyarina Morozova. Detail (crowd)

"**Boyarina Morozova**" is the greatest work by **Surikov**. It absorbed the experience of late 19th-century realism and Surikov's own ideas influenced by French Impressionism and by the Italians, especially Veronese. It all resulted in the magnificent composition, opulent coloring and a certain decorativeness of the canvas.

The picture captures the moment when the **boyarina** is taken to the Kremlin in a sleigh for interrogation. The **restless crowd** is shown against a peaceful snowy landscape, as if opposed to it. Discordant with the environment is the **figure of the boyarina** herself with her fanatical visage and raised hand in shackles incurring heavenly punishment on those who renounce the old faith.

As in his earlier works, Surikov selected one of the turning points in Russian history which resulted in a schism in society and hearts of the people.

Surikov, Vasily Ivanovich. 1848-1916. Painter



Vasily Surikov. Morning of the Streltsy Execution. 1881. Oil on canvas. 218x379 cm. Tretyakov Gallery. Moscow

Of Siberian Cossack stock, Surikov learned to draw from early on and in 1869 entered the Academy of Arts. He graduated with a gold medal in 1875.

In 1881 Surikov showed his painting "Morning of the Streltsy Execution" at the 9th Itinerant Exhibition and became one of the Itinerants.

In the 1880s he travelled through Germany and Italy studying European art.

He was born a historical painter and pursued that genre all his life.

His chief works are "Morning of the Streltsy Execution" (1881), "Menshikov at Beriozov" (1883), "Boyarina Morozova" (1887) and "Taking the Snow Fortress" (1891).

Morozova, Feodosia. 1632-1675. Boyarina

Religious reform enforced by **Tsar Alexey Mikhailovich** in mid- 17th century met with considerable opposition of the so-called old believers.

One of the leading old believers was boyarina Morozova, a member of Russian aristocracy. Despite threats and torture she refused to submit, was arrested in 1671 and died in confinement.

**Late of 19th and Early of 20th Century
Introduction**



The period between the 1890s and 1917 was the time of crucial social and cultural changes in Russia. There was a general belief that the old way of life must pass away. Hunger claimed millions of lives, and the unstable situation stressed the necessity of drastic reforms.

At the outset of the century Russia took part in two devastating wars which undermined the foundations of the tsarist autocracy and accelerated revolt. Democratic revolution broke out in February 1917 and a socialist coup succeeded in October of the same year.

It was a time of conflicting tendencies. Old spiritual values were discarded, as was faith in the Russian people (associated with peasantry) as a force that would save the country, but many praised revolution which they regarded as rightful and beneficent.

At the turn of the century social life in Russia was extremely complicated and intense. Literature and the arts prospered with the likes of Tolstoy, Chekhov, Tchaikovsky, **Surikov, Vasnetsov, Serov, Vrubel** etc. The standing of realistic art was so high that in 1893 the Itinerant painters **Repin**, Makovsky and **Kuinji** were elected professors of the Academy of Arts. Meanwhile there were many signs of a crisis in traditional culture.

Many artists realized that a new perception of life was impossible with the old realistic approach. Analytic realism of the nineteenth century which subjected art to everyday life exhausted itself.

In Russian architecture of the 1890s eclecticism yielded to Art Nouveau, or "Moderne". The new style prevailed in mansion houses, railway stations, department stores and factories. Another contemporary trend was known as "neo-Russian" which freely interpreted the forms of medieval architecture. Both of them were common in Moscow while in St.Petersburg neoclassicism was preferred, especially in the 1910s.

Sculpture also became more varied with different materials such as wood and majolica widely used. Modern drifts made their impact here as well, and innovations in plastic modelling had much to do with Impressionism.

Moscow artists came to play a more active part in cultural life. Many of them were members of the influential circle at Abramtsevo where they lived and worked at the country estate of S.I.Mamontov.

But it was in St.Petersburg that a major new artistic school took shape in the last years of the nineteenth century, the "World of Art". Forms of art which previously went their own ways, painting, architecture, sculpture, decorative and applied art, book illustration and stage design have now all become equally important. Some artists were renowned for their versatility and excelled in several fields at once.

This crucial period in the history of Russian art produced a number of competing artistic groups, each one with its own esthetic manifesto. Numerous exhibitions were

set up and countless books about Russian and Western culture appeared. In 1903 another important association, "Union of Russian Artists", emerged in Moscow. Book and magazine illustrations, especially satirical ones, were immensely popular because of their wide circulation and appeal to general public. Most of the new groups opposed former realistic doctrines. In 1907 the "Blue Rose" exhibition was opened in Moscow by several graduates of the Institute of Painting, Sculpture and Architecture, the "Knave of Diamonds" group took shape in 1910-1911, and "Donkey's Tail" in 1912. All of them paid some tribute to the "mechanical age" with their formalist experiments.

Nevertheless realist painters survived and still looked for a synthesis of modern artistic language with the heritage of the past.

Late of 19th and Early of 20th Century
Viktor Vasnetsov. Epic Warriors. 1876-1898



Viktor Vasnetsov. Epic Warriors. 1876-1898. Oil on canvas. 295x446 cm. Tretyakov Gallery. Moscow

Vasnetsov worked on this painting for over 20 years striving to express the spirit of Russian epic poems ("byliny") as fully as he could.

The low horizon of the composition makes the mighty figures of warriors even more monumental. The landscape is that of medieval Russian epics, clouds fleeting in the sky, stormy winds and low desolate hills.

Vasnetsov never tried to conceal that his paintings were as imaginary and fantastic as fairy tales. He was the first to give up traditional realism and to create a new style, at once decorative and monumental, full of heroic pathos. It was a step toward a new period in Russian painting known by the French term "Art Nouveau".

Vasnetsov, Viktor Mikhailovich. 1848-1926. Painter and stage designer



Viktor Vasnetsov. Alionushka. 1881. Oil on canvas. 97x181 cm. Tretyakov Gallery. Moscow



Viktor Vasnetsov. Berendey's Palace. Stage design for the opera "Snow Maiden". 1885. Tretyakov Gallery. Moscow

Until the age of 19 Vasnetsov lived in a distant village of Viatka province where his father was a parish priest and where he came to know and love Russian folklore.

In 1865 he entered the Academy of Arts, but left it in 1875 to perfect his art independently and joined the Society of Itinerant Exhibitions.

His friendship with the industrialist S.I.Mamontov and members of the Abramtsevo artistic circle (**I.E.Repin**, **V.D.Polenov**, **I.I.Levitan**, **V.A.Serov**, **M.A.Vrubel** and others) determined Vasnetsov's interest for ancient legends, history and folklore.

Vasnetsov was commissioned to do decorative panels ("The Flying Carpet", "Three Tsarevnas of the Nether World") along with stage designs and costumes.

In 1885-1896 he painted murals for the Cathedral of St.Vladimir in Kiev.

His major works are "Knight at the Crossroads" (1878), "**Alionushka**" (1881), "Ivan Tsarevich Riding the Gray Wolf" (1889) and "**Epic Warriors**" (1876-1898).

See also: **stage design for the opera "Snow Maiden"**.

Late of 19th and Early of 20th Century
Mikhail Nesterov. Vision of the Young Varfolomey. 1889-1890



**Mikhail Nesterov. Vision of the Young Varfolomey. 1889-1890. Oil on canvas. 160x211 cm.
Tretyakov Gallery. Moscow**

This is the best work of Nesterov's pre-Revolutionary period.

The subject of the painting, and of Nesterov's art in general, is monastic Russia conceived by him as an ideal union of human existence and nature. It is a scene from the life of one of the most hallowed Russian saints, Sergius of Radonezh.

The painting shows the apparition of a venerable old monk to young Sergius who stands in the center with his face pale and excited. Before him there is a figure in black monastic vestments whose face is hidden. The rest of the canvas is occupied by landscape, full of peace and tranquillity. This quiet harmony seems to disclose the meaning of the vision, the boy's calling to serve God.

Here the artist declares his comprehension of the man's true mission to forsake worldly vanity and to become reconciled to nature and to the Supreme Being.

In this picture landscape is no longer a commentary to the depicted event. On the contrary, the figures seem to complement the expressiveness of the landscape.

Nesterov, Mikhail Vasilyevich. 1862-1942. Painter



Mikhail Nesterov. Tsarevich Dmitry Slain. 1899. Oil on canvas. 197x175 cm. Tretyakov Gallery. Moscow

Born in Ufa into a devout patriarchal family, Nesterov liked drawing from the start. In 1877 he was admitted to the Moscow Institute of Painting, Sculpture and Architecture.

As a member of the Society of the Itinerants he showed his painting "The Hermit" (1888-1889) at one of the Itinerant Exhibitions, with great success. With money earned for that work (bought by P.M.Tretyakov for his gallery) Nesterov could afford to go to Italy and France.

Back in Moscow he became associated with V.I.Surikov, N.A.Yaroshenko and V.M.Vasnetsov, often visited the Mamontov circle at Abramtsevo and studied idealistic philosophy. He painted people who renounced the fickle world turning to nature instead. Nesterov created a cycle of paintings on religious subjects of which the greatest work was "The Vision of Young Varfolomey" (1889).

His other masterpieces are "As the Knell Sounds" (1895), "Taking the Vows" (1897-8) and "Tsarevich Dmitry Slain".

Late of 19th and Early of 20th Century
Isaac Levitan. Over Eternal Peace. 1894



Isaac Levitan. Over Eternal Peace. 1894. Oil on canvas. 150x206 cm. Tretyakov Gallery. Moscow

One of the best among late landscapes by Levitan, it represents the primeval nature of the Russian North.

The view is painted in cold subdued tones, with large patches of color. Levitan's unrestrained manner resembles some postimpressionist panels.

Nevertheless here his favorite "moody" landscape gives way to profound philosophic content. It is a study of transient human existence and everlasting power of nature.

Levitan, Isaac Ilyich. 1860-1900. Painter



Isaac Levitan. Golden Autumn. 1895. Oil on canvas. 52x84.6 cm. Tretyakov Gallery. Moscow



Isaak Levitan. Twilight. Haystacks. 1899. Oil on canvas. 59.8x74.6 cm. Tretyakov Gallery. Moscow

He came from a poor Jewish family of the Kovno province. In the 1870s the family moved to Moscow, and Levitan began his studies at the Institute of Painting, Sculpture and Architecture under A.K.Savrasov and then under V.D.Polenov.

Levitan carried on Savrasov's tradition of "moody landscape". His art was the completion of Russian realistic landscape of late 19th century.

Levitan exhibited with the Itinerants, the "Secession" of Munich and "World of Art" group.

His principal canvases are "Road to Vladimir" (1892), "Over Eternal Peace" (1894), "March" (1895), "Golden Autumn" (1895), "Twilight. Haystacks" and "The Lake" (1899-1900).

Late of 19th and Early of 20th Century
Konstantin Korovin. Winter. 1894



Konstantin Korovin. Winter. 1894. Oil on canvas. 37.5x52.5 cm. Tretyakov Gallery. Moscow

Here **Korovin** achieved the same coloristic effect as his teacher **Savrasov** in his work "The Rooks Are Here", i.e. subtle gradations and nuances of pearly gray. The coloring of the picture is supplemented only with the gold of freshly planed sledge and a few touches of scarlet, otherwise it is an amazing and harmonious wealth of ash-gray and purplish tones.

This winter view is painted in the exquisitely beautiful technique in which Korovin was unsurpassed among his contemporaries.

Late of 19th and Early of 20th Century
Konstantin Korovin. Paris. Boulevard des Capuchins. 1906



Konstantin Korovin. Paris. Boulevard des Capuchins. 1906. Oil on canvas. 73x60 cm. Tretyakov Gallery. Moscow

In his landscapes of the 1900s **Korovin** came very close to French Impressionists. The theme of a great city, the deliberately fragmented composition seen from an unusual angle, jerky brushwork and blurred contours are all typical of Impressionist landscape.

But for all the similarity with French masters the hand of a Russian artist is apparent here in the intense coloring, impulsive strokes and strong emotional tone.

Korovin, Konstantin Alexeyevich. 1861-1939. Painter and stage designer



Konstantin Korovin. Fish, Wine and Fruit. 1916. Oil on canvas. 64.7x87 cm. Tretyakov Gallery. Moscow

The leading exponent of Russian Impressionism was born in Moscow and brought up by his grandfather, a coachman who grew rich.

In 1875 Korovin entered the Moscow Institute of Painting, Sculpture and Architecture where he studied under Savrasov and Polenov.

His favorite kind of painting was landscape where he proved a refined colorist, but he also tried the genre and the portrait.

In 1885 Korovin joined the Mamontov circle and became one of its leaders. Besides he was a member of the "World of Art" and "Union of Russian Artists".

During his stay in France in 1892-1893 he was strongly influenced by Impressionism.

Korovin's masterpieces include "At the Balcony" (1888-9), "Winter" (1894), "A Parisian Cafe" (1899-1900)", "Boulevard des Capuchins" (1906), "Fish, wine and fruit" (1916).

Late of 19th and Early of 20th Century
Valentin Serov. Girl with Peaches. 1887



Valentin Serov. Girl with Peaches. 1887. Oil on canvas. 91x85 cm. Tretyakov Gallery. Moscow

The model is Vera, daughter of the famous patron of the arts, Savva Mamontov. This canvas is a blend of portrait, genre, landscape and still life. The composition is united by airy light and sunny patches on the girls face and clothes and other objects. The interplay of color and light expresses the joy of a summer day.

In this first Impressionist work in Russian art Serov stressed the self-importance of painting without philosophic overtones or social accusations.

Late of 19th and Early of 20th Century
Valentin Serov. Ida Rubinstein. 1910



Valentin Serov. Ida Rubinstein. 1910. Tempera and charcoal on canvas. 147x233 cm. Russian Museum. St. Peterburg

Serov's two works, "Girl with Peaches" (1894) and "Ida Rubinstein" (1910), seem to represent two different artists. The former is a plein air painting, essentially realistic in style.

In this portrait Serov's method has changed completely. The coloring is very laconic, the form concisely modelled with the predominance of line which captures the grace and suppleness of a woman. With his immaculate sense of style Serov has created something like Egyptian murals or reliefs.

Serov, Valentin Aleksandrovich. 1865-1911. Painter, drawer and stage designer



Valentin Serov. Portrait of Konstantin Korovin. 1891. Oil on canvas. 111x80.9 cm. Tretyakov Gallery. Moscow

Serov's father was a composer and his mother a pianist. From the age of ten he studied drawing and painting under Ilya Repin. He also copied masterpieces of the Hermitage. In 1880 he became a student of the Academy of Arts, but left it in 1885 to continue on his own.

From the very start of his artistic life Serov was a bold innovator. "Girl with Peaches" was his first mature work which marked the transition from critical to "poetic" realism.

Serov was a member of the Society of Itinerant Art Exhibitions, and from 1900 of the "World of Art" group.

His work was a constant search of new artistic forms and various stylistic trends.

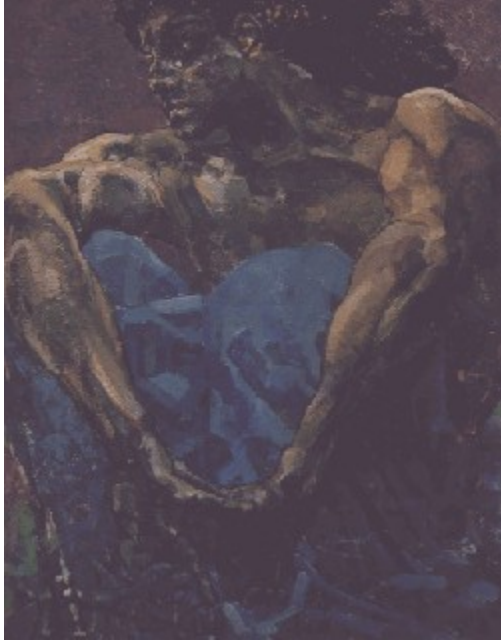
Among his pupils were M.S.Saryan, P.V.Kuznetsov, K.S.Petrov-Vodkin and K.F.Yuon.

Serov's best pictures are "Girl with Peaches" (1887), "Girl in Sunlight", portraits of F.I.Chaliapin, M.N.Yermolova, V.O.Girshman, Countess Orlova, Konstantin Korovin (1899), Ida Rubinstein (1910).

Late of 19th and Early of 20th Century
Mikhail Vrubel. Demon (Sitting). 1890



Mikhail Vrubel. Demon (Sitting). 1890. Oil on canvas. 114x211 cm. Tretyakov Gallery. Moscow



Mikhail Vrubel. Demon (Sitting). Detail

The subject was borrowed by Vrubel from Mikhail Lermontov's poem "The Demon". Here the Demon is depicted as a strong and handsome youth whose body is modelled almost like a sculpture of Michelangelo.

The modelling is done in sharp clear-cut facets resembling crystals. The cold coloring is pervaded by glimmering light that seems to come from within and kindles each facet of the canvas with the effect of a mosaic or stained glass.

The youth sitting in the midst of these fantastic forms is as motionless as they are. With great sorrow and anxiety he looks down to the world of men of which he can never be a part.

The evangelic theme pursued by Russian artists for over half a century was continued by Vrubel whose Demon had forsaken God and the world, but, though a symbol of evil, craved for the good.

Vrubel, Mikhail Aleksandrovich. 1856-1910. Painter, drawer and stage designer



Mikhail Vrubel. The Pearl. 1904. Oil on canvas. 35x43.7 cm. Tretyakov Gallery. Moscow



Mikhail Vrubel. Self-portrait.1905. Charcoal on paper. 35.5x29.5 cm. Tretyakov Gallery. Moscow



Mikhail Vrubel. Volhova. 1899. Majolica. Tretyakov Gallery. Moscow

Born in Omsk, the son of a lawyer, Vrubel began to study law at St. Petersburg University, but often visited the Hermitage and evening classes at the Academy of Arts. Graduating from the University he was admitted to the Academy in 1880.

In 1884-1889 Vrubel lived in Kiev where he executed murals for the church of St. Cyril and the Cathedral of St. Vladimir.

In 1889 he settled in Moscow.

His central work is the trilogy, "Demon Sitting", "Demon Flying" and "Demon Fallen".

By the 1890s Vrubel's artistic manner was fully developed. Sharp, broken strokes, combination of several planes in depicting an object, "mosaic" brushwork and bright coloring were all means of expression for his anxious and dramatic outlook.

Vrubel was influenced by symbolism and Art Nouveau, but transcended them.

In 1891-1892 the artist stayed in Italy.

In his work of late 1890s Vrubel turned to folklore and fairy tales and headed the Mamontov circle at Abramtsevo.

From 1902 he struggled with mental disease and did mostly drawings. Losing his sight in 1906 he died in a psychiatric hospital four years later.

His greatest works are the Demon trilogy, "The Swan" (1890), "Spain" (1894), "The Pearl", portraits of K.D.Artsybashev, S.I.Mamontov and himself, "Volhova" (1899).

Late of 19th and Early of 20th Century
Fiodor Schaechtel. House of S.P.Riabushinsky. 1900



Fiodor Schaechtel. House of S.P.Riabushinsky. 1900. Moscow

This is one of the best monuments of Russian Art Nouveau, or "Moderne", which prevailed in all forms of art at the early 20th century.

The building is a combination of sculpturally treated masses forming a picturesque whole. A large porch and individually moulded balconies adjoin the central block so that each facade has equal artistic importance.

The walls are faced with glazed brick. A wide mosaic frieze with stylized purple irises encircles the entire building under a projecting cornice and adds to the esthetic effect. Broad windows are ornamented with stained glass and elaborate frames.

Fiodor Schaechtel

Schaechtel, Fiodor (Franz) Osipovich. 1859-1926. Architect and stage designer

Schaechtel came from a family of Russian Germans. His father ran the textile and starch factories owned by his brothers.

In 1875 Schaechtel arrived in Moscow and entered the Institute of Painting, Sculpture and Architecture studying the latter, but in 1878 was dismissed for failing to attend his lectures.

In 1882 he started an independent career planning mansion houses and country estates and designing stage productions.

In 1902 he was nominated academician of the St. Petersburg Academy of Arts.

Schaechtel was also an honorary member of the Society of British Architects as well as the architectural organisations of Rome, Vienna, Glasgow, Munich, Berlin and Paris.

The greatest master of Russian Art Nouveau, Schaechtel has largely determined the architecture of Moscow at the turn of the century. He created a restrained version of Art Nouveau which gave birth to a new trend, constructivism.

His principal buildings in Moscow are the houses of Z.G.Morozova (1893), S.P.Riabushinsky (1900), A.M.Derozhinskaya (1902), the Yaroslavl railway station (1903-4) and Riabushinsky's publishing house (1907).

Late of 19th and Early of 20th Century
Aleksandr Benois. The King's Promenade. 1906



Aleksandr Benois. The King's Promenade. 1906. Gouache, watercolor, gold, silver, pen and pencil on cardboard. 48x62 cm. Tretyakov Gallery. Moscow

A typical work by **Benois**.

The composition resembles a theater scene. In the foreground there is a fountain behind which the king is taking a walk accompanied by his suite. The autumn gardens of Versailles are in the background. The procession's measured movement and stillness of figures make them look like a sculpture group. By contrast carved cupids decorating the fountain come alive and start playing, with one of them actually plunging into water. They seem to witness the show performed by men whom they ridicule.

The gardens, the cupids and the royal procession are reflected in the mirror-like surface of the fountain, and it is hard to distinguish between people and statues, nature and its reflection. The artist deliberately confused men and the work of their hands stressing the unity and harmony of the imaginary world of the past.

Benois, Aleksandr Nikolayevich. 1870-1960. Painter, drawer, theater director, stage designer and art theorist



Aleksandr Benois. Commedia dell'Arte. 1906. Paper on canvas, oil. 68.5x101 cm. Russian Museum. St. Petersburg



Aleksandr Benois. Illustration for Pushkin's "Bronze Horseman". 1903. Tretyakov Gallery. Moscow

Born in St. Petersburg, the son of an architect, Benois studied at the Academy of Arts only for a year. He graduated in law from St. Petersburg University and was self-taught as an artist.

In 1893 he emerged as a landscapist with some watercolor views of the environs of St. Petersburg. In 1897-1898, inspired by the parks of Versailles, he painted a series of retrospective landscapes in watercolor and gouache. Nature interested him mainly in relation to history.

An erudite scholar, Benois organized the "World of Art" group at the turn of the century providing it with inspiration and leadership. He wrote numerous works as an art critic and historian and played a prominent part in Diaghilev's "Russian Seasons" in Paris.

From 1926 until his death in February 1960 Benois lived in Paris.

His foremost works are "The King's Promenade" (1906), "Fantasy on the Theme of Versailles" (1906), "Commedia dell'Arte" (1906) and illustrations for Pushkin's "Bronze Horseman" (1903)

Late of 19th and Early of 20th Century
Konstantin Somov. Lady in Blue. 1897-1900



Konstantin Somov. Lady in Blue. Portrait of E.M.Martynova. 1897-1900. Oil on canvas. 103x103 cm. Tretyakov Gallery. Moscow

A crucial work in Somov's art, it is a portrait of the painter E.M.Martynova executed in a distinctly theatrical style.

The model wears an early 19th-century dress. Foliage separates her from the rest of the scene almost like a curtain. In the background a gallant couple are sitting side by side on a bench playing their flutes. Closer, at the edge of the canvas, there is a figure of a youth absorbed in sad thought.

Everything in the picture seems to be "directed" as on the stage, but the face of the model with a helpless and bewildered look is realistic. Thus there appears to be a discord between the lady and the rest of the scene which is hardly accidental, but rather intended by the artist.

This work by Somov embodies the yearning of the "World of Art" painters for the past to escape from themselves and their real uninvented worries.

Somov, Konstantin Andreyevich. 1869-1939. Painter and drawer



Konstantin Somov. Columbine's Tongue. 1913-1915. Gouache, watercolor. Russian Museum. St. Peterburg

Born in St. Petersburg, son of a keeper of the Hermitage museum and art collector, Somov always dreamed of becoming a painter. Between 1894 and 1897 he studied at the Academy of Arts under I.E.Repin. While still a student he joined the young artists who set up the "World of Art" group.

Graduating from the Academy Somov made several trips abroad, to Italy, France and Germany. He became a full member of the "World of Art", founded by his friend Benois, in 1899.

Somov is probably the most complicated of "World of Art" painters. His leading theme is the illusory world and artificial life. His numerous paintings represent rendezvous, couples kissing in alleys and pavilions, people in powdered wigs and embroidered coats, a world of never-ending and tiresome merriment which turns men into puppets in their vain pursuit of delights.

After the events of 1917 Somov lived in Paris and died there.

His best works are "Lady in Blue" (1897-1900). "Young Woman Asleep" (1909), "Harlequin and a Lady" (1912) and "Columbine's Tongue" (1913-1915).

Late of 19th and Early of 20th Century
Evgeny Lanceray. Empress Elizabeth at Tsarskoye Selo. 1905



Evgeny Lanceray. Empress Elizabeth at Tsarskoye Selo. 1905. Gouache on paper and cardboard. 43x62 cm. Tretyakov Gallery. Moscow

The motif of solemn ceremonial processions was highly favored by the "World of Art". A variation of it is found in this work by Lanceray, a "World of Art" member from the outset.

Unlike Benois with his appreciation of classicism, Lanceray was more attracted by the exuberance and pathos of Russian Baroque. His characters are not incorporeal ghosts but robust men in rich 18th-century costumes. He usually placed them in the foreground so that the spectator could take a closer look, and endowed them with satirical, even contemptible features.

The portly figures are offset here by the luxurious palace and sculpture in the background. The artist reveals his ironic attitude toward his heroes but still admires the beauty of their vanished world.

Lanceray, Evgeny Evgenievich. 1875-1946. Drawer, painter and stage designer

Born in Moscow, the son of a noted sculptor, after whose death he lived with the family of his uncle, **Aleksandr Benois**. Benois discouraged him from studying at the St. Petersburg Academy of Arts, and in 1895 Lanceray went to a private school in Paris instead. He received sound professional training there and joined the "World of Art" group on his return to Russia.

Lanceray was always interested in Russian history, and from 1906 he turned to monumental and decorative painting designing panels and ceilings for a number of buildings in Moscow and St. Petersburg. But his best achievements lay in drawing. He was the leading designer of the "World of Art" magazine and other editions and illustrated works by such authors as **Pushkin** and Tolstoy.

Lanceray's best works are "Empress Elizabeth at Tsarskoye Selo" (1905), "St. Petersburg in the early 18th century. Twelve Colleges" (1906), "Ships of Peter the Great" (1911), illustrations for Tolstoy's "Haji Murat" (1912) etc.

Late of 19th and Early of 20th Century
Mstislav Dobuzhinsky. Man in Glasses. 1905-1906

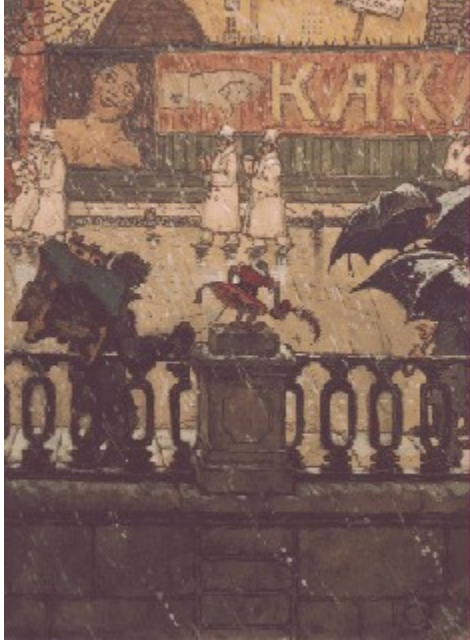


**Mstislav Dobuzhinsky. Man in Glasses. 1905-1906. Charcoal, watercolor, whiting. 63.3x99.6 cm.
Tretyakov Gallery. Moscow**

This major work by Dobuzhinsky portrays a man in front of a large window which gives an unattractive view of the city with blind walls, factory chimneys, piles of timber and barrels.

Against this dreary landscape stands the lean figure of a man in glasses. His face is modelled by light and shade so that the contours of his skull are visible and the glasses resemble hollow eye sockets. It is almost an image of death. Dobuzhinsky saw his model as a creation and also a victim of the city which could be hostile to man.

Dobuzhinsky, Mstislav Valerianovich. 1875-1957. Painter, drawer and stage designer



Mstislav Dobuzhinsky. City Grimaces. 1908. Gouache, watercolor on paper. Tretyakov Gallery. Moscow

A native of Novgorod, Dobuzhinsky spent his childhood in St. Petersburg and loved drawing from his early years. In 1895 he began to study law at St. Petersburg University, but later went to Munich where he entered the art school of Anton Azbe.

Back in Russia in 1902 he associated with the "World of Art" group. His main theme was contemporary city with its dull uniform architecture, and its inhabitants who could not help feeling lost and lonely.

After the revolution of 1917 Dobuzhinsky moved to the land of his ancestors, Lithuania, to work for the stage there and left for America in 1939. He then joined Mikhail Chekhov's theater.

His best-known pieces are "A St. Petersburg Landscape" (1905), "Barbershop Window" (1906), "Man in Glasses" (1905-6) and "City Grimaces" (1908).

Late of 19th and Early of 20th Century

Leon Bakst. Sketches of costumes for the ballet "Scheherazade". 1910



Leon Bakst. Sketch of costumes for the ballet "Scheherazade". 1910. Gouache, watercolor, gold on paper. Whereabouts unknown

Bakst was one of the leading "World of Art" members, and his talent manifested itself fully during Diaghilev's "Russian Seasons" in Paris.

Bakst always admired the art of the East and archaic Greece. A blend of these traditions was the stylistic basis and main theme of his work. He preferred designs for ballet productions of which the best were his sets and costumes for "Scheherazade" by Rimsky-Korsakov (1910).

Bakst, Leon (Lev) Samoilovich. 1866-1924. Stage designer, drawer and painter



Leon Bakst. Stage Design for the ballet "Scheherazade". 1910. Gouache, watercolor, gold on paper. Musee des Arts. Paris



Leon Bakst. Stage Design for the ballet "L'Après-midi d'un Faune". 1912. Gouache on paper. Centre Pompidou. Paris



Leon Bakst. Sketch of costumes for the ballet "L'Après-midi d'un Faune". 1912. Gouache, watercolor, gold on paper. Private collection

Bakst studied at the St. Petersburg Academy of Arts between 1883 and 1887.

An active "World of Art" member, he showed his pastel portraits (of **Benois** and others) at the first exhibitions of the group.

In the 1900s Bakst worked chiefly as a book illustrator. His drawings and paintings of the period abound with the images of Greek mythology ("Ancient Terror", 1908).

From 1909 Bakst lived and worked with Diaghilev in Paris. A born stage designer, he won renown with the opera and ballet productions of the "Russian Seasons". He produced sets and costumes for Rimsky-Korsakov's "Scheherazade" (1910), Stravinsky's "Firebird" (1910), Ravel's "Daphnis and Chloe" (1912), sets and costumes for Debussy's "L'Après-midi d'un Faune" (1912), and much else besides.

Late of 19th and Early of 20th Century
Boris Kustodiev. The Fair. 1908



Boris Kustodiev. The Fair. 1908. Gouache on paper. 68.2x102.5 cm. Tretyakov Gallery. Moscow

This picture can be regarded as a "manifesto" of **Kustodiev's** art. It shows a fair at a provincial Russian town, counters teeming with goods, gaily dressed housewives walking to and fro, children choosing toys (and resembling dolls themselves), bearded men bargaining with each other.

The whole bright and ornamental scene is a triumph of opulence and abundance. The artist expressed a typical "World of Art" attitude to life mingling delight with mild irony.

Kustodiev, Boris Mikhailovich. 1878-1927. Painter, drawer and stage designer



Boris Kustodiev. The Fair. 1906. Gouache on paper. 66x188 cm. Tretyakov Gallery. Moscow



Boris Kustodiev. A Moscow Tavern. 1916. Oil on canvas. 99x129 cm. Tretyakov Gallery. Moscow

Born in the merchant city of Astrakhan on the Volga, Kustodiev was the son of a teacher of theology. From 1896 he studied at the St. Petersburg Academy of Arts under **Repin.**

In the 1900s Kustodiev produced a series of portraits and then turned to genres ("Morning", 1904) using impressionist technique.

At the same time he painted views of provincial fairs and scenes from the life of small Russian towns.

In 1907 Kustodiev associated with the "World of Art" whose members attracted him by their passion for the past. The life and morals of patriarchal Russia was the invariable subject of his stylized paintings resembling folk woodcuts and toys.

His masterpieces are "The Fair" (1906), "The Fair" (1908), "A Beauty" (1915), "A Moscow Tavern" (1916), and "Butter Week" (1916).

Late of 19th and Early of 20th Century
Viktor Borisov-Musatov. The Pond. 1902



Viktor Borisov-Musatov. The Pond. 1902. Tempera on canvas. 177x216 cm. Tretyakov Gallery. Moscow

Borisov-Musatov's artistic method is concentrated in this picture.

The canvas reminds one of a decorative panel or tapestry. The horizon line is lost in the distance so that the blue sky and trees are visible and real only as a reflection on the pond's surface. Reality and its reflection are thus equated and interchanged creating a dreamy effect.

The models, the painter's sister and his bride, seem enchanted, their figures are half-reality half-apparition. Borisov-Musatov always upheld the principle of unity of life and reverie.

Influenced by Impressionism from the start, Borisov-Musatov has come out with a new artistic idiom.

Borisov-Musatov, Viktor Elpidiforovich. 1870-1905. Painter



**Viktor Borisov-Musatov. Emerald Necklace. 1903-1904. Tempera on canvas. 125x214.5 cm.
Tretyakov Gallery. Moscow**



Viktor Borisov-Musatov. Emerald Necklace. Detail

Born in Saratov, the son of a railway official, Borisov-Musatov suffered a serious injury at the age of three, which left him with a hump. This had an impact on his character, that of a lonely, withdrawn and dreamy man.

In 1890 Borisov-Musatov set out for the Moscow Institute of Painting, Sculpture and Architecture and in 1895 he travelled to Paris to get personal experience of French Impressionism.

Returning to Russia three years later he again settled in Saratov and painted one of his most distinguished works, "The Pond", during a happy time of his life when his beloved consented to their marriage. At that period his works became known not just in Russia, but also abroad, after successful exhibitions in Germany and France.

His paintings are all expressive of his desire to get away from disappointing reality to the world of romantic dreams.

His principal oeuvres are "Self-portrait with Sister" (1898), "Spring" (1898-1901), "Tapestry" (1901), "Phantoms" (1903) and "Emerald Necklace" (1903-1904).

Late of 19th and Early of 20th Century
Igor Grabar. White Winter. Rook Nests. 1904



Igor Grabar. White Winter. Rook Nests. 1904. Oil on canvas. 102x48 cm. Tretyakov Gallery. Moscow

Landscapes by **Grabar**, one of the founders of the "Union of Russian Artists", represent Russian nature as a colorful harmony. He was the first to use the divisionist method in Russian painting. However with Grabar it was not a consistent system, as with Seurat or Signac, but implied freedom of improvising.

This particular landscape is an improvisation in white. The impression of white winter is achieved by different colors whose combination perfectly renders the fluffy snow.

Grabar, Igor Emmanuilovich. 1871-1960. Painter and art historian



Igor Grabar. February Blue. 1904. Oil on canvas. 141x83 cm. Tretyakov Gallery. Moscow



Igor Grabar. Uncleared Table. 1907. Oil on canvas. 106x96 cm. Tretyakov Gallery. Moscow

Grabar studied at the St. Petersburg Academy of Arts and at the Azbe school in Munich. He played a major part as an art historian and wrote monographs about the work of **Repin**, **Serov**, **Levitan** and others.

In 1913-1925 he directed the Tretyakov Gallery.

Grabar's best paintings are **"White Winter. Rook Nests"**, **"February Blue"** (1904), "March Snow" (1904) and **"Uncleared Table"** (1907).

Late of 19th and Early of 20th Century
Konstantin Yuon. March Sun. 1915



Konstantin Yuon. March Sun. 1915. Oil on canvas. 107x142 cm. Tretyakov Gallery. Moscow

Russian colorism pursued by the "Union of Russian Artists" was associated mainly with images of winter or early spring. "March Sun", one of the best landscapes by Yuon, is devoted to the familiar motif introduced by Levitan.

The principal "model" of this work is in fact the sun with its rich variety of tones and speckles and the intricate interplay of natural and reflected light.

Yuon, Konstantin Fiodorovich. 1875-1958. Painter



Konstantin Yuon. Going to the Trinity. 1903. Oil on canvas. 53x107 cm. Tretyakov Gallery. Moscow

Educated at the Moscow Institute of Painting, Sculpture and Architecture, he then taught at his own studio in Moscow and was a founding member of the "Union of Russian Artists".

Yvon's main works are "Going to the Trinity" (1903), "March Sun" (1915) and "Late Winter. Midday" (1921).

Late of 19th and Early of 20th Century
Filipp Maliavin. Whirlwind. 1906



Filipp Maliavin. Whirlwind. 1906. Oil on canvas. 223x410 cm. Tretyakov Gallery. Moscow

Maliavin was an outstanding member of the "Union of Russian Artists". This, his best work, strikes the theme of a peasant dance whose wild revelry and rushing rhythm are rendered as a colorful whirl splashing bright patches all over the canvas.

The coloring is based on the combination of red and green, a favorite one with Russian peasantry, used in folk art and clothing. Bright streaming skirts turn here into a decorative ornament, almost an abstraction, a picturesque symbol of noisy merriment. Only the conspicuous faces of peasant girls bring us back to the reality of a village party.

Maliavin, Filipp Andreyevich. 1869-1940. Painter

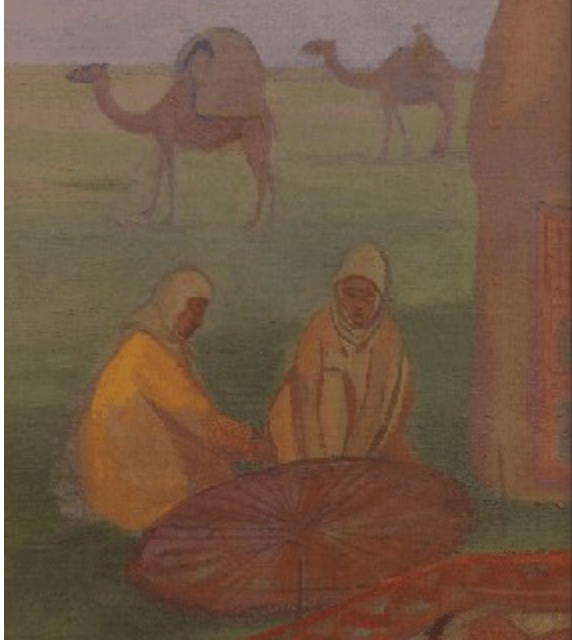
He studied at a monastic icon workshop in Greece and at the St. Petersburg Academy of Arts under Repin and then became a member of the "Union of Russian Artists".

Major paintings by Maliavin are "Peasant Girl" (1903), "Whirlwind" (1906) and "Woman in Red Blouse" (1914).

Late of 19th and Early of 20th Century
Pavel Kuznetsov. Mirage in the Desert. 1912



Pavel Kuznetsov. Mirage in the Desert. 1912. Oil on canvas. 95x103 cm. Tretyakov Gallery. Moscow



Pavel Kuznetsov. Mirage in the Desert. Detail

An important work by Kuznetsov whose life in the steppes of lower Volga among nomadic tribes impressed him by its simplicity and wisdom.

This canvas represents a patriarchal idyll with perfectly laconic figures of men, beasts and their dwellings.

Kuznetsov, Pavel Varfolomeyevich. 1878-1968. Painter



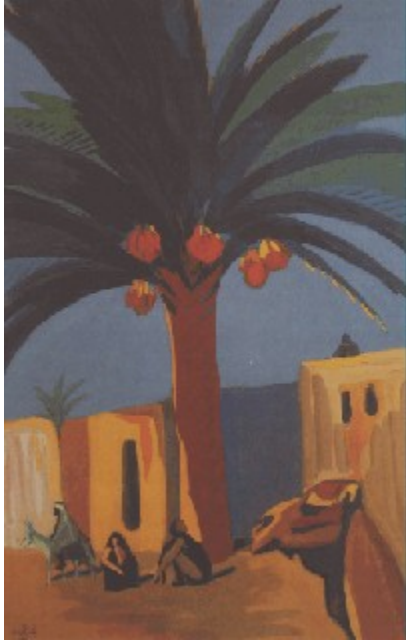
Pavel Kuznetsov. Still life. 1913. Oil on canvas. Tretyakov Gallery. Moscow

He studied at the Moscow Institute of Painting, Sculpture and Architecture under **Korovin** and **Serov** and became one of the founders and foremost members of the "**Blue Rose**" group.

His work developed from the vague imagery of "Blue Fountain" (1905) toward the constructive clarity of his "steppe" series.

Main works: "Blue Fountain" (1905), "**Mirage in the Desert**" (1912), "**Still life**" (1913).

Late of 19th and Early of 20th Century
Martiros Saryan. Date Palm, Egypt. 1911



Martiros Saryan. Date Palm, Egypt. 1911. Tempera on cardboard. 106x71 cm. Tretyakov Gallery. Moscow

Saryan, another member of the "Blue Rose," was as fond of oriental subjects as Kuznetsov, but handled them differently.

Saryan preferred strong direct light which eliminated the tints of objects, but stressed their contrast. He modelled his landscapes and figures by means of such sharp contrasts.

His paintings capture moments of strange inimitable beauty. This great date palm towering in the center of the canvas and almost outgrowing it is perceived as a "Tree of Life".

Saryan, Martiros Sergeyevich. 1880-1972. Painter

Of Armenian stock, Saryan studied at the Moscow Institute of Painting, Sculpture and Architecture under Serov and Korovin. He was influenced by Gauguin and Matisse and joined the "Blue Rose" group.

His best works are "A Street in Constantinople at Noon" (1910), "Date Palm" (1911) and "Persian Village" (1913).

Late of 19th and Early of 20th Century
Nikolay Sapunov. Mystic Gathering. 1909



**Nikolay Sapunov. Mystic Gathering. 1909. Gouache, bronze, gold, silver, charcoal on paper.
42x84 cm. Tretyakov Gallery. Moscow**

Among early 20th-century schools of Russian painting "Blue Rose" was closest to Symbolism which dominated the literature of the period. Theater was the place where painting and poetic symbolism came together, and "Blue Rose" painters liked to work for the stage.

Sapunov's activity as a stage designer told in his easel paintings. The theatrical world, transferred by him onto canvas, was an imaginary realm with imaginary characters. But one wonders whether it is theater represented in painting, or reality conceived as a puppet show.

A good example of Sapunov's work is the "Mystic Gathering" painted as an illustration to the drama "Puppet Show" by Aleksandr Blok.

Sapunov, Nikolay Nikolayevich. 1880-1912. Painter and stage designer



Nikolay Sapunov. Blue Hydrangeas. 1907. Tempera on canvas. 114.5x132 cm. Tretyakov Gallery. Moscow

He studied at the Moscow Institute of Painting, Sculpture and Architecture and took part in the "Blue Rose" exhibition.

Sapunov was the first in Russia to illustrate the symbolist plays of Maeterlinck and worked with Meyerhold on the productions of Ibsen and Blok.

His principal works are "Merry-go-round" (1908), "Mystic Gathering" (1909), "Green Bull on Canal Bank' Inn", "Lisa the Dutchwoman" (1910), "Tea Party" (1912) and "Blue Hydrangeas".

Late of 19th and Early of 20th Century
Ilya Mashkov. Still life. Fruit on a Dish. 1910



Ilya Mashkov. Still life. Fruit on a Dish. 1910. Oil on canvas. 80.7x116.2 cm. Tretyakov Gallery. Moscow

The artistic program of the "Knave of Diamonds" group is clearly apparent in the work of one of its founders, **Mashkov**. This still life, also known as "Blue Plums", can be considered as the "slogan" of the school.

The fruit are arranged in a decorative static composition at the closest plane possible, almost ignoring the background. This stresses the flatness of the canvas and virtually deprives it of depth.

Such an arrangement proves that Mashkov was only interested in painting fruit alone without trying to produce a realistic picture. The artist seems to shape them with the colors of his palette much like a craftsmen would toil on some piece of work.

Mashkov, Ilya Ivanovich. 1881-1944. Painter

A graduate of the Moscow Institute of Painting, Sculpture and Architecture, where he studied under Korovin and Serov, he later taught at his own studio. Mashkov was influenced by Cezanne and Russian folk woodcuts.

His main works are "Camellia" (1913) and "Moscow Victuals. Bread" (1924).

Late of 19th and Early of 20th Century
Piotr Konchalovsky. Portrait of G.B.Yakulov. 1910



Piotr Konchalovsky. Portrait of G.B.Yakulov. 1910. Oil on canvas. 176x143 cm. Tretyakov Gallery. Moscow

The portrait of Yakulov, **Konchalovsky's** friend and fellow artist, is a significant early work by the master.

The new approach to nature asserted by the "Knave of Diamonds" is here expressed in a portrait, not still life. Nevertheless the still-life approach is present in this work. Leaving out the inner world of the model Konchalovsky concentrates on individual outward features.

Man interests him only as a subject for painting, which tells in the composition. The figure is spread out flat, the contours of the face, arms, legs and clothing seem to form a rhythmic ornament.

The model is thus perceived by Konchalovsky not so much as a human being with certain feelings and emotions, but as a picturesque sight which pleases the eye like some attractive object.

Konchalovsky, Piotr Petrovich. 1876-1956. Painter



Piotr Konchalovsky. Dry Colors. 1913. Oil on canvas. 105.6x86.6 cm. Tretyakov Gallery. Moscow

Konchalovsky studied at the Julian school in Paris and the St. Petersburg Academy of Arts. A founding member of the "Knave of Diamonds", he was influenced by Cezanne and Matisse as well as by Russian folk art.

His masterpieces are the portrait of G.B.Yakulov (1910), "Dry Colors" (1912), "Bread on Green" (1913) and "Agave" (1916).

Late of 19th and Early of 20th Century
Aleksandr Kuprin. Still life with Pumpkin. 1912



Aleksandr Kuprin. Still life with Pumpkin. 1912. Oil on canvas. 89x98 cm. Tretyakov Gallery. Moscow

All "Knave of Diamonds" members have experienced some influence of Cezanne, but this is particularly true of Kuprin's work.

Like Cezanne, and unlike his own associates, Kuprin emphasized the volume of objects and the sculptural principle in painting. He tried to embrace the object as fully as possible and preferred an unusually high point of view.

Each piece in this canvas seems to live its own life, peppers are wriggling, the pumpkin vibrates with vigor, the album and the pencil case, by contrast, are motionless. While Konchalovsky could turn a portrait into still life, Kuprin has portrayed things that appear to come alive.

Kuprin, Aleksandr Vasilyevich. 1880-1960. Painter

He was a pupil of **Korovin** and a founder of the "Knave of Diamonds". His work was influenced by Cezanne and Cubism.

Kuprin's best paintings are still lifes with pumpkin (1912), with blue tray (1914) and with a statuette (1919).

Late of 19th and Early of 20th Century
Aristarkh Lentulov. Basil the Blessed. 1913



Aristarkh Lentulov. Basil the Blessed. 1913. Oil and paper on canvas. 170.5x163.5 cm. Tretyakov Gallery. Moscow

Lentulov, another "Knave of Diamonds", member worked out new artistic forms in landscape. Not just Cezanne and the Cubists had impact on his development, but also a new trend in Western European painting, Futurism.

But unlike Western masters who employed the new system to depict industrial landscapes, Lentulov has picked out a monument of medieval Russian architecture, St. Basil's Cathedral. Using the futuristic method of combining several points of view in one plane he achieves the effect of showing the cathedral from different sides at once. All the variety of the cathedral's color and form is thus expressed on a single canvas.

The imposition of modern artistic principles on the image of medieval Moscow creates a strange illusion of ancient architecture disturbed by the rhythm of modern life.

Lentulov, Aristarkh Vasilyevich. 1882-1943. Painter

He studied at the Kiev Art Institute and a private studio in Paris and was a founding member of the "Knave of Diamonds".

His work was shaped by Cubist and Futurist ideas along with medieval Russian art, icon painting and folk woodcuts ("lubok").

Best-known paintings by Lentulov are "Basil the Blessed" (1913), "Belfry of Ivan the Great" (1915), "Chapel of the Virgin of Iveria" (1916), "Chapel of the Virgin of Chernigov" (1919) etc.

Late of 19th and Early of 20th Century
Mikhail Larionov. Relaxing Soldier. 1911



Mikhail Larionov. Relaxing Soldier. 1911. Oil on canvas. 119x122 cm. Tretyakov Gallery. Moscow



Mikhail Larionov. Stage Design for the ballet "Russian Tales". Watercolor. 26x45,5 cm. Private collection

This typical work by Larionov portrays a soldier lying on the floor, leaning against a wall and taking a lazy smoke.

The canvas is painted in a deliberately primitive, "clumsy" manner, much like the wall pictures behind the soldier's back. But the precisely rendered pose and well-balanced coloring betray a masterly joke and a skilful parody of serious portraiture.

This witty approach captures the atmosphere of life in the barracks with its crude humor and boring routine.

Larionov, Mikhail Fiodorovich. 1881-1964. Painter, drawer and stage designer

Larionov studied at the Moscow Institute of Painting, Sculpture and Architecture under **Serov** and **Levitan**. He exhibited with "Knave of Diamonds" (1910) and "Donkey's Tail" (1912) groups.

Larionov devised Rayonnism, an early type of abstract art. From 1915 he lived in Paris designing productions of Diaghilev's "Russian Seasons".

His work consistently expressed the primitivist trend of the "Knave of Diamonds" related to folk woodcuts and toys and children's drawings. Contrary to most artists of the 1910s Larionov preferred genre painting. But the everyday life of his pictures is that of the lower levels of society, provincial streets, cafes and barbershops, or army barracks.

Larionov's works include "A Motif of Soldier's Life" (1910), "Relaxing Soldier" (1911) and "A Walk in a Provincial Town" (1907), **sets for the ballet "Russian Tales"**.

Late of 19th and Early of 20th Century
Natalia Goncharova. Washing Linen. 1910



Natalia Goncharova. Washing Linen. 1910. Oil on canvas. 105x117 cm. Tretyakov Gallery. Moscow

The canvas shows the figures of two women against a village landscape treated as a folk woodcut.

The peasant women are portrayed with the touching naive sympathy of a child, especially when it draws familiar subjects and situations.

It is an attempt to recover the sources of the simple unaffected outlook of primitivist folk art lost in turbulent reality.

Natalia Goncharova

Goncharova, Natalia Sergeevna. 1881-1962. Painter, drawer and stage designer



**Natalia Goncharova. Stage design for the opera "The Golden Cockerel". 1914. Watercolor.
72.5x105.5 cm. Private collection**



Natalia Goncharova. Stage design for the opera "The Golden Cockerel". Detail

A graduate of the Moscow Institute of Painting, Sculpture and Architecture, Goncharova exhibited with "Knave of Diamonds", "Donkey's Tail" and other groups. Along with her husband and colleague, Larionov, she was one of the founders of primitivism and Rayonnism.

From 1915 she lived in Paris taking part in Diaghilev's productions of the "Russian Seasons".

Her principal works are "Boys Skating" (1908), "Washing Linen" (1910), "Bathing the Horses" (1911), "Peasants Gathering Apples" (1911) and sets for the opera "The Golden Cockerel".

Late of 19th and Early of 20th Century
Mark Chagall. Over the City. 1914-1918



Mark Chagall. Over the City. 1914-1918. Oil on canvas. 141x198 cm. Tretyakov Gallery. Moscow

As in the case of Larionov, Chagall's work of the Vitebsk period reveals his interest for primitivist folk art.

"Over the City" is one of the most significant and poetic paintings of that time. The bottom of the canvas represents the low wooden houses of a small town. The artist has selected a bird's-eye view and painted the landscape as a child would, with intentional errors in perspective and unexpected coloring (for instance, a green goat). This childish perception lends charm to the sleepy and deserted town.

Above it a pair of lovers float in the air resembling Chagall himself and his first wife, Bela, as if the power of their happiness has lifted them up and by their love they seem to transform everything below.

Chagall, Mark Zakharovich. 1887-1985. Painter and drawer

Born near Vitebsk, Chagall at first studied with a local painter and then at St. Petersburg in a private studio under **Bakst** and **Dobuzhinsky**. In 1910-1914 he lived in Paris where he admired the work of Van Gogh and the Cubists.

The period between 1914 and 1922 he spent in Russia heading the Vitebsk school of art since 1917. In 1922 he moved to Berlin and later to Paris.

Chagall holds a special place among "leftist" groups of the 1910s. The main source of inspiration for his work was Jewish life treated in a naively poetic and grotesque manner.

The best paintings of his Russian period are "Myself and the Village" (1911), "Clock" (1914), "A Walk" (1917), "Wedding" (1918) and "Over the City" (1914-1918).

Late of 19th and Early of 20th Century
Vasily Kandinsky. Twilight. 1917



Vasily Kandinsky. Twilight. 1917. Oil on canvas. 91.5x69.5 cm. Russian Museum. St. Peterburg

In 1913 Larionov published his book "Rayonnism", one of the earliest declarations of abstract art. However the principal leaders, theorists and practitioners of Russian abstractionism were V.V.Kandinsky and K.S.Malevich.

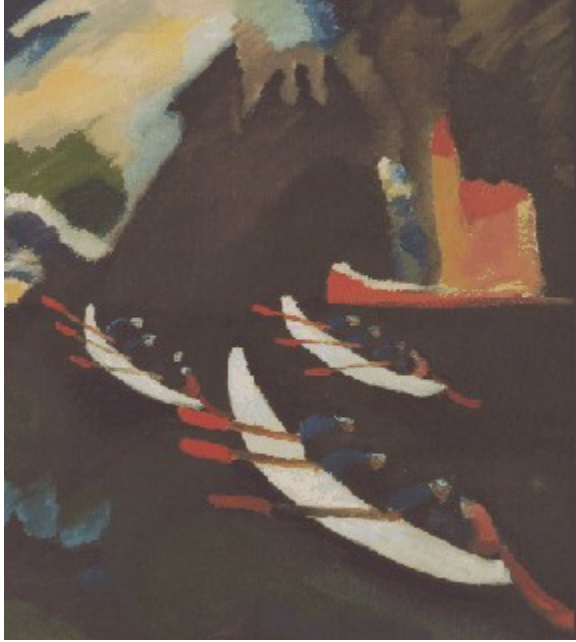
From the start abstract painting developed in two directions. One, represented by Kandinsky, was based on spontaneous and irrational interplay of color patches. These color compositions were supposed to evoke subjective emotions in an individual. Not surprisingly this work of 1917 is entitled "Twilight", i.e. something vague and enigmatic.

For all that the arrangement of color patches is not chaotic, but well-balanced. Each color seems to have its own melodic tone implying the affinity of painting and music.

Kandinsky, Vasily Vasilyevich. 1866-1944. Painter



Vasily Kandinsky. The Lake. 1910. Oil on canvas. 98x103 cm. Tretyakov Gallery. Moscow

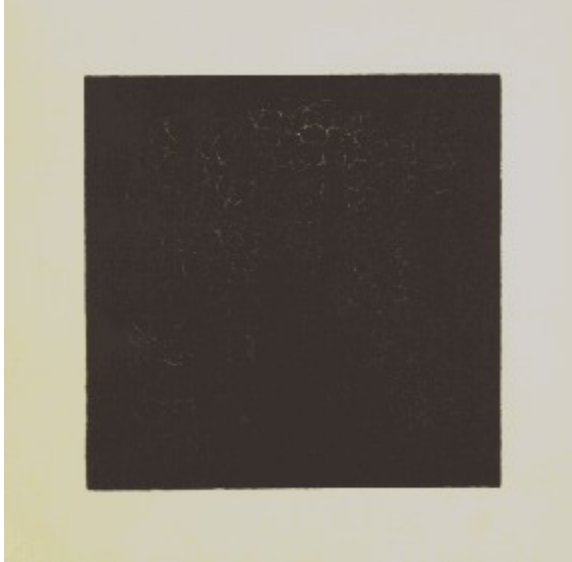


Vasily Kandinsky. The Lake. Detail

One of the founders of abstract art, Kandinsky studied at the Azbe school in Munich, and at the Royal Academy from 1900. In 1907 he moved to Berlin where he organized the "Blue Rider" group. Returning to Russia in 1914, he went back to Germany in 1921 to become professor at the "Bauhaus" and spent the last years of his life in Paris.

His major works are "Composition No.7" (1913), "Picture in Cold Forms" (1914), "Vagueness. Painting No.211" (1917), "Twilight" (1917) and "The Lake" (1910).

Late of 19th and Early of 20th Century
Kazimir Malevich. Black Square. 1915



Kazimir Malevich. Black Square. 1915. Oil on canvas. 79.5x79.5 cm. Tretyakov Gallery. Moscow

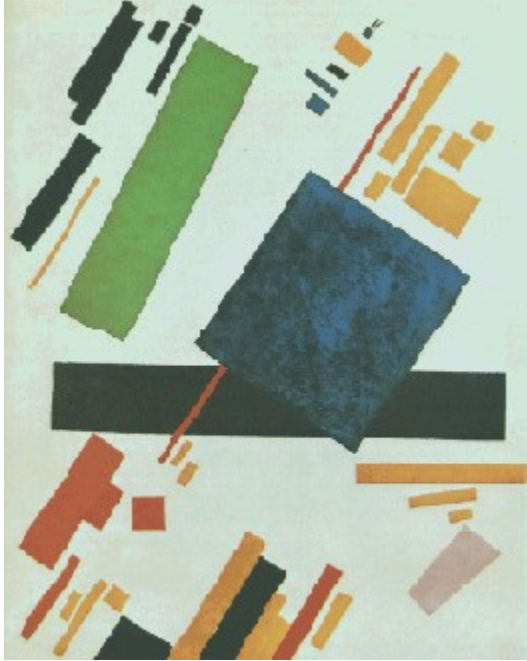
Malevich represented a distinct abstractionist trend which differed from the work of **Kandinsky**. It was based on mathematically precise and rationally geometric principles. In his compositions Malevich steadily proceeded towards simplified and laconic images.

The painter's abstract period culminated in this composition. The canvas represents just a big black square with white borders.

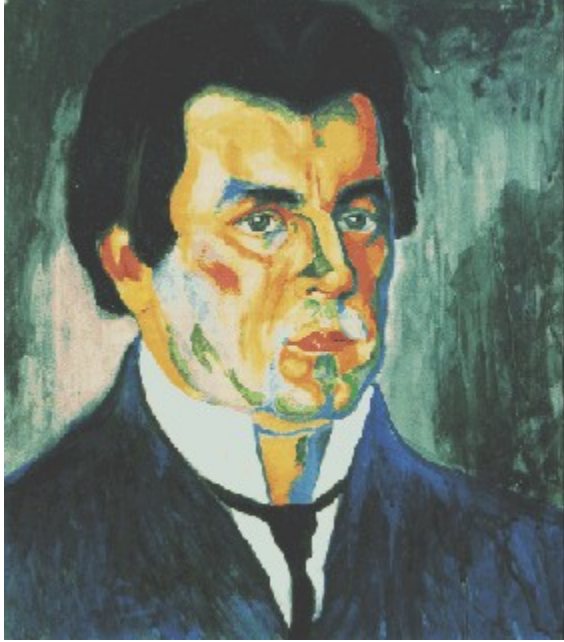
If we recall the saying popular among former painters, that white is the sum of all colors and black is the absence of any, we can understand the choice of Malevich. He brings together black and white as nothing and something, as existence and non-existence. Even the latter thus becomes a subject for depiction. The black square seems to be a window or a hole into infinity. The infinite blackness of the square conceals an eternal mystery defying solution by mankind.

Malevich appears to reject painting itself, but demonstrates on the other hand that art is able to reflect and perceive not just the real life around us, but also the enigma of infinity or absolute emptiness.

Malevich, Kazimir Severinovich. 1878-1935. Painter



Kazimir Malevich. Suprematist painting. 1916. Oil on canvas. 88x70.5 cm. Stedelijk Museum. Amsterdam



**Kazimir Malevich. Self-portrait. 1908. Gouache, watercolor and egg white on paper. 46.6x41.5 cm.
Russian Museum. St. Petersburg**



Kazimir Malevich. Cow and Violin. 1913. Oil on wood. 48.8x25.8 cm. Russian Museum. St.Petersburg



**Kazimir Malevich. Portrait of the Artist M.Matiushin. 1913. Oil on canvas. 106.5x106.7 cm.
Tretyakov Gallery. Moscow**

Born in Kiev into a Polish family; his father managed a sugar refinery.

Malevich studied at the Moscow Institute of Painting, Sculpture and Architecture and the Stroganov Institute as well as private studios.

Malevich worked out his own abstract system known as "Suprematism", based on combinations of simple plane geometric figures painted in contrasted colors. Malevich was the leader of Russian avant-garde art of the early 20th century.

He exhibited with the "Knave of Diamonds", "Donkey's Tail" and Futurist groups.

His chief works include "Cutting Hay" (1909), "Non-stop Station" (1911), "Portrait of the Artist M.Matiushin" (1913), "Cow and Violin" (1913), "Black Square" (1915), "Suprematist painting" (1916), "Red Cavalry" (1928-1932).

Late of 19th and Early of 20th Century
Kuzma Petrov-Vodkin. Bathing the Red Horse. 1912



Kuzma Petrov-Vodkin. Bathing the Red Horse. 1912. Oil on canvas. 160x186 cm. Tretyakov Gallery. Moscow

A major painting by the master.

Having studied medieval icons **Petrov-Vodkin** arrived at a consonant coloration. This work is remarkable as a praise of color, a hymn to painting.

The composition of the picture with its space fully unfolded before the spectator also owes much to icons. The very imagery points to the subjects of icon painting for the figure of a youth on horseback is associated with the medieval image of **St. George**. But while the icons represented a valiant warrior conquering evil, here we see a slender boy sitting unsteadily on the back of a mighty horse which seems to embody a supernatural force.

The painting is a symbol of its age, full of anxious presentiments and unsolved questions.

Petrov-Vodkin, Kuzma Sergeyeovich. 1878-1939. Painter



Kuzma Petrov-Vodkin. The Virgin Touching Evil Hearts. 1915. Russian Museum. St. Peterburg



Kuzma Petrov-Vodkin. Noon. 1917. Oil on canvas. 89x128.5 cm. Russian Museum. St. Petersburg

He studied under Serov at the Moscow Institute of Painting, Sculpture and Architecture as well as in Munich and Paris and was initially influenced by Symbolist painters. His later interests embraced Renaissance art and medieval Russian icons.

The principal works by Petrov-Vodkin are "Playing Boys" (1911), "Bathing the Red Horse" (1912), "Mother" (1913), "The Virgin Touching Evil Hearts" (1915), "Noon" (1917), "Morning" (1917), "1918 in Petrograd" (1920).

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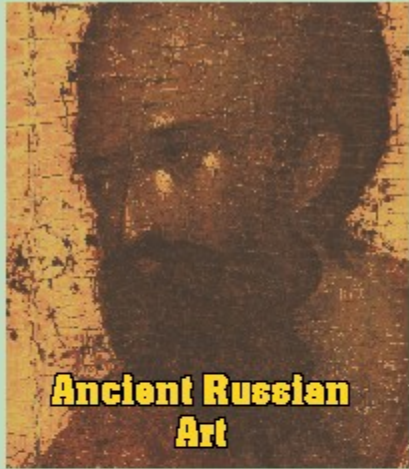
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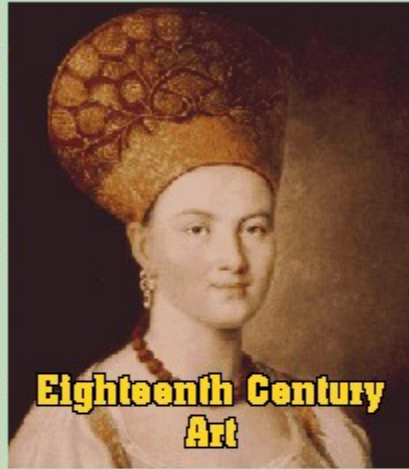
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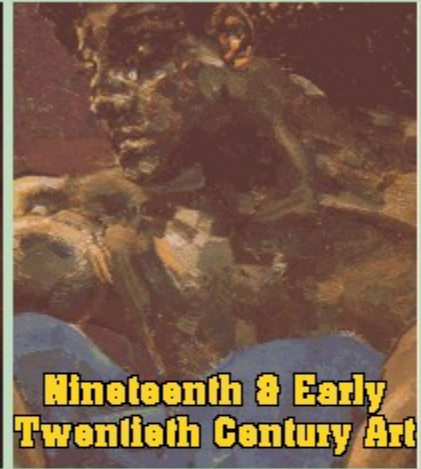
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Karl Briullov. The Last Day of Pompeii. Detail
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Ivan Kramskoy. Portrait of Leo Tolstoy. 1887

Nikolay Gay. The Last Supper. 1863

Nikolay Gay. The Last Supper. Detail (Jesus)

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Nikolay Gay. Calvary. 1893

Nikolay Gay. Calvary. Detail

Nikolay Gay. Peter The Great Interrogating His Son Alexey at Peterhof. 1871

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Nikolay Yaroshenko. Stoker. 1878

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Ilya Repin. Portrait of Modest Mussorgsky. 1881

Ilya Repin. Ivan the Terrible and His Son Ivan. 1885

Ilya Repin. Barge Haulers on the Volga. 1870-1873

Ilya Repin. Religious Procession in Kursk Province. 1880-1883

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Ilya Repin. Religious Procession in Kursk Province. Detail (peasant folk)

Ilya Repin. Religious Procession in Kursk Province. Detail

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Vasily Surikov. Boyarina Morozova. Detail (boyarina)

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Viktor Vasnetsov. Epic Warriors. 1876-1898

Viktor Vasnetsov. Alionushka. 1881

Viktor Vasnetsov. Berendey's Palace. Stage design for the opera "Snow Maiden". 1885

Mikhail Nesterov. Vision of the Young Varfolomey. 1889-1890

Mikhail Nesterov. Tsarevich Dmitry Slain

Isaac Levitan. Over Eternal Peace. 1894

Isaac Levitan. Golden Autumn. 1895

Isaak Levitan. Twilight. Haystacks

Konstantin Korovin. Winter. 1894

Konstantin Korovin. Fish, Wine and Fruit. 1916

Konstantin Korovin. Paris. Boulevard des Capuchins. 1906

Valentin Serov. Girl with Peaches. 1887

Valentin Serov. Portrait of Konstantin Korovin. 1891

Valentin Serov. Ida Rubinstein. 1910

Mikhail Vrubel. Demon (Sitting). 1890.

Mikhail Vrubel. Demon (Sitting). Detail

Mikhail Vrubel. The Pearl. 1904

Mikhail Vrubel. Self-portrait. 1905

Mikhail Vrubel. Volhova. 1899. Majolica

Fiodor Schaechtel. House of S.P.Riabushinsky. 1900. Moscow

Aleksandr Benois. The King's Promenade. 1906

Aleksandr Benois. Commedia dell'Arte. 1906

Aleksandr Benois. Illustration for Pushkin's "Bronze Horseman". 1903

Konstantin Somov. Lady in Blue. Portrait of E.M.Martynova. 1897-1900

Konstantin Somov. Columbine's Tongue. 1913-1915

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Leon Bakst. Sketch of costumes for the ballet "Scheherazade". 1910

Leon Bakst. Stage Design for the ballet "Scheherazade". 1910

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Leon Bakst. Sketch of costumes for the ballet "L'Apres-midi d'un Faune". 1912

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Kazimir Malevich. Cow and Violin. 1913

Kazimir Malevich. Portrait of the Artist M.Matiushin. 1913

Kuzma Petrov-Vodkin. Bathing the Red Horse. 1912

Kuzma Petrov-Vodkin. The Virgin Touching Evil Hearts. 1915

Kuzma Petrov-Vodkin. Noon. 1917

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18	19 First Half
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	A	B	C	
D	E	F	G	H
I	J	K	L	M
N	O	P	Q	R
S	T	U	V	W
	X	Y	Z	

	A	B	C	
D	E	F	G	H
I	J	K	L	M
N	O	P	Q	R
S	T	U	V	W
	X	Y	Z	





















Empire

Empire (from French empire) - a style of architecture and decorative arts popular in the first three decades of the 19th century which completed the evolution of Classicism.

Massive lapidary and emphatically monumental forms, rich in decoration (military emblems and ornament) drawing upon the artistic heritage of Imperial Rome, Greek Antiquity and Ancient Egypt, personified the ideals of state might and military strength.

The style of Empire arose and developed in France during Napoleon's Empire. It was distinguished by splendor in memorial architecture and in palace interiors.

Renaissance

Renaissance - renascence (from French Renaissance - rebirth) - a period of cultural and ideological evolution in Western and Central Europe (14th-16th centuries in Italy and late 15th-16th centuries in other countries) marking the transition from Medieval culture to Modern Time.

Renaissance culture was anti-feudal in its essence, its main features being secular, anti-clerical, and humanistic, with the resurgence of Europe's classical cultural heritage (hence the term of the Renaissance itself).

Renaissance creativity was permeated with faith in man's boundless human potentialities, willpower, and reason with religious scholasticism and asceticism falling into disfavor.

Baroque

Baroque (possibly from Portuguese perla baroca - pearl of a whimsical form) - a style in European architecture, fine arts and decorative/applied arts of the late 16th to mid 18th century (the term "epoch of Baroque" is also used in ideological aspect, primarily for the 17th century).

Adherence to showy and spectacular effects and grandiosity is typical of Baroque.

Historism (or eclecticism)

Historism (or eclecticism) - a style in European architecture and applied arts of the 1830-80s.

As distinct from Classicism, which obediently followed classic canons (rules), Historism advocated the "free choice of forms" and turned not only to Antiquity and Renaissance but to other historic styles as well. Historism oriented artists were attracted by Rococo, Gothic, Old Russian and Oriental art, hence denomination of its individual trends: neo-Gothic, neo-Renaissance, neo-Rococo, etc.

Classicism

Classicism (from Latin classicus - model) - a style and aesthetical trend in European literature and the arts of the 17th to early 19th century, which evolved and developed in France in the 17th century.

Reasonable regularities of the world and the presence of the chain of causal relationships explaining the Universe made the basis of Classicism.

Treatment of Antiquity as an ideal model was characteristic of this trend. Geometrically regular forms and plans, strict logic and harmony of symmetrical composition, unity of proportions and the usage of tectonic laws typical of antique architecture and Italian Renaissance of the late 16th century characterize Classicism.

Russian Classical architecture can be divided into several periods: early Classicism (the 1760-70s), high Classicism (or strict - the 1780-1810s), and late Classicism (the 1810-1830/40s).

Modern (Art Nouveau)

Modern (from French moderne - modern, latest), Art Nouveau, jugendstil - a stylistic trend in European and American art of the late 19th to early 20th century.

Adherents of Modern style in art tried to overwhelm eclecticism by using new technico-constructive elements and free composition for the creation of non-traditional, individualized art.

A key element of this trend was that separate constituent parts obeyed a single ornamental rhythm and an imaginary system. Symbolism in poetical scheme, decorative rhythm of flexible sweeping lines and stylized vegetable ornament is what distinguished the decorative and figurative art of Modern.

Rococo

Rococo (from French rocaile - shell) - a style in the European painting, sculpture, graphic and decorative art which flourished in the first half of the 18th century. Rococo appeared in France circa 1700. Rococo is characterized by an escape to the world of fantasies, play, mythological subjects and erotic situations.

The Rococo style was primarily ornament oriented. Rococo ornamentations included scrolls, figures and heads of Cupids.

Symbolism

Symbolism - a trend in European and Russian art between 1870-1910s. It concentrated mainly on artistic expression by means of symbols (as meaningful, allegorical and logic sign).

Symbolism strove towards Eternal Beauty, to the ideal essence of the Universe and expressed, in a complicated and mystical form, the hostility towards the bourgeois mode of life and positivism in art, the longing for spiritual freedom and tragic foreboding of the future cataclysms in the world.

Romanticism

Romanticism is a conceptual and artistic movement in European and American culture of late 18th and 19th century. Born as a reaction to rational and rigid classicist esthetics and philosophy of the Enlightenment it became one of the most complicated and varied phenomena of cultural history.

As a measure of self-defence against general uniformity Romanticism bred a profound interest for the human individual perceived as a unity of unique outward character and spiritual content.

Russian Baroque (Petrine Baroque)

In Russia the Baroque style appeared in the reign of **Peter the Great** (first quarter of the 18th century), as if reflecting the intense rhythm of the age. Western European Baroque underwent significant changes here.

The style flourished mainly in architecture, marked by simplicity, convenience and sparing ornamentation as well as tallness of composition prevalent in medieval Russian architecture. Decoration was usually made in low relief, and the combination of white details and dark-red background was preferred.

In painting and sculpture of the period Baroque manifested itself in parade portraits with rich vestments and drapery, contrasted turns of the model's head and torso, interplay of light and shade, and bright coloring.

In mid-18th century Baroque was succeeded by Rococo and gave way to Classicism from the 1770s onward.

Genre

Genre - painting that depicts scenes of everyday life, personal or social, and usually contemporary with the artist's life.

Coloring

Coloring - in art (mainly painting), a system of correlated color tones having a certain unity and reflecting multiform reality.

Coloring is an important means of esthetic expression and component of artistic image.

Plein air

Plein air (French "full air") is a term for painting from nature with all its richness of color and light. It came into being when artists started to paint outdoors, instead of their studios, in the first half of the 19th century.

Staffage

Staffage (German) - human or animal figures added as subordinate elements of a landscape. It was widespread in the 17th century and sometimes done by the painter's assistant.

Still life

Still life - a work of art (usually of easel painting) that shows inanimate objects used or met with in real life and arranged in a certain composition.

Portico

Portico - a colonnade or covered gallery topped by a pediment or attic, usually at the entrance of a building.

Tsar Fiodor Alexeyevich



Tsar Fiodor Alexeyevich (1661-1682) - Russian Tsar from 1676, the elder son of **Tsar Alexei Mikhailovich** born by his first wife.

Ascended the throne at the age of 15, but was rather weak physically and in practice various groups of boyars ruled the country.

Was married twice but died childless.

Tsar Peter I (Peter the Great)



Peter I (Peter the Great, 1672-1725) - Russian Tsar from 1682 (ruled independently from 1689), the first Emperor of Russia (from 1721). Younger son of **Tsar Alexei Mikhailovich** and his only son in his second marriage to Natalia Naryshkina.

Peter I ascended the throne with his half-brother, Ivan V, in 1682. In 1689 he overthrew the ruler, Tsarevna Sophia, the daughter of Tsar Alexei from his first marriage, and began to rule independently as his brother Ivan was rather weak and did not interfere in state affairs.

In 1689 Peter married Yevdokia Lopukhina who gave birth to a son, Alexei.

Tsar Peter found his first tutors in the German Sloboda in Moscow where foreign merchants and craftsmen used to stay. In 1697 he travelled to Holland, England and Austria under the name of nobleman Peter Mikhailov to study various trades. The Tsar worked as a simple carpenter in Holland till he achieved the rank of a master.

Peter initiated a number of highly important reforms aiming at the introduction of Russia into the world arena. He transformed the government in the country and founded a **new capital** in St. Petersburg on the lands conquered from Sweden; built factories and mills. Peter I himself supervised construction of the fleet and organization of the regular army, which he led in crucial battles against Turkey and Sweden. He was proclaimed the Emperor of Russia in 1721.

Tsarina Yevdokia, who did not share her husband's ideology and aspirations and who supported the opposition was made a nun in 1698.

In 1707 Peter married a Lithuanian, Martha Scavronsca, who was taken prisoner in the war. She adopted the Orthodoxy and was baptized **Catherine**.

His elder son, Alexei, headed the opposition to Peter's reforms and escaped abroad in 1718, but was returned, convicted and put to death.

Tsar Peter died in January 1725.

Empress Catherine I



Catherine I (Catherine Alexeyevna, 1684-1727) - Russian Empress from 1725. Ascended the throne after her husband's (**Peter I**) death.

Daughter of a Lithuanian peasant, she was called Martha before she adopted the Orthodoxy. During the Russo-Swedish War she was taken prisoner by Russian soldiers. Peter liked the pretty, gay and lively girl and married her in 1707. She adopted the Orthodoxy and was baptized Catherine.

The Empress shared all the tastes, wishes and aspirations of Peter and responded to all that seemed interesting to him. She gave him a home, something unknown to Peter before and this had a great influence upon him. Catherine always accompanied her husband in military campaigns.

To acknowledge her services to the state Peter ceremonially proclaimed Catherine Russian Empress in 1724.

After Peter's death Catherine ruled the country with his closest assistants and even continued some of his reforms.

Empress Anna Ivanovna



Anna Ivanovna (1693-1740) - Russian Empress from 1730, **Peter's** niece, the Duchess of Kurlandia from 1710.

A daughter of Tsar Ivan V, half-brother and nominal co-ruler of Peter I, she was given, at the age of 17, in marriage to the Duke of Kurlandia and soon, after her husband's death, became the ruler of the region.

The Supreme Secret Council offered Anna the Russian crown in 1730, ignoring succession rights of Peter's daughter **Elizabeth**, on the conditions of restriction of Anna's future power in favor of the Council. Soon after coronation she broke the agreement and, with support of the Guards, became an absolute ruler.

But the actual ruler of Russia was Anna's favorite Biron, a landlord from Kurlandia, who filled the country with spies and informers.

Anna was of a cheerful disposition and had many fools around. She also loved festivities and merry-making and her court was considered by many to be the most splendid in Europe.

Ruler Anna Leopoldovna



Anna Leopoldovna (1716-1746) - Russia's ruler in 1740-1741 by her infant son - Emperor Ivan VI.

A niece of **Empress Anna** (daughter of Anna's sister Catherine and Duke Leopold of Mecklenburg) she was summoned to St. Petersburg and given in marriage to the Prince of Braunschweig. Her son, Ivan (born 1740) was proclaimed a successor to the Russian throne.

After Empress Anna's death Anna Leopoldovna proclaimed herself the Ruler.

In 1741 she was dethroned by Peter's daughter **Elizabeth**.

Empress Elizabeth Petrovna



Elizabeth Petrovna (1709-1761) - Russian Empress from 1741, a daughter of **Tsar Peter I** and **Catherine I**.

Having dethroned the **Ruler Anna Leopoldovna** in 1741 with the support of the Guards, Elizabeth ascended the throne and proclaimed herself the Empress.

Moscow University (1755), Russian professional public theatre (1756), **Academy of Arts** (1757) were all founded during her reign.

St. Petersburg changed from a town-fortress, as it was under Peter I, into a town-palace, whose mode of life was extremely luxurious.

In 1742 Elizabeth proclaimed her nephew **Peter III** a successor to the Russian throne.

Emperor Peter III



Peter III (1728-1762) - Russian Emperor from 1761. A German Prince, son of Karl Friederich, Duke of Holstein, and Anna Petrovna, a daughter of **Peter I**; grandson of Tsar Peter I. Peter III was proclaimed an Heir to the Russian throne in 1742. Before his arrival to Russia and the adoption of Orthodoxy in 1742, he was called Karl-Peter-Ulrich.

His courtiers came mainly from Holstein. Peter III worshipped Prussian King Friederich the Great.

Peter III came to the throne in 1761 and initiated a number of unpopular steps, among which were cessation of hostilities in the already won war against Prussia, and the renouncement of all territorial claims of Russia.

Peter's wife **Catherine**, organized a coup in 1762 and overthrew him. Peter III died eight days later under obscure circumstances.

Empress Catherine II



Catherine II (1729-1796) - Russian Empress from 1762, formerly German Princess of Anhalt-Zerbst. In 1745 she was given off in marriage to **Peter III**. Before adopting Orthodoxy the Princess was called Sophia Fredericks Augusta.

She possessed great diplomatic talent, willpower, broad knowledge and industry.

On her arrival to Russia the Princess quickly mastered Russian and never tired of emphasizing her adherence to Russian traditions which brought her many supporters at the court and among the people.

Catherine came to power in 1762 having overthrown her husband Peter III. Her government was marked with important laws and considerable territorial annexation. Catherine pursued the policy of enlightened absolutism within the country.

Catherine wrote several literary pieces, patronized the arts and sciences and had an active correspondence with French encyclopedists including Voltaire.

In her later years the Empress displayed a limitless romantic appetite and chose her favorites primarily from the Guards. Some of them, for example the Orlov Brothers or Grigory Potemkin, proved to be outstanding statesmen.

Emperor Paul I



Paul I (1754-1801) - Russian Emperor from 1796. Son of **Peter III** and **Catherine II**.

Despite his noble heritage, Paul was distinguished by instability, a hot temper and preferred to stay aside from the court of his mother, Empress Catherine II. He was not allowed to participate in state politics.

After ascending the throne in 1796 Paul introduced a military-police regime in the country and restricted privileges of the nobility. He was considered a petty tyrant.

He was killed at the Mikhailovsky Castle in 1801 by a group of conspirators from the nobility.

Emperor Alexander I



Alexander I (1777-1825) - Russian Emperor from 1801. Elder son of **Paul I** and his second wife Maria Feodorovna.

Alexander I initiated a number of moderate liberal reforms in the beginning of his reign. In alliance with first Austria and then Prussia, he waged war against Napoleon. After continuous defeats he concluded a peace treaty in 1807 and recognized Napoleon as the Emperor of France.

After the Patriotic War of 1812 Alexander I headed the anti-French coalition of 1813-14 formed by European states. He pursued a reactionary home policy from the mid 1810s.

The Emperor died childless and his brother **Nicholas** ascended the throne after Alexander's death.

Emperor Nicholas I



Nicholas I (1796-1855) - Russian Emperor from 1825; the third son of Emperor **Paul I** and his second wife, Maria Feodorovna. Ascended the throne after the death of his elder brother, **Tsar Alexander I**, as a result of the renunciation of the second brother, Grand Prince Konstantin.

His accession to power was marked with the Uprising of Decembrists (December 14, 1825). The officers from several regiments of the Guards wanted to limit the absolute power of the monarch and establish a constitutional monarchy in the country following the British model.

Nicholas I suppressed the uprising, introduced political police and persecuted free thinking.

Due to unsolved internal political and economical contradictions Russia lagged considerably behind developed European states. His reign ended with complete military defeat of Russia by the allied forces of Britain, France and Turkey in the Crimean War of 1853-1856.

Emperor Alexander II



Alexander II (1818-1881) - Russian emperor from 1855, eldest son of **Nicholas I.**

After Russia's defeat in the Crimean War and wide social unrest he abolished serfdom and initiated some other reforms (limited local administration, independent courts and general military service). Private banks and popular schools were also established.

During his reign Russia suppressed the Polish rising of 1863-1864, won the war with Turkey in 1877-1878, pacified the Caucasus and annexed Kazakhstan and most of Central Asia.

There were eight attempts on Alexander's life by the revolutionary organization "Narodnaya Volia", and he was finally killed by a bomb while riding in his carriage on 1 March 1881.

Emperor Alexander III



Alexander III (1845-1894)- Russian emperor from 1881, second son of **Alexander II** declared heir to the throne after his elder brother died.

He crushed "Narodnaya Volia" and reversed the reforms of his father in restricting independence of courts, limiting opportunities for education of lower classes and giving more powers to the police.

In his reign Russia completed the conquest of Central Asia and concluded an alliance with France.

Emperor Nicholas II



Nicholas II (1868-1918) - the last Russian Emperor (1894-1917); elder son of **Emperor Alexander III** and Maria Feodorovna (Maria-Sophia-Fredericks-Dagmari), the daughter of Danish King Christian IX. Married to the Princess of Hessen-Darmstadt, granddaughter of Queen Victoria.

Nicholas II lost the Russo-Japanese War of 1904-1905. Dramatic events of the 1905 Revolution forced the Tsar to agree to restricted parliamentarism (the State Duma) and agrarian reforms.

Nicholas was dethroned during the February Revolution in 1917 after a drastic defeat in the First World War.

Nicholas II was executed with all members of his family in Yekaterinburg at the decision of the Ural Soviet.

Napoleon

Napoleon I (Napoleon Bonaparte, 1769-1821) - French Emperor between 1804-1814 and in March-June 1815.

Native of Corsica. Began his service in the army as a junior lieutenant of artillery and advanced to the forefront during the period of the Great French Revolution (Brigade General) and of the Directory (Commander of the Army). As the result of a state coup (November 1799) Napoleon became the First Consul which actually concentrated all power in his hands. Was proclaimed Emperor in 1804. Napoleon set up a dictatorship answering the interests of French bourgeoisie.

His successful campaigns considerably increased the territory of the Empire and spread French influence over the major part of Western and Central Europe.

The defeat of Napoleon's troops inflicted by Russian armies in the Patriotic War of 1812 began the collapse of his Empire.

The entry of anti-French coalition troops in Paris (1814) forced Napoleon I to abdicate. He was exiled to the Isle of Elba. Napoleon once again ascended the French throne in March 1815 (One Hundred Days) but after the loss of the Battle of Waterloo (June 22, 1815) he abdicated for the second time and spent his last years as a British prisoner on the Island of St.Helen.

Patriotic War of 1812 and War Campaigns of 1813-14

The Patriotic War began with the invasion of Napoleon's army into Russia in 1812 and ended with a triumphal march of Russian troops into Paris in 1814.

The most important events determining the course of the war were: the Battle of Borodino near the town of Mozhaisk, Moscow Region, in August 1812; the decision of Field-Marshal Kutuzov to surrender Moscow on September 1; the great fire in Moscow on September 2-6; the victory of Kutuzov and the decision to force French troops to leave Moscow and to retreat along the devastated route in September-October; the spread of partisan operations; and the defeat of Napoleon's army in November-December 1812.

After Napoleon was banished from Russia, the war continued on the territory of Germany (1813) and France (1814). When the enemy was completely defeated, Russian troops returned home.

The entry of the armies of the anti-Napoleon coalition in Paris in 1814 forced Napoleon to abdicate. He once again ascended the French throne in 1815 and began military operations but was defeated at the Battle of Waterloo (Belgium) by British-Dutch troops under the command of the Duke Wellington and the Prussian army under the command of G. Blucher. Napoleon abdicated for the second time. The Battle of Waterloo completed the Napoleonic Wars.

Hermitage

The Hermitage in St. Petersburg (from French ermitage - a place of solitude) - one of the greatest world museums and cultural and artistic centers.

Evolved in 1764 from a private collection of Catherine II; opened to the public in 1852. The Museum boasts unique collections of primitive, Oriental, Ancient Egyptian, Antique and Medieval cultures, West and East European art, archaeological finds and artistic monuments of Asia, and Russian culture from the 8th to the 19th century.

The Hermitage includes: Winter Palace (1754-1762, architect Rastrelli), Small Hermitage (1764-1767, architect Vallin de la Mothe), Old Hermitage (1771-1787, architect Velten), New Hermitage (1839-1852, architect von Klenze), Hermitage Theatre (1783-1789, architect Quarenghi). Taken as a whole these buildings make a unique architectural ensemble.

Plafond

Plafond - (ceiling) - decorative painted or moulded covering of a room. The term is usually used to denote a picture painted on canvas and fixed to the ceiling.

Corinthian order

Corinthian order - the most ornate of the three main orders. It is characterized, especially, by its scroll-shaped capital enveloped in acanthus leaves. The shaft of the Corinthian column is fluted or channeled and is supported by a base.

Order

Order, order system - term used to determine a system of correlation between the bearing and born parts in the building, typical for the antique world. The bearing parts - column consisting of a base, a shaft and a capital (capital comes from Latin caput meaning head); the born parts - horizontal elements, called entablature, consist of architrave, frieze and cornice.

Doric, Corinthian and Ionic orders are discernible by the type of artistic treatment. The names of the orders come from corresponding regions and tribes which inhabited antique Greece.

Serfdom

Serfdom - form of feudal bondage of peasants, when they were attached to earth and depended fully, administratively and juridically on their landlord (vassalage).

Serfs could be sold by their owners and the runaways were caught and punished. Peasants in Western Europe: villeins in England, remences in Spain and serves in France-found themselves in the analogous serf dependence in the Middle Ages.

Serfdom began in Russia on a state level in the late 15th century and was abolished by the 1861 Reform.

Great Northern War. 1700-1721

It was a war Russia waged against Sweden to gain access to the Baltic Sea. In 1721 the war ended with the peace treaty of Nystad, which gave Russia a part of the Baltic coastline.

The most important event determining the course of the war was the Poltava battle, in July 1709.

Pushkin, Aleksandr Sergeevich. 1799-1837

Renowned poet and writer who reformed Russian language and Russian literature. His works ("Eugene Onegin", "Boris Godunov", "Queen of Spades", "Ruslan and Ludmila" etc.) inspired the operas of famous Russian composers, Tchaikovsky, Mussorgsky, Glinka and Rachmaninoff. Pushkin excelled in every literary genre, but poetry was his greatest achievement.

In 1837 he was fatally shot in a duel by Baron D'Anthes whose overt attentions to Pushkin's wife, Natalia Goncharova, caused a scandal in St.Petersburg society and led to the poet's challenge.

Pushkin was interred at Sviatogorsky monastery near Pskov.

Moscow Kremlin



Cathedrals of the Moscow Kremlin



Moscow Kremlin. View from the Moskva river

The Kremlin is situated in the very heart of the city on the high bank of the Moscow river.

Moscow was first mentioned in medieval Russian annals over eight centuries ago, in 1147, officially accepted as the date of its foundation. The first wooden walls of the Kremlin were built in 1156. Numerous villages lay around it, and the fortress provided shelter for their inhabitants in case of enemy attack. In 1340, under Prince Ivan Kalita, new walls were erected of stout oak, and rebuilt in stone by Prince Dmitry Donskoy in 1367-1368.

The emergence of a centralized Russian state in the second half of the 15th century stimulated the rise of Moscow. In the decade from 1485 the Kremlin was strengthened with new brick walls and towers, and its territory enlarged considerably. Best stonemasons from all over Russia were employed there as well as Italian architects famed for their achievements in fortification. In all twenty towers were constructed, and then topped with stone spires in the 17th century. The main Frolovsky (Spassky) gate tower was designed in 1491 by the Italian Pietro Antonio Solari.

The architectural ensemble of the Moscow Kremlin includes the Assumption Cathedral (built in 1475-1479 by Aristotle Fioravanti), the principal church in Muscovy; the Annunciation Cathedral (built by master masons from Pskov in 1484-1489), the palace church of Moscow princes and Russian Tsars; the Archangel Cathedral (erected in 1505-1508 by the Italian Aloisio), the burial place of princes and tsars; the Faceted Palace (built by Milanese architects in 1487-1491) containing the Throne Hall; and the belfry of Ivan the Great (1505-1508, height 81 m.).

The facades of the temples of Assumption, Annunciation and Archangel and of the Faceted Palace surround the Cathedral Square, the focal point of the Kremlin.

The Arsenal (1702-1736), an example of Petrine Baroque, occupies the north-western part of the Kremlin, opposite the Senate built by Matvey Kazakov in 1776-1787.

The Great Kremlin Palace, the Moscow residence of Russian emperors was rebuilt by Konstantin Ton between 1838 and 1849. It is connected with the Terem Palace of 1635-1636.

The Armory building (1844-1851, also by Ton) houses the famous collection of diamonds and jewels.

A late addition to the Kremlin was the Palace of Congresses built in 1960-1962 for Communist party meetings as well as concerts.

Society of Itinerant Art Exhibitions (SIAE)

In 1870 painters of the realistic school established their organisation at St. Petersburg, the Society of Itinerant Art Exhibitions, independent from the official Academy of Arts.

The main purpose of the Society was education of the people and propagation of art through a series of itinerant exhibitions in provincial Russian towns and sale of works painted by its members.

The Society was initiated by G.G.Miasoyedov and virtually headed by **I.N.Kramskoy**, painter, theorist and critic.

Other founding members were **V.G.Perov**, **A.K.Savrasov**, **N.N.Gay**, M.P.Klodt, M.K.Klodt, **I.I.Shishkin** and the Makovsky brothers.

Later the composition of the Society changed. The Itinerants were joined by **I.E.Repin**, **N.A.Yaroshenko**, K.A.Savitsky, **V.M.Vasnetsov**, **V.D.Polenov**, **A.I.Kuinji**, **V.I.Surikov**, **I.I.Levitan**, **V.A.Serov** and others.

The Society went through several stages. It flourished in the 1870s and 80s and existed until 1922.

Ionic order

Ionic order - an architectural order where a column shaft is fluted (i.e. has vertical grooves) and the capital has two spiral volutes.

Doric order

Doric order - an architectural order where a column has a simple undecorated capital, and no base.

Mamontov, Savva Ivanovich. 1841-1918

The wealthy industrialist S.I.Mamontov was a vigorous and gifted man and a connoisseur of art. He gave generous financial and moral support to many artists.

He owned the country estate of Abramtsevo near Moscow. Every summer, especially in the 1880s and 90s, many painters and art lovers stayed there, included the Vasnetsov brothers, I.E.Repin, V.D.Polenov and his sister and I.I.Levitan who were later joined by V.A.Serov, the Korovin brothers, M.V.Nesterov and M.A.Vrubel. They lovingly collected the works of traditional Russian craftsmen in the vicinity and established workshops at Abramtsevo in order to revive and carry on these traditions. During their stay they created numerous canvases and objects of art and even designed their own church.

"World of Art"

A new artistic group was established in St. Petersburg at the turn of the century.

A.N.Benois and **S.P.Diaghilev** were the founders of the great artistic school known as "World of Art" and its magazine. Their principal goal was to propagate modern Russian and West European art.

Opposing the art of academicians and late **Itinerants**, "World of Art" stood against tendentious socializing, and for creative freedom and individuality. Its members worshipped beauty of which real world was deprived so that they sought it in the past and in folklore.

An important part of their output was book illustration and stage design.

Original "World of Art" members were Benois, **K.A.Somov**, **L.S.Bakst**, **E.E.Lanceray** and later **M.V.Dobuzhinsky**, N.K.Roerich and **B.M.Kustodiev**. Gradually the circle grew wider.

The "World of Art" magazine was published until 1906.

Diaghilev, Sergey Pavlovich. 1872-1929

A celebrated artistic and theatrical figure, he was one of the founders of "World of Art" and later directed the "Russian Seasons" in Paris and London.

He also organized his "Russian Ballet" company (1911-1929).

Impressionism

Impressionism - a school of art of late 19th and early 20th century whose aim was to reproduce the immediate impressions of the changeful reality on the artist.

Impressionism took shape in France in the 1860s and 70s. The term itself appeared after the Salon of 1877 where Claude Monet's picture "Impression. Sunrise" was exhibited.

Azbe

Azbe, Anton (1862-1905). Slovenian painter and pedagogue. He studied at the Academies of Vienna and Munich where he set up a private art school in 1891.

Divisionism

Divisionism - practice of breaking visible color into spectrally pure tones of the palette.

Signac

Signac, Paul (1863-1935) - French painter, drawer and art theorist. At first he was connected with Impressionism, but from 1886 he joined the Divisionists led by Seurat.

Seurat

Seurat, Georges Pierre (1859-1891) - French painter and drawer, founder of Neo-Impressionism. He studied at the Ecole des Beaux Arts in Paris and devised the technique of Divisionism.

"Union of Russian Artists"

"Union of Russian Artists" was one of the major exhibiting organisations of the early 20th century after the "World of Art". It was formed by Moscow painters disapproving the esthetic program of the "World of Art". The "Union" was established in 1903.

Its outlook was determined by Muscovites opposed to the graphic stylization of the Petersburgers. Unlike the "World of Art", the Moscow "Union" was less hostile to the Itinerants. They even had something in common, for instance, national themes and "moody landscapes" in the manner of Levitan, but a stronger influence lay in the colorism of Korovin. The "Union" developed a kind of Russian Impressionism.

"Blue Rose"

Along with the "Union of Russian Artists" "Blue Rose" was an influential group after the "World of Art" broke up. "Blue Rose" was the name of an exhibition launched by a company of young graduates of the Moscow Institute of Painting, Sculpture and Architecture in 1907.

The "Blue Rose" painters followed the artistic principles of Vrubel and especially Borisov-Musatov, but their symbolism was even more pronounced. This was chiefly apparent in their treatment of color which was itself regarded as a symbol in their concept of "colorful music".

On the whole this trend in Russian painting was related to symbolism in literature.

"Knave of Diamonds"

The winter of 1910-1911 saw the emergence of a new group of Russian painters, the "Knave of Diamonds". Its members, moving away from the psychological "World of Art" and the symbolist "Blue Rose", set out to devise a new system of painting.

Their system lay in attempts to discover a stable visual image, a constructive logic of composition as opposed to obscurely subjective concepts.

The "Knave of Diamonds" aimed at the object and the objective. As a consequence, they preferred still life, formerly a secondary genre in Russian art.

Cezanne

Cezanne, Paul (1839-1906) - French postimpressionist painter.

From the 1870s he evolved his own technique which substantially diverged from Impressionism. Cezanne concentrated on regular combinations of color and form and on the material side of natural objects.

Cubism

Cubism - modernistic trend in the art of the early 20th century. It dates back to 1907 when Picasso painted his "Avignon Girls". Their deformed figures lack perspective or any elements of light and shade being just a combination of flat geometric masses.

Futurism

Futurism - a general term for avant-garde movements in art of the 1910s and 20s in some European countries, particularly Italy and Russia. They were related in certain themes and declarations, but based on different, or even contrary, ideas.

"Donkey's Tail"

"Donkey's Tail" - a group of young Russian artists led by Larionov who departed from the "Knave of Diamonds" and held two exhibitions in 1912. The defiant name was supposed to emphasize the rebellious and anarchistic character of their work opposed to established art concepts.

"Narodnaya Volia"

"Narodnaya Volia" (People's Liberty) - revolutionary organization whose aims were to destroy autocracy, to summon the Constitutional Assembly, to introduce democratic rights and to give land to the peasantry.

It was founded at St.Petersburg in August 1879 and soon established branches in over 50 Russian cities. "Narodnaya Volia" propagated its ideas among all social levels, but also used terrorist tactics including eight attempts on the life of the emperor.

After the assassination of **Alexander II** "Narodnaya Volia" was suppressed by the government.

Tolstoy, Leo Nikolaevich. 1828-1910

Celebrated writer whose works include the novels "War and Peace", "Anna Karenina" and "Resurrection" as well as numerous stories, essays and plays.

In his writings Tolstoy expressed his yearning for moral perfection and the perception of the individual which was a major influence in world literature.

Tolstoy was buried on his estate of Yasnaya Poliana near Tula.

Dostoevsky, Fiodor Mikhailovich. 1821-1881

The great Russian writer who had a powerful impact on world literature.

His novels "The Brothers Karamazov", "Crime and Punishment", "The Idiot", "The Devils" and others describe the suffering of poor folk and their search for social and human harmony.

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```

```
{ewc MVIMGEP, ImagePane, link !p0041s.vhg cb[192;192;192]  
size[130;110] b[b004] m[map11;8] t[t11;7] g[top313;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p0041.dib cb[192;192;192]
size[600;450] i[tit0041;PopWin] s[!sp0041.wav] b[b004] m[map11;8]
t[t11;7] g[top313;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p0043s.vhg cb[192;192;192]  
size[130;110] b[b004] m[map11;8] t[t11;7] g[top313;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p0043.dib cb[192;192;192]
size[600;450] i[tit0043;PopWin] s[!sp0043.wav] b[b004] m[map11;8]
t[t11;7] g[top313;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0044s.vhg cb[192;192;192]  
size[130;110] b[b004] m[map11;8] t[t11;7] g[top313;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p0044.dib cb[192;192;192]
size[600;450] i[tit0044;PopWin] s[!sp0044.wav] b[b004] m[map11;8]
t[t11;7] g[top313;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p0045s.vhg cb[192;192;192]  
size[130;110] b[b004] m[map11;8] t[t11;7] g[top313;1]}
```



```
{ewc MVIMGEP, ImagePane, image !p0045.dib cb[192;192;192]
size[600;450] i[tit0045;PopWin] s[!sp0045.wav] b[b004] m[map11;8]
t[t11;7] g[top313;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0046s.vhg cb[192;192;192]  
size[130;110] b[b004] m[map11;8] t[t11;7] g[top351;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p0046.vhg cb[192;192;192]
size[600;450] i[tit0046;PopWin] s[!sp0046.wav] b[b004] m[map11;8]
t[t11;7] g[top351;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p005s.vhg cb[192;192;192]  
size[130;110] b[b005] m[map11;12] t[t11;2] g[top351;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p005.vhg cb[192;192;192]
size[600;450] i[tit005;PopWin] s[!sp005.wav] b[b005] m[map11;12]
t[t11;2] g[top351;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p006s.vhg cb[192;192;192]  
size[130;110] b[b006] m[map11;12] t[t11;3] g[top312;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p006.dib cb[192;192;192]
size[600;450] i[tit006;PopWin] s[!sp006.wav] b[b006] m[map11;12]
t[t11;3] g[top312;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p008s.vhg cb[192;192;192]  
size[130;110] b[b008] m[map12;8] t[t12;1] g[top313;4]}
```



```
{ewc MVIMGEP, ImagePane, image !p008.dib cb[192;192;192]
size[600;450] i[tit008;PopWin] s[!sp008.wav] b[b008] m[map12;8]
t[t12;1] g[top313;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p009s.vhg cb[192;192;192]  
size[130;110] b[b009] m[map12;13] t[t12;4] g[top351;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p009.dib cb[192;192;192]
size[600;450] i[tit009;PopWin] s[!sp009.wav] b[b009] m[map12;13]
t[t12;4] g[top351;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0091s.vhg cb[192;192;192]  
size[130;110] b[b009] m[map12;13] t[t12;4] g[top351;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p0091.vhg cb[192;192;192]  
  size[600;450] i[tit0091;PopWin] s[!sp0091.wav] b[b009]  
  m[map12;13] t[t12;4] g[top351;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0092s.vhg cb[192;192;192]  
size[130;110] b[b009] m[map12;13] t[t12;4] g[top351;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p0092.dib cb[192;192;192]  
  size[600;450] i[tit0092;PopWin] s[!sp0092.wav] b[b009]  
  m[map12;13] t[t12;4] g[top351;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0093s.vhg cb[192;192;192]  
size[130;110] b[b009] m[map12;13] t[t12;4] g[top351;2]}
```



```
{ewc MVIMGEP, ImagePane, image !p0093.dib cb[192;192;192]  
  size[600;450] i[tit0093;PopWin] s[!sp0093.wav] b[b009]  
  m[map12;13] t[t12;4] g[top351;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p010s.vhg cb[192;192;192]  
size[130;110] b[b010] m[map12;13] t[t12;2] g[top312;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p010.vhg cb[192;192;192]
size[600;450] i[tit010;PopWin] s[!sp010.wav] b[b010] m[map12;13]
t[t12;2] g[top312;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0101s.vhg cb[192;192;192]  
size[130;110] b[b010] m[map12;13] t[t12;2] g[top312;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p0101.dib cb[192;192;192]  
  size[600;450] i[tit0101;PopWin] s[!sp0101.wav] b[b010]  
  m[map12;13] t[t12;2] g[top312;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0102s.vhg cb[192;192;192]  
size[130;110] b[c0101] m[map12;13]}
```

```
{ewc MVIMGEF, ImagePane, image !p0102.dib cb[192;192;192]  
size[600;450] i[tit0102;PopWin] s[!sp0102.wav] b[c0101]  
m[map12;13]}
```

```
{ewc MVIMGEP, ImagePane, link !p011s.vhg cb[192;192;192]  
size[130;110] b[b011] m[map12;10] t[t12;14] g[top312;1]}
```



```
{ewc MVIMGEP, ImagePane, image !p011.vhg cb[192;192;192]  
size[600;450] i[tit011;PopWin] s[!sp011.wav] b[b011] m[map12;10]  
t[t12;14] g[top312;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0111s.vhg cb[192;192;192]  
size[130;110] b[b011] m[map12;10] t[t12;14] g[top312;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p0111.dib cb[192;192;192]  
  size[600;450] i[tit0111;PopWin] s[!sp0111.wav] b[b011]  
    m[map12;10] t[t12;14] g[top312;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p012s.vhg cb[192;192;192]  
size[130;110] b[b012] m[map12;12] t[t13;1] g[top351;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p012.vhg cb[192;192;192]
size[600;450] i[tit012;PopWin] s[!sp012.wav] b[b012] m[map12;12]
t[t13;1] g[top351;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p0121s.vhg cb[192;192;192]  
size[130;110] b[c012] m[map12;12] t[t13;1] g[top351;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p0121.dib cb[192;192;192]  
  size[600;450] i[tit0121;PopWin] s[!sp0121.wav] b[c012]  
  m[map12;12] t[t13;1] g[top351;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p013s.vhg cb[192;192;192]  
size[130;110] b[b013] m[map12;11] t[t13;3] g[top312;3]}
```



```
{ewc MVIMGEP, ImagePane, image !p013.vhg cb[192;192;192]
size[600;450] i[tit013;PopWin] s[!sp013.wav] b[b013] m[map12;11]
t[t13;3] g[top312;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p0131s.vhg cb[192;192;192]  
size[130;110] b[b013] m[map12;11] t[t13;3] g[top312;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p0131.dib cb[192;192;192]  
  size[600;450] i[tit0131;PopWin] s[!sp0131.wav] b[b013]  
  m[map12;11] t[t13;3] g[top312;3]}
```

```
{ewc MVIMGEF, ImagePane, link !p0132s.vhg cb[192;192;192]  
size[130;110] b[b013] m[map12;11] t[t13;3] g[top312;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p0132.dib cb[192;192;192]  
  size[600;450] i[tit0132;PopWin] s[!sp0132.wav] b[b013]  
  m[map12;11] t[t13;3] g[top312;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p015s.vhg cb[192;192;192]  
size[130;110] b[b015] m[map13;12] t[t14;1] g[top312;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p015.dib cb[192;192;192]
size[600;450] i[tit015;PopWin] s[!sp015.wav] b[b015] m[map13;12]
t[t14;1] g[top312;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p016s.vhg cb[192;192;192]  
size[130;110] b[b016] m[map13;9] t[t14;2] g[top351;4]}
```



```
{ewc MVIMGEP, ImagePane, image !p016.vhg cb[192;192;192]
size[600;450] i[tit016;PopWin] s[!sp016.wav] b[b016] m[map13;9]
t[t14;2] g[top351;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p0161s.vhg cb[192;192;192]  
size[130;110] b[c016] m[map13;9] t[t14;2] g[top351;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p0161.dib cb[192;192;192]
size[600;450] i[tit0161;PopWin] s[!sp0161.wav] b[c016] m[map13;9]
t[t14;2] g[top351;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p017s.vhg cb[192;192;192]  
size[130;110] b[b017] m[map13;9] t[t14;3] g[top313;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p017.vhg cb[192;192;192]
size[600;450] i[tit017;PopWin] s[!sp017.wav] b[b017] m[map13;9]
t[t14;3] g[top313;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p0171s.vhg cb[192;192;192]  
size[130;110] b[b017] m[map13;9] t[t14;3] g[top313;6]}
```

```
{ewc MVIMGEF, ImagePane, image !p0171.dib cb[192;192;192]
size[600;450] i[tit0171;PopWin] s[!sp0171.wav] b[b017] m[map13;9]
t[t14;3] g[top313;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p0172s.vhg cb[192;192;192]  
size[130;110] b[b017] m[map13;9] t[t14;3] g[top313;5]}
```



```
{ewc MVIMGEP, ImagePane, image !p0172.dib cb[192;192;192]
size[600;450] i[tit0172;PopWin] s[!sp0172.wav] b[b017] m[map13;9]
t[t14;3] g[top313;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p0173s.vhg cb[192;192;192]  
size[130;110] b[b018] m[map13;12]}
```

```
{ewc MVIMGEP, ImagePane, image !p0173.dib cb[192;192;192]  
  size[600;450] i[tit0173;PopWin] s[!sp0173.wav] b[b018]  
  m[map13;12]}
```

```
{ewc MVIMGEP, ImagePane, link !p0174s.vhg cb[192;192;192]  
size[130;110] b[b018] m[map13;12]}
```

```
{ewc MVIMGEP, ImagePane, image !p0174.dib cb[192;192;192]  
  size[600;450] i[tit0174;PopWin] s[!sp0174.wav] b[b018]  
  m[map13;12]}
```

```
{ewc MVIMGEP, ImagePane, link !p018s.vhg cb[192;192;192]  
size[130;110] b[b018] m[map13;12] t[t14;4] g[top312;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p018.vhg cb[192;192;192]
size[600;450] i[tit018;PopWin] s[!sp018.wav] b[b018] m[map13;12]
t[t14;4] g[top312;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p0181s.vhg cb[192;192;192]  
size[130;110] b[b018] m[map13;12] t[t14;4] g[top312;5]}
```



```
{ewc MVIMGEP, ImagePane, image !p0181.dib cb[192;192;192]  
  size[600;450] i[tit0181;PopWin] s[!sp0181.wav] b[b018]  
  m[map13;12] t[t14;4] g[top312;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p019s.vhg cb[192;192;192]  
size[130;110] b[b019] m[map13;11] t[t15;1] g[top313;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p019.dib cb[192;192;192]
size[600;450] i[tit019;PopWin] s[!sp019.wav] b[b019] m[map13;11]
t[t15;1] g[top313;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p020s.vhg cb[192;192;192]  
size[130;110] b[b020] m[map13;12] t[t15;2] g[top312;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p020.vhg cb[192;192;192]
size[600;450] i[tit020;PopWin] s[!sp020.wav] b[b020] m[map13;12]
t[t15;2] g[top312;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p0201s.vhg cb[192;192;192]  
size[130;110] b[b020] m[map13;12] t[t15;2] g[top312;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p0201.dib cb[192;192;192]  
  size[600;450] i[tit0201;PopWin] s[!sp0201.wav] b[b020]  
  m[map13;12] t[t15;2] g[top312;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p0202s.vhg cb[192;192;192]  
size[130;110] b[b020] m[map13;12] t[t15;2] g[top312;6]}
```



```
{ewc MVIMGEP, ImagePane, image !p0202.dib cb[192;192;192]  
  size[600;450] i[tit0202;PopWin] s[!sp0202.wav] b[b020]  
  m[map13;12] t[t15;2] g[top312;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p0203s.vhg cb[192;192;192]  
size[130;110] b[b020] m[map13;12] t[t15;2] g[top312;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p0203.dib cb[192;192;192]  
  size[600;450] i[tit0203;PopWin] s[!sp0203.wav] b[b020]  
  m[map13;12] t[t15;2] g[top312;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p021s.vhg cb[192;192;192]  
size[130;110] b[b021] m[map13;12] t[t15;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p021.dib cb[192;192;192]
size[600;450] i[tit021;PopWin] s[!sp021.wav] b[b021] m[map13;12]
t[t15;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p022s.vhg cb[192;192;192]  
size[130;110] b[b022] m[map13;9] t[t15;4] g[top312;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p022.vhg cb[192;192;192]
size[600;450] i[tit022;PopWin] s[!sp022.wav] b[b022] m[map13;9]
t[t15;4] g[top312;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p0221s.vhg cb[192;192;192]  
size[130;110] b[b022] m[map13;9] t[t15;4] g[top312;7]}
```



```
{ewc MVIMGEP, ImagePane, image !p0221.dib cb[192;192;192]
size[600;450] i[tit0221;PopWin] s[!sp0221.wav] b[b022] m[map13;9]
t[t15;4] g[top312;7]}
```

```
{ewc MVIMGEF, ImagePane, link !p0222s.vhg cb[192;192;192]  
size[130;110] b[b022] m[map13;9] t[t15;4] g[top312;7]}
```

```
{ewc MVIMGEF, ImagePane, image !p0222.dib cb[192;192;192]
size[600;450] i[tit0222;PopWin] s[!sp0222.wav] b[b022] m[map13;9]
t[t15;4] g[top312;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p023s.vhg cb[192;192;192]  
size[130;110] b[g047] m[map13;12]}
```

```
{ewc MVIMGEP, ImagePane, image !p023.vhg cb[192;192;192]  
size[600;450] i[tit023;PopWin] s[!sp023.wav] b[g047] m[map13;12]}
```

```
{ewc MVIMGEP, ImagePane, link !p0231s.vhg cb[192;192;192]  
size[130;110] b[b023] m[map13;12] t[t15;6] g[top351;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p0231.vhg cb[192;192;192]  
  size[600;450] i[tit0231;PopWin] s[!sp0231.wav] b[b023]  
  m[map13;12] t[t15;6] g[top351;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p0232s.vhg cb[192;192;192]  
size[130;110] b[g047] m[map13;12] t[t15;6]}
```



```
{ewc MVIMGEF, ImagePane, image !p0232.vhg cb[192;192;192]  
  size[600;450] i[tit0232;PopWin] s[!sp0232.wav] b[g047]  
  m[map13;12] t[t15;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p024s.vhg cb[192;192;192]  
size[130;110] b[b024] m[map13;12] t[t15;5] g[top312;8]}
```

```
{ewc MVIMGEP, ImagePane, image !p024.vhg cb[192;192;192]
size[600;450] i[tit024;PopWin] s[!sp024.wav] b[b024] m[map13;12]
t[t15;5] g[top312;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p025s.vhg cb[192;192;192]  
  size[130;110] b[b025] m[map14;0] t[t16;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p025.vhg cb[192;192;192]
size[600;450] i[tit025;PopWin] s[!sp025.wav] b[b025] m[map14;0]
t[t16;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0251s.vhg cb[192;192;192]  
size[130;110] b[b025] m[map14;0] t[t16;1] g[top313;8]}
```

```
{ewc MVIMGEP, ImagePane, image !p0251.dib cb[192;192;192]
size[600;450] i[tit0251;PopWin] s[!sp0251.wav] b[b025] m[map14;0]
t[t16;1] g[top313;8]}
```

```
{ewc MVIMGEF, ImagePane, link !p0252s.vhg cb[192;192;192]  
size[130;110] b[b025] m[map14;0] t[t16;1] g[top313;10]}
```



```
{ewc MVIMGEF, ImagePane, image !p0252.dib cb[192;192;192]
size[600;450] i[tit0252;PopWin] s[!sp0252.wav] b[b025] m[map14;0]
t[t16;1] g[top313;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p0253s.vhg cb[192;192;192]  
size[130;110] b[b025] m[map14;0] t[t16;1] g[top313;9]}
```

```
{ewc MVIMGEF, ImagePane, image !p0253.dib cb[192;192;192]
size[600;450] i[tit0253;PopWin] s[!sp0253.wav] b[b025] m[map14;0]
t[t16;1] g[top313;9]}
```

```
{ewc MVIMGEP, ImagePane, link !p027s.vhg cb[192;192;192]  
size[130;110] b[b027] m[map14;15] t[t16;3] g[top351;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p027.dib cb[192;192;192]
size[600;450] i[tit027;PopWin] s[!sp027.wav] b[b027] m[map14;15]
t[t16;3] g[top351;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p0271s.vhg cb[192;192;192]  
size[130;110] b[b027] m[map14;15] t[t16;3] g[top351;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p0271.dib cb[192;192;192]  
  size[600;450] i[tit0271;PopWin] s[!sp0271.wav] b[b027]  
  m[map14;15] t[t16;3] g[top351;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p0272s.vhg cb[192;192;192]  
size[130;110] b[b027] m[map14;15] t[t16;3] g[top351;6]}
```



```
{ewc MVIMGEP, ImagePane, image !p0272.dib cb[192;192;192]  
  size[600;450] i[tit0272;PopWin] s[!sp0272.wav] b[b027]  
  m[map14;15] t[t16;3] g[top351;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p028s.vhg cb[192;192;192]  
size[130;110] b[b028] m[map14;17] t[t16;2] g[top353;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p028.dib cb[192;192;192]
size[600;450] i[tit028;PopWin] s[!sp028.wav] b[b028] m[map14;17]
t[t16;2] g[top353;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p029s.vhg cb[192;192;192]  
size[130;110] b[b029] m[map14;15] t[t16;5] g[top312;9]}
```

```
{ewc MVIMGEP, ImagePane, image !p029.dib cb[192;192;192]
size[600;450] i[tit029;PopWin] s[!sp029.wav] b[b029] m[map14;15]
t[t16;5] g[top312;9]}
```

```
{ewc MVIMGEP, ImagePane, link !p030s.vhg cb[192;192;192]  
size[130;110] b[b030] m[map14;8] t[t16;4] g[top351;8]}
```

```
{ewc MVIMGEP, ImagePane, image !p030.vhg cb[192;192;192]
size[600;450] i[tit030;PopWin] s[!sp030.wav] b[b030] m[map14;8]
t[t16;4] g[top351;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p0301s.vhg cb[192;192;192]  
size[130;110] b[b030] m[map14;8] t[t16;4] g[top351;8]}
```



```
{ewc MVIMGEP, ImagePane, image !p0301.dib cb[192;192;192]
size[600;450] i[tit0301;PopWin] s[!sp0301.wav] b[b030] m[map14;8]
t[t16;4] g[top351;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p0302s.vhg cb[192;192;192]  
size[130;110] b[b030] m[map14;8] t[t16;4] g[top351;8]}
```

```
{ewc MVIMGEP, ImagePane, image !p0302.dib cb[192;192;192]  
size[600;450] i[tit0302;PopWin] s[!sp0302.wav] b[b030] m[map14;8]  
t[t16;4] g[top351;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p0303s.vhg cb[192;192;192]  
size[130;110] b[b030] m[map14;8] t[t16;4] g[top351;8]}
```

```
{ewc MVIMGEF, ImagePane, image !p0303.dib cb[192;192;192]
size[600;450] i[tit0303;PopWin] s[!sp0303.wav] b[b030] m[map14;8]
t[t16;4] g[top351;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p031s.vhg cb[192;192;192]  
size[130;110] b[b031] m[map14;15] t[t17;1] g[top332;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p031.dib cb[192;192;192]
size[600;450] i[tit031;PopWin] s[!sp031.wav] b[b031] m[map14;15]
t[t17;1] g[top332;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p032s.vhg cb[192;192;192]  
size[130;110] b[b032] m[map14;15] t[t17;2] g[top352;0]}
```



```
{ewc MVIMGEP, ImagePane, image !p032.dib cb[192;192;192]
size[600;450] i[tit032;PopWin] s[!sp032.wav] b[b032] m[map14;15]
t[t17;2] g[top352;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p0321s.vhg cb[192;192;192]  
size[130;110] b[c032] m[map14;15] t[t17;2] g[top352;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p0321.dib cb[192;192;192]  
  size[600;450] i[tit0321;PopWin] s[!sp0321.wav] b[c032]  
  m[map14;15] t[t17;2] g[top352;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p033s.vhg cb[192;192;192]  
size[130;110] b[b033] m[map14;15] t[t17;3] g[top312;10]}
```

```
{ewc MVIMGEP, ImagePane, image !p033.vhg cb[192;192;192]
size[600;450] i[tit033;PopWin] s[!sp033.wav] b[b033] m[map14;15]
t[t17;3] g[top312;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p0331s.vhg cb[192;192;192]  
size[130;110] b[b033] m[map14;15] t[t17;3] g[top312;10]}
```

```
{ewc MVIMGEP, ImagePane, image !p0331.dib cb[192;192;192]  
  size[600;450] i[tit0331;PopWin] s[!sp0331.wav] b[b033]  
  m[map14;15] t[t17;3] g[top312;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p0332s.vhg cb[192;192;192]  
size[130;110] b[b033] m[map14;15] t[t17;3] g[top312;10]}
```



```
{ewc MVIMGEP, ImagePane, image !p0332.dib cb[192;192;192]  
  size[600;450] i[tit0332;PopWin] s[!sp0332.wav] b[b033]  
  m[map14;15] t[t17;3] g[top312;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p0333s.vhg cb[192;192;192]  
size[130;110] b[b033] m[map14;15] t[t17;3] g[top312;10]}
```

```
{ewc MVIMGEF, ImagePane, image !p0333.dib cb[192;192;192]  
  size[600;450] i[tit0333;PopWin] s[!sp0333.wav] b[b033]  
    m[map14;15] t[t17;3] g[top312;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p034s.vhg cb[192;192;192]  
size[130;110] b[b034] m[map14;11] t[t17;4] g[top313;11]}
```

```
{ewc MVIMGEP, ImagePane, image !p034.vhg cb[192;192;192]
size[600;450] i[tit034;PopWin] s[!sp034.wav] b[b034] m[map14;11]
t[t17;4] g[top313;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p0341s.vhg cb[192;192;192]  
size[130;110] b[b034] m[map14;11] t[t17;4] g[top313;11]}
```

```
{ewc MVIMGEP, ImagePane, image !p0341.dib cb[192;192;192]  
  size[600;450] i[tit0341;PopWin] s[!sp0341.wav] b[b034]  
  m[map14;11] t[t17;4] g[top313;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p035s.vhg cb[192;192;192]  
size[130;110] b[b035] m[map14;15] t[t17;5] g[top351;7]}
```



```
{ewc MVIMGEP, ImagePane, image !p035.dib cb[192;192;192]
size[600;450] i[tit035;PopWin] s[!sp035.wav] b[b035] m[map14;15]
t[t17;5] g[top351;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p036s.vhg cb[192;192;192]  
size[130;110] b[b036] m[map14;10] t[t17;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p036.dib cb[192;192;192]
size[600;450] i[tit036;PopWin] s[!sp036.wav] b[b036] m[map14;10]
t[t17;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p037s.vhg cb[192;192;192]  
size[130;110] b[c037] m[map14;9] t[t180;1] g[top351;9]}
```

```
{ewc MVIMGEP, ImagePane, image !p037.vhg cb[192;192;192]  
size[600;450] i[tit037;PopWin] s[!sp037.wav] b[c037] m[map14;9]  
t[t180;1] g[top351;9]}
```

```
{ewc MVIMGEP, ImagePane, link !p0371s.vhg cb[192;192;192]  
size[130;110] b[b037] m[map14;9] t[t180;1] g[top351;9]}
```

```
{ewc MVIMGEP, ImagePane, image !p0371.vhg cb[192;192;192]
size[600;450] i[tit0371;PopWin] s[!sp0371.wav] b[b037] m[map14;9]
t[t180;1] g[top351;9]}
```

```
{ewc MVIMGEP, ImagePane, link !p0372s.vhg cb[192;192;192]  
size[130;110] b[c037] m[map14;9] t[t180;1] g[top351;9]}
```



```
{ewc MVIMGEF, ImagePane, image !p0372.dib cb[192;192;192]
size[600;450] i[tit0372;PopWin] s[!sp0372.wav] b[c037] m[map14;9]
t[t180;1] g[top351;9]}
```

```
{ewc MVIMGEP, ImagePane, link !p0374s.vhg cb[192;192;192]  
size[130;110] b[c0373] m[map14;15]}
```

```
{ewc MVIMGEP, ImagePane, image !p0374.dib cb[192;192;192]  
size[600;450] i[tit0374;PopWin] s[!sp0374.wav] b[c0373]  
m[map14;15]}
```

```
{ewc MVIMGEP, ImagePane, link !p041s.vhg cb[192;192;192]  
size[130;110] b[b041] m[map15;15] t[t180;3] g[top351;10]}
```

```
{ewc MVIMGEP, ImagePane, image !p041.dib cb[192;192;192]
size[600;450] i[tit041;PopWin] s[!sp041.wav] b[b041] m[map15;15]
t[t180;3] g[top351;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p0412s.vhg cb[192;192;192]  
size[130;110] b[c0401] m[map15;15] t[t180;3] g[top351;10]}
```

```
{ewc MVIMGEP, ImagePane, image !p0412.dib cb[192;192;192]  
size[600;450] i[tit0412;PopWin] s[!sp0412.wav] b[c0401]  
m[map15;15] t[t180;3] g[top351;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p042s.vhg cb[192;192;192]  
size[130;110] b[b042] m[map15;15] t[t180;2] g[top333;0]}
```



```
{ewc MVIMGEP, ImagePane, image !p042.dib cb[192;192;192]
size[600;450] i[tit042;PopWin] s[!sp042.wav] b[b042] m[map15;15]
t[t180;2] g[top333;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p0421s.vhg cb[192;192;192]  
size[130;110] b[a042] m[map15;11] g[top332;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p0421.dib cb[192;192;192]  
  size[600;450] i[tit0421;PopWin] s[!sp0421.wav] b[a042]  
  m[map15;11] g[top332;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p043s.vhg cb[192;192;192]  
  size[130;110] b[b043] m[map15;15] t[t180;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p043.dib cb[192;192;192]
size[600;450] i[tit043;PopWin] s[!sp043.wav] b[b043] m[map15;15]
t[t180;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p044s.vhg cb[192;192;192]  
size[130;110] b[b044] m[map15;15] t[t180;5] g[top352;1}
```

```
{ewc MVIMGEP, ImagePane, image !p044.dib cb[192;192;192]
size[600;450] i[tit044;PopWin] s[!sp044.wav] b[b044] m[map15;15]
t[t180;5] g[top352;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p045s.vhg cb[192;192;192]  
size[130;110] b[b045] m[map15;11] t[t180;6] g[top332;2]}
```



```
{ewc MVIMGEP, ImagePane, image !p045.dib cb[192;192;192]
size[600;450] i[tit045;PopWin] s[!sp045.wav] b[b045] m[map15;11]
t[t180;6] g[top332;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0451s.vhg cb[192;192;192]  
  size[130;110] b[a045] m[map15;11] g[top333;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p0451.dib cb[192;192;192]  
  size[600;450] i[tit0451;PopWin] s[!sp0451.wav] b[a045]  
  m[map15;11] g[top333;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0452s.vhg cb[192;192;192]  
size[130;110] b[c040] m[map15;15] t[t181;10] g[top352;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p0452.dib cb[192;192;192]  
  size[600;450] i[tit0452;PopWin] s[!sp0452.wav] b[c040]  
  m[map15;15] t[t181;10] g[top352;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p046s.vhg cb[192;192;192]  
  size[130;110] b[b046] m[map15;15] t[t181;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p046.vhg cb[192;192;192]
size[600;450] i[tit046;PopWin] s[!sp046.wav] b[b046] m[map15;15]
t[t181;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0461s.vhg cb[192;192;192]  
size[130;110] b[b046] m[map15;15] t[t181;1]}
```



```
{ewc MVIMGEP, ImagePane, image !p0461.dib cb[192;192;192]  
  size[600;450] i[tit0461;PopWin] s[!sp0461.wav] b[b046]  
  m[map15;15] t[t181;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0462s.vhg cb[192;192;192]  
size[130;110] b[b046] m[map15;15] t[t181;1]}
```

```
{ewc MVIMGEF, ImagePane, image !p0462.dib cb[192;192;192]  
  size[600;450] i[tit0462;PopWin] s[!sp0462.wav] b[b046]  
  m[map15;15] t[t181;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p047s.vhg cb[192;192;192]  
size[130;110] b[b047] m[map15;11] t[t181;2] g[top342;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p047.dib cb[192;192;192]
size[600;450] i[tit047;PopWin] s[!sp047.wav] b[b047] m[map15;11]
t[t181;2] g[top342;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p048s.vhg cb[192;192;192]  
size[130;110] b[b048] m[map15;15] t[t181;3] g[top341;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p048.dib cb[192;192;192]
size[600;450] i[tit048;PopWin] s[!sp048.wav] b[b048] m[map15;15]
t[t181;3] g[top341;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p0481s.vhg cb[192;192;192]  
  size[130;110] b[a048] m[map15;11] g[top343;0]}
```



```
{ewc MVIMGEP, ImagePane, image !p0481.dib cb[192;192;192]  
  size[600;450] i[tit0481;PopWin] s[!sp0481.wav] b[a048]  
  m[map15;11] g[top343;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p049s.vhg cb[192;192;192]  
size[130;110] b[b049] m[map15;11] t[t181;5] g[top342;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p049.dib cb[192;192;192]
size[600;450] i[tit049;PopWin] s[!sp049.wav] b[b049] m[map15;11]
t[t181;5] g[top342;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p050s.vhg cb[192;192;192]  
size[130;110] b[b050] m[map15;11] t[t182;5] g[top333;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p050.dib cb[192;192;192]
size[600;450] i[tit050;PopWin] s[!sp050.wav] b[b050] m[map15;11]
t[t182;5] g[top333;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p051s.vhg cb[192;192;192]  
size[130;110] b[b051] m[map15;11] t[t182;2] g[top333;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p051.dib cb[192;192;192]
size[600;450] i[tit051;PopWin] s[!sp051.wav] b[b051] m[map15;11]
t[t182;2] g[top333;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p0511s.vhg cb[192;192;192]  
  size[130;110] b[a051] m[map15;11] g[top333;4]}
```



```
{ewc MVIMGEP, ImagePane, image !p0511.dib cb[192;192;192]  
  size[600;450] i[tit0511;PopWin] s[!sp0511.wav] b[a051]  
  m[map15;11] g[top333;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p052s.vhg cb[192;192;192]  
size[130;110] b[b052] m[map15;11] t[t182;1] g[top333;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p052.dib cb[192;192;192]
size[600;450] i[tit052;PopWin] s[!sp052.wav] b[b052] m[map15;11]
t[t182;1] g[top333;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0521s.vhg cb[192;192;192]  
size[130;110] b[a052] m[map15;11]}
```

```
{ewc MVIMGEP, ImagePane, image !p0521.dib cb[192;192;192]  
  size[600;450] i[tit0521;PopWin] s[!sp0521.wav] b[a052]  
  m[map15;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p053s.vhg cb[192;192;192]  
size[130;110] b[b053] m[map15;15] t[t181;6] g[top353;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p053.dib cb[192;192;192]
size[600;450] i[tit053;PopWin] s[!sp053.wav] b[b053] m[map15;15]
t[t181;6] g[top353;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p054s.vhg cb[192;192;192]  
size[130;110] b[b054] m[map15;11] t[t181;4] g[top353;2]}
```



```
{ewc MVIMGEP, ImagePane, image !p054.dib cb[192;192;192]
size[600;450] i[tit054;PopWin] s[!sp054.wav] b[b054] m[map15;11]
t[t181;4] g[top353;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p055s.vhg cb[192;192;192]  
size[130;110] b[b055] m[map15;11] t[t182;4] g[top352;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p055.dib cb[192;192;192]
size[600;450] i[tit055;PopWin] s[!sp055.wav] b[b055] m[map15;11]
t[t182;4] g[top352;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p056s.vhg cb[192;192;192]  
size[130;110] b[b056] m[map15;11] t[t182;3] g[top352;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p056.dib cb[192;192;192]
size[600;450] i[tit056;PopWin] s[!sp056.wav] b[b056] m[map15;11]
t[t182;3] g[top352;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p057s.vhg cb[192;192;192]  
size[130;110] b[b057] m[map15;11] t[t182;6] g[top322;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p057.dib cb[192;192;192]
size[600;450] i[tit057;PopWin] s[!sp057.wav] b[b057] m[map15;11]
t[t182;6] g[top322;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0571s.vhg cb[192;192;192]  
size[130;110] b[a057] m[map15;11] g[top322;0]}
```



```
{ewc MVIMGEP, ImagePane, image !p0571.vhg cb[192;192;192]  
  size[600;450] i[tit0571;PopWin] s[!sp0571.wav] b[a057]  
  m[map15;11] g[top322;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p058s.vhg cb[192;192;192]  
size[130;110] b[b058] m[map15;11] t[t182;7] g[top333;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p058.dib cb[192;192;192]
size[600;450] i[tit058;PopWin] s[!sp058.wav] b[b058] m[map15;11]
t[t182;7] g[top333;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p0581s.vhg cb[192;192;192]  
  size[130;110] b[a058] m[map16;11] g[top333;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p0581.dib cb[192;192;192]  
  size[600;450] i[tit0581;PopWin] s[!sp0581.wav] b[a058]  
  m[map16;11] g[top333;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p061s.vhg cb[192;192;192]  
size[130;110] b[b061] m[map16;16] t[t190;3] g[top352;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p061.dib cb[192;192;192]
size[600;450] i[tit061;PopWin] s[!sp061.wav] b[b061] m[map16;16]
t[t190;3] g[top352;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p062s.vhg cb[192;192;192]  
size[130;110] b[b062] m[map16;11] t[t190;1] g[top353;3]}
```



```
{ewc MVIMGEP, ImagePane, image !p062.vhg cb[192;192;192]
size[600;450] i[tit062;PopWin] s[!sp062.wav] b[b062] m[map16;11]
t[t190;1] g[top353;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p063s.vhg cb[192;192;192]  
size[130;110] b[b063] m[map16;16] t[t190;2] g[top332;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p063.dib cb[192;192;192]
size[600;450] i[tit063;PopWin] s[!sp063.wav] b[b063] m[map16;16]
t[t190;2] g[top332;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p0632s.vhg cb[192;192;192]  
size[130;110] b[a063] m[map16;11] t[t191;12]}
```

```
{ewc MVIMGEP, ImagePane, image !p0632.dib cb[192;192;192]  
  size[600;450] i[tit0632;PopWin] s[!sp0632.wav] b[a063]  
  m[map16;11] t[t191;12]}
```

```
{ewc MVIMGEP, ImagePane, link !p0633s.vhg cb[192;192;192]  
size[130;110] b[a063] m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, image !p0633.dib cb[192;192;192]  
  size[600;450] i[tit0633;PopWin] s[!sp0633.wav] b[a063]  
  m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p064s.vhg cb[192;192;192]  
size[130;110] b[b064] m[map16;16] t[t190;5] g[top352;6]}
```



```
{ewc MVIMGEP, ImagePane, image !p064.vhg cb[192;192;192]
size[600;450] i[tit064;PopWin] s[!sp064.wav] b[b064] m[map16;16]
t[t190;5] g[top352;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p0641s.vhg cb[192;192;192]  
size[130;110] b[c064] m[map16;16] t[t190;5] g[top352;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p0641.vhg i[tit0641;PopWin] s[!  
sp0641.wav] b[c064] m[map16;16] t[t190;5] g[top352;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p065s.vhg cb[192;192;192]  
size[130;110] b[b065] m[map16;11] t[t191;1] g[top321;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p065.dib cb[192;192;192]
size[600;450] i[tit065;PopWin] s[!sp065.wav] b[b065] m[map16;11]
t[t191;1] g[top321;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p0651s.vhg cb[192;192;192]  
size[130;110] b[a065] m[map16;16] g[top322;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p0651.dib cb[192;192;192]  
  size[600;450] i[tit0651;PopWin] s[!sp0651.wav] b[a065]  
  m[map16;16] g[top322;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p066s.vhg cb[192;192;192]  
size[130;110] b[b066] m[map16;16] t[t191;4] g[top351;11]}
```



```
{ewc MVIMGEP, ImagePane, image !p066.dib cb[192;192;192]
size[600;450] i[tit066;PopWin] s[!sp066.wav] b[b066] m[map16;16]
t[t191;4] g[top351;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p067s.vhg cb[192;192;192]  
size[130;110] b[b067] m[map16;16] t[t191;2] g[top353;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p067.dib cb[192;192;192]
size[600;450] i[tit067;PopWin] s[!sp067.wav] b[b067] m[map16;16]
t[t191;2] g[top353;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p068s.vhg cb[192;192;192]  
size[130;110] b[b068] m[map16;11] t[t191;5] g[top352;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p068.dib cb[192;192;192]
size[600;450] i[tit068;PopWin] s[!sp068.wav] b[b068] m[map16;11]
t[t191;5] g[top352;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p069s.vhg cb[192;192;192]  
size[130;110] b[b069] m[map16;11] t[t190;6] g[top331;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p069.dib cb[192;192;192]
size[600;450] i[tit069;PopWin] s[!sp069.wav] b[b069] m[map16;11]
t[t190;6] g[top331;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p0691s.vhg cb[192;192;192]  
size[130;110] b[a069] m[map16;11]}
```



```
{ewc MVIMGEF, ImagePane, image !p0691.dib cb[192;192;192]  
  size[600;450] i[tit0691;PopWin] s[!sp0691.wav] b[a069]  
  m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p070s.vhg cb[192;192;192]  
size[130;110] b[b070] m[map16;11] t[t190;4] g[top342;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p070.dib cb[192;192;192]
size[600;450] i[tit070;PopWin] s[!sp070.wav] b[b070] m[map16;11]
t[t190;4] g[top342;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0701s.vhg cb[192;192;192]  
size[130;110] b[a070] m[map16;11]}
```

```
{ewc MVIMGEF, ImagePane, image !p0701.dib cb[192;192;192]  
  size[600;450] i[tit0701;PopWin] s[!sp0701.wav] b[a070]  
  m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p071s.vhg cb[192;192;192]  
size[130;110] b[b071] m[map16;16] t[t191;3] g[top341;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p071.vhg cb[192;192;192]
size[600;450] i[tit071;PopWin] s[!sp071.wav] b[b071] m[map16;16]
t[t191;3] g[top341;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0711s.vhg cb[192;192;192]  
size[130;110] b[b071] m[map16;16] t[t191;3] g[top341;1]}
```



```
{ewc MVIMGEP, ImagePane, image !p0711.dib cb[192;192;192]  
  size[600;450] i[tit0711;PopWin] s[!sp0711.wav] b[b071]  
  m[map16;16] t[t191;3] g[top341;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0712s.vhg cb[192;192;192]  
size[130;110] b[b071] m[map16;16] t[t191;3] g[top341;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p0712.dib cb[192;192;192]  
  size[600;450] i[tit0712;PopWin] s[!sp0712.wav] b[b071]  
  m[map16;16] t[t191;3] g[top341;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0713s.vhg cb[192;192;192]  
size[130;110] b[b071] m[map16;16] t[t191;3] g[top341;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p0713.dib cb[192;192;192]  
  size[600;450] i[tit0713;PopWin] s[!sp0713.wav] b[b071]  
  m[map16;16] t[t191;3] g[top341;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0714s.vhg cb[192;192;192]  
size[130;110] b[a071] m[map16;11] g[top332;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p0714.dib cb[192;192;192]  
  size[600;450] i[tit0714;PopWin] s[!sp0714.wav] b[a071]  
  m[map16;11] g[top332;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p0715s.vhg cb[192;192;192]  
size[130;110] b[a071] m[map16;11] g[top331;1]}
```



```
{ewc MVIMGEP, ImagePane, image !p0715.dib cb[192;192;192]  
  size[600;450] i[tit0715;PopWin] s[!sp0715.wav] b[a071]  
  m[map16;11] g[top331;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p072s.vhg cb[192;192;192]  
size[130;110] b[b072] m[map16;11] t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p072.vhg cb[192;192;192]
size[600;450] i[tit072;PopWin] s[!sp072.wav] b[b072] m[map16;11]
t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0721s.vhg cb[192;192;192]  
size[130;110] b[b072] m[map16;11] t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p0721.vhg cb[192;192;192]  
  size[600;450] i[tit0721;PopWin] s[!sp0721.wav] b[b072]  
  m[map16;11] t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0722s.vhg cb[192;192;192]  
size[130;110] b[b072] m[map16;11] t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p0722.dib cb[192;192;192]  
  size[600;450] i[tit0722;PopWin] s[!sp0722.wav] b[b072]  
  m[map16;11] t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0723s.vhg cb[192;192;192]  
size[130;110] b[b072] m[map16;11] t[t191;6] g[top311;2]}
```



```
{ewc MVIMGEP, ImagePane, image !p0723.dib cb[192;192;192]  
  size[600;450] i[tit0723;PopWin] s[!sp0723.wav] b[b072]  
  m[map16;11] t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0724s.vhg cb[192;192;192]  
size[130;110] b[b072] m[map16;11] t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p0724.dib cb[192;192;192]  
  size[600;450] i[tit0724;PopWin] s[!sp0724.wav] b[b072]  
  m[map16;11] t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0726s.vhg cb[192;192;192]  
size[130;110] b[b072] m[map16;11] t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p0726.dib cb[192;192;192]  
  size[600;450] i[tit0726;PopWin] s[!sp0726.wav] b[b072]  
  m[map16;11] t[t191;6] g[top311;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0725s.vhg cb[192;192;192]  
  size[130;110] b[a072] m[map16;11] g[top343;1]}
```

```
{ewc MVIMGEF, ImagePane, image !p0725.dib cb[192;192;192]  
  size[600;450] i[tit0725;PopWin] s[!sp0725.wav] b[a072]  
  m[map16;11] g[top343;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p074s.vhg cb[192;192;192]  
size[130;110] b[b074] m[map16;11] t[t192;2] g[top331;2]}
```



```
{ewc MVIMGEP, ImagePane, image !p074.dib cb[192;192;192]
size[600;450] i[tit074;PopWin] s[!sp074.wav] b[b074] m[map16;11]
t[t192;2] g[top331;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0741s.vhg cb[192;192;192]  
size[130;110] b[a074] m[map16;18]}
```

```
{ewc MVIMGEF, ImagePane, image !p0741.dib cb[192;192;192]  
  size[600;450] i[tit0741;PopWin] s[!sp0741.wav] b[a074]  
  m[map16;18]}
```

```
{ewc MVIMGEP, ImagePane, link !p0743s.vhg cb[192;192;192]  
size[130;110] b[a074] m[map16;11] g[top342;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p0743.dib cb[192;192;192]  
  size[600;450] i[tit0743;PopWin] s[!sp0743.wav] b[a074]  
  m[map16;11] g[top342;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p075s.vhg cb[192;192;192]  
size[130;110] b[b075] m[map16;16] t[t192;1] g[top353;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p075.dib cb[192;192;192]
size[600;450] i[tit075;PopWin] s[!sp075.wav] b[b075] m[map16;16]
t[t192;1] g[top353;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p076s.vhg cb[192;192;192]  
size[130;110] b[b076] m[map16;11] t[t192;3] g[top342;4]}
```



```
{ewc MVIMGEP, ImagePane, image !p076.dib cb[192;192;192]
size[600;450] i[tit076;PopWin] s[!sp076.wav] b[b076] m[map16;11]
t[t192;3] g[top342;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p0762s.vhg cb[192;192;192]  
size[130;110] b[a076] m[map16;11] t[t193;13]}
```

```
{ewc MVIMGEP, ImagePane, image !p0762.dib cb[192;192;192]  
  size[600;450] i[tit0762;PopWin] s[!sp0762.wav] b[a076]  
  m[map16;11] t[t193;13]}
```

```
{ewc MVIMGEP, ImagePane, link !p0763s.vhg cb[192;192;192]  
  size[130;110] b[a076] m[map16;11] g[top342;5]}
```

```
{ewc MVIMGEF, ImagePane, image !p0763.dib cb[192;192;192]  
  size[600;450] i[tit0763;PopWin] s[!sp0763.wav] b[a076]  
  m[map16;11] g[top342;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p077s.vhg cb[192;192;192]  
size[130;110] b[b077] m[map16;11] t[t193;1] g[top311;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p077.dib cb[192;192;192]
size[600;450] i[tit077;PopWin] s[!sp077.wav] b[b077] m[map16;11]
t[t193;1] g[top311;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p0772s.vhg cb[192;192;192]  
size[130;110] b[a077] m[map16;11] t[t195;14] g[top332;6]}
```



```
{ewc MVIMGEP, ImagePane, image !p0772.dib cb[192;192;192]  
  size[600;450] i[tit0772;PopWin] s[!sp0772.wav] b[a077]  
  m[map16;11] t[t195;14] g[top332;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p078s.vhg cb[192;192;192]  
size[130;110] b[b078] m[map16;16] t[t192;4] g[top311;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p078.vhg cb[192;192;192]
size[600;450] i[tit078;PopWin] s[!sp078.wav] b[b078] m[map16;16]
t[t192;4] g[top311;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p0781s.vhg cb[192;192;192]  
size[130;110] b[b078] m[map16;16] t[t192;4] g[top311;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p0781.dib cb[192;192;192]  
  size[600;450] i[tit0781;PopWin] s[!sp0781.wav] b[b078]  
  m[map16;16] t[t192;4] g[top311;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p0782s.vhg cb[192;192;192]  
size[130;110] b[b078] m[map16;16] t[t192;4] g[top311;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p0782.dib cb[192;192;192]  
  size[600;450] i[tit0782;PopWin] s[!sp0782.wav] b[b078]  
  m[map16;16] t[t192;4] g[top311;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p079s.vhg cb[192;192;192]  
size[130;110] b[b079] m[map16;11] t[t195;4] g[top311;4]}
```



```
{ewc MVIMGEP, ImagePane, image !p079.vhg cb[192;192;192]
size[600;450] i[tit079;PopWin] s[!sp079.wav] b[b079] m[map16;11]
t[t195;4] g[top311;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p0791s.vhg cb[192;192;192]  
size[130;110] b[b079] m[map16;11] t[t195;4] g[top311;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p0791.dib cb[192;192;192]  
  size[600;450] i[tit0791;PopWin] s[!sp0791.wav] b[b079]  
  m[map16;11] t[t195;4] g[top311;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p0792s.vhg cb[192;192;192]  
size[130;110] b[a078] m[map16;11] g[top341;2]}
```

```
{ewc MVIMGEF, ImagePane, image !p0792.dib cb[192;192;192]  
  size[600;450] i[tit0792;PopWin] s[!sp0792.wav] b[a078]  
  m[map16;11] g[top341;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p080s.vhg cb[192;192;192]  
size[130;110] b[b080] m[map16;11] t[t193;2] g[top342;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p080.dib cb[192;192;192]
size[600;450] i[tit080;PopWin] s[!sp080.wav] b[b080] m[map16;11]
t[t193;2] g[top342;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p081s.vhg cb[192;192;192]  
size[130;110] b[b081] m[map16;11] t[t192;5] g[top321;1]}
```



```
{ewc MVIMGEP, ImagePane, image !p081.dib cb[192;192;192]
size[600;450] i[tit081;PopWin] s[!sp081.wav] b[b081] m[map16;11]
t[t192;5] g[top321;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p0812s.vhg cb[192;192;192]  
size[130;110] b[a081] m[map16;11]}
```

```
{ewc MVIMGEF, ImagePane, image !p0812.dib cb[192;192;192]  
  size[600;450] i[tit0812;PopWin] s[!sp0812.wav] b[a081]  
  m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p082s.vhg cb[192;192;192]  
size[130;110] b[b082] m[map16;11] t[t192;6] g[top321;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p082.dib cb[192;192;192]
size[600;450] i[tit082;PopWin] s[!sp082.wav] b[b082] m[map16;11]
t[t192;6] g[top321;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p083s.vhg cb[192;192;192]  
size[130;110] b[b083] m[map16;11] t[t193;4] g[top321;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p083.dib cb[192;192;192]
size[600;450] i[tit083;PopWin] s[!sp083.wav] b[b083] m[map16;11]
t[t193;4] g[top321;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p084s.vhg cb[192;192;192]  
size[130;110] b[b084] m[map16;11] t[t193;5] g[top322;3]}
```



```
{ewc MVIMGEP, ImagePane, image !p084.dib cb[192;192;192]
size[600;450] i[tit084;PopWin] s[!sp084.wav] b[b084] m[map16;11]
t[t193;5] g[top322;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p0841s.vhg cb[192;192;192]  
  size[130;110] b[a084] m[map16;11] g[top322;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p0841.dib cb[192;192;192]  
  size[600;450] i[tit0841;PopWin] s[!sp0841.wav] b[a084]  
  m[map16;11] g[top322;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p085s.vhg cb[192;192;192]  
size[130;110] b[b085] m[map16;11] t[t194;4] g[top321;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p085.dib cb[192;192;192]
size[600;450] i[tit085;PopWin] s[!sp085.wav] b[b085] m[map16;11]
t[t194;4] g[top321;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p0852s.vhg cb[192;192;192]  
size[130;110] b[a085] m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, image !p0852.dib cb[192;192;192]  
  size[600;450] i[tit0852;PopWin] s[!sp0852.wav] b[a085]  
  m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p0853s.vhg cb[192;192;192]  
size[130;110] b[a085] m[map16;11] g[top321;4]}
```



```
{ewc MVIMGEF, ImagePane, image !p0853.dib cb[192;192;192]  
  size[600;450] i[tit0853;PopWin] s[!sp0853.wav] b[a085]  
  m[map16;11] g[top321;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p086s.vhg cb[192;192;192]  
size[130;110] b[b086] m[map16;11] t[t194;1] g[top353;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p086.dib cb[192;192;192]
size[600;450] i[tit086;PopWin] s[!sp086.wav] b[b086] m[map16;11]
t[t194;1] g[top353;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p087s.vhg cb[192;192;192]  
size[130;110] b[b087] m[map16;11] t[t193;3] g[top352;8]}
```

```
{ewc MVIMGEP, ImagePane, image !p087.dib cb[192;192;192]
size[600;450] i[tit087;PopWin] s[!sp087.wav] b[b087] m[map16;11]
t[t193;3] g[top352;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p088s.vhg cb[192;192;192]  
size[130;110] b[b088] m[map16;11] t[t193;6] g[top331;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p088.dib cb[192;192;192]
size[600;450] i[tit088;PopWin] s[!sp088.wav] b[b088] m[map16;11]
t[t193;6] g[top331;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p0881s.vhg cb[192;192;192]  
size[130;110] b[a088] m[map16;11]}
```



```
{ewc MVIMGEP, ImagePane, image !p0881.dib cb[192;192;192]  
  size[600;450] i[tit0881;PopWin] s[!sp0881.wav] b[a088]  
  m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p089s.vhg cb[192;192;192]  
size[130;110] b[b089] m[map16;11] t[t194;2] g[top332;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p089.dib cb[192;192;192]
size[600;450] i[tit089;PopWin] s[!sp089.wav] b[b089] m[map16;11]
t[t194;2] g[top332;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p0892s.vhg cb[192;192;192]  
size[130;110] b[a089] m[map16;11] g[top341;4]}
```

```
{ewc MVIMGEF, ImagePane, image !p0892.dib cb[192;192;192]  
  size[600;450] i[tit0892;PopWin] s[!sp0892.wav] b[a089]  
  m[map16;11] g[top341;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p0893s.vhg cb[192;192;192]  
size[130;110] b[a089] m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, image !p0893.dib cb[192;192;192]  
  size[600;450] i[tit0893;PopWin] s[!sp0893.wav] b[a089]  
  m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p090s.vhg cb[192;192;192]  
size[130;110] b[b090] m[map16;11] t[t194;3] g[top342;7]}
```



```
{ewc MVIMGEP, ImagePane, image !p090.vhg cb[192;192;192]
size[600;450] i[tit090;PopWin] s[!sp090.wav] b[b090] m[map16;11]
t[t194;3] g[top342;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p0901s.vhg cb[192;192;192]  
size[130;110] b[b090] m[map16;11] t[t194;3] g[top342;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p0901.dib cb[192;192;192]  
  size[600;450] i[tit0901;PopWin] s[!sp0901.wav] b[b090]  
  m[map16;11] t[t194;3] g[top342;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p0902s.vhg cb[192;192;192]  
size[130;110] b[b090] m[map16;11] t[t194;3] g[top342;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p0902.dib cb[192;192;192]  
  size[600;450] i[tit0902;PopWin] s[!sp0902.wav] b[b090]  
  m[map16;11] t[t194;3] g[top342;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p0903s.vhg cb[192;192;192]  
size[130;110] b[b090] m[map16;11] t[t194;3] g[top342;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p0903.dib cb[192;192;192]  
  size[600;450] i[tit0903;PopWin] s[!sp0903.wav] b[b090]  
  m[map16;11] t[t194;3] g[top342;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p0904s.vhg cb[192;192;192]  
size[130;110] b[b090] m[map16;11] t[t194;3] g[top342;7]}
```



```
{ewc MVIMGEP, ImagePane, image !p0904.dib cb[192;192;192]  
  size[600;450] i[tit0904;PopWin] s[!sp0904.wav] b[b090]  
  m[map16;11] t[t194;3] g[top342;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p0905s.vhg cb[192;192;192]  
size[130;110] b[b090] m[map16;11] t[t194;3] g[top342;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p0905.dib cb[192;192;192]  
  size[600;450] i[tit0905;PopWin] s[!sp0905.wav] b[b090]  
  m[map16;11] t[t194;3] g[top342;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p091s.vhg cb[192;192;192]  
size[130;110] b[b091] m[map16;11] t[t194;5] g[top341;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p091.vhg cb[192;192;192]
size[600;450] i[tit091;PopWin] s[!sp091.wav] b[b091] m[map16;11]
t[t194;5] g[top341;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p0911s.vhg cb[192;192;192]  
size[130;110] b[b091] m[map16;11] t[t194;5] g[top341;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p0911.dib cb[192;192;192]  
  size[600;450] i[tit0911;PopWin] s[!sp0911.wav] b[b091]  
  m[map16;11] t[t194;5] g[top341;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p0912s.vhg cb[192;192;192]  
size[130;110] b[b091] m[map16;11] t[t194;5] g[top341;5]}
```



```
{ewc MVIMGEP, ImagePane, image !p0912.dib cb[192;192;192]  
  size[600;450] i[tit0912;PopWin] s[!sp0912.wav] b[b091]  
  m[map16;11] t[t194;5] g[top341;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p0913s.vhg cb[192;192;192]  
  size[130;110] b[a091] m[map16;11] g[top341;3]}
```

```
{ewc MVIMGEF, ImagePane, image !p0913.dib cb[192;192;192]  
  size[600;450] i[tit0913;PopWin] s[!sp0913.wav] b[a091]  
  m[map16;11] g[top341;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p097s.vhg cb[192;192;192]  
size[130;110] b[b097] m[map16;11] t[t195;6] g[top343;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p097.vhg cb[192;192;192]  
size[600;450] i[tit097;PopWin] s[!sp097.wav] b[b097] m[map16;11]  
t[t195;6] g[top343;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p0971s.vhg cb[192;192;192]  
size[130;110] b[a097] m[map16;11] g[top343;3]}
```

```
{ewc MVIMAGEP, ImagePane, image !p0971.dib cb[192;192;192]  
  size[600;450] i[tit0971;PopWin] s[!sp0971.wav] b[a097]  
  m[map16;11] g[top343;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p0972s.vhg cb[192;192;192]  
size[130;110] b[a097] g[top362;0]}
```



```
{ewc MVIMGEP, ImagePane, image !p0972.dib cb[192;192;192]  
  size[600;450] i[tit0972;PopWin] s[!sp0972.wav] b[a097]  
  g[top362;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p098s.vhg cb[192;192;192]  
size[130;110] b[b098] m[map16;11] t[t195;2] g[top311;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p098.dib cb[192;192;192]
size[600;450] i[tit098;PopWin] s[!sp098.wav] b[b098] m[map16;11]
t[t195;2] g[top311;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p0981s.vhg cb[192;192;192]  
  size[130;110] b[a098] m[map16;16] g[top311;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p0981.dib cb[192;192;192]  
  size[600;450] i[tit0981;PopWin] s[!sp0981.wav] b[a098]  
  m[map16;16] g[top311;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p099s.vhg cb[192;192;192]  
size[130;110] b[b099] m[map16;11] t[t195;3] g[top321;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p099.dib cb[192;192;192]
size[600;450] i[tit099;PopWin] s[!sp099.wav] b[b099] m[map16;11]
t[t195;3] g[top321;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p0991s.vhg cb[192;192;192]  
size[130;110] b[a099] m[map16;11]}
```



```
{ewc MVIMGEF, ImagePane, image !p0991.dib cb[192;192;192]  
  size[600;450] i[tit0991;PopWin] s[!sp0991.wav] b[a099]  
  m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p0992s.vhg cb[192;192;192]  
size[130;110] b[a099] m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, image !p0992.dib cb[192;192;192]  
  size[600;450] i[tit0992;PopWin] s[!sp0992.wav] b[a099]  
  m[map16;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p100s.vhg cb[192;192;192]  
size[130;110] b[b100] m[map16;11] t[t195;5] g[top321;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p100.dib cb[192;192;192]
size[600;450] i[tit100;PopWin] s[!sp100.wav] b[b100] m[map16;11]
t[t195;5] g[top321;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p1001s.vhg cb[192;192;192]  
size[130;110] b[a100] m[map17;10]}
```

```
{ewc MVIMGEP, ImagePane, image !p1001.dib cb[192;192;192]  
  size[600;450] i[tit1001;PopWin] s[!sp1001.wav] b[a100]  
  m[map17;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p101s.vhg cb[192;192;192]  
size[130;110] b[b101] m[map17;10] t[t1101;2] g[top322;6]}
```



```
{ewc MVIMGEP, ImagePane, image !p101.dib cb[192;192;192]
size[600;450] i[tit101;PopWin] s[!sp101.wav] b[b101] m[map17;10]
t[t1101;2] g[top322;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p102s.vhg cb[192;192;192]  
size[130;110] b[b102] m[map16;11] t[t194;6] g[top333;8]}
```

```
{ewc MVIMGEP, ImagePane, image !p102.dib cb[192;192;192]
size[600;450] i[tit102;PopWin] s[!sp102.wav] b[b102] m[map16;11]
t[t194;6] g[top333;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p1021s.vhg cb[192;192;192]  
size[130;110] b[a102] m[map16;11] g[top332;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p1021.dib cb[192;192;192]  
  size[600;450] i[tit1021;PopWin] s[!sp1021.wav] b[a102]  
  m[map16;11] g[top332;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p103s.vhg cb[192;192;192]  
size[130;110] b[b103] m[map17;15] t[t1101;4] g[top333;10]}
```

```
{ewc MVIMGEP, ImagePane, image !p103.dib cb[192;192;192]
size[600;450] i[tit103;PopWin] s[!sp103.wav] b[b103] m[map17;15]
t[t1101;4] g[top333;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p104s.vhg cb[192;192;192]  
size[130;110] b[b104] m[map16;11] t[t195;1] g[top361;0]}
```



```
{ewc MVIMGEP, ImagePane, image !p104.vhg cb[192;192;192]
size[600;450] i[tit104;PopWin] s[!sp104.wav] b[b104] m[map16;11]
t[t195;1] g[top361;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p1041s.vhg cb[192;192;192]  
size[130;110] b[b104] m[map16;11] t[t195;1] g[top361;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p1041.dib cb[192;192;192]  
  size[600;450] i[tit1041;PopWin] s[!sp1041.wav] b[b104]  
  m[map16;11] t[t195;1] g[top361;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p1042s.vhg cb[192;192;192]  
  size[130;110] b[a104] m[map17;10] g[top361;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p1042.dib cb[192;192;192]  
  size[600;450] i[tit1042;PopWin] s[!sp1042.wav] b[a104]  
  m[map17;10] g[top361;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p1043s.vhg cb[192;192;192]  
  size[130;110] b[a104] m[map17;15] g[top332;8]}
```

```
{ewc MVIMGEP, ImagePane, image !p1043.dib cb[192;192;192]  
  size[600;450] i[tit1043;PopWin] s[!sp1043.wav] b[a104]  
  m[map17;15] g[top332;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p1044s.vhg cb[192;192;192]  
size[130;110] b[a104] g[top353;7]}
```



```
{ewc MVIMGEF, ImagePane, image !p1044.dib cb[192;192;192]  
  size[600;450] i[tit1044;PopWin] s[!sp1044.wav] b[a104]  
  g[top353;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p105s.vhg cb[192;192;192]  
size[130;110] b[b105] m[map17;10] t[t1100;1] g[top352;9]}
```

```
{ewc MVIMGEP, ImagePane, image !p105.dib cb[192;192;192]
size[600;450] i[tit105;PopWin] s[!sp105.wav] b[b105] m[map17;10]
t[t1100;1] g[top352;9]}
```

```
{ewc MVIMGEP, ImagePane, link !p106s.vhg cb[192;192;192]  
size[130;110] b[b106] m[map17;10] t[t1100;5] g[top361;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p106.dib cb[192;192;192]
size[600;450] i[tit106;PopWin] s[!sp106.wav] b[b106] m[map17;10]
t[t1100;5] g[top361;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p1061s.vhg cb[192;192;192]  
size[130;110] b[a106] m[map17;15] g[top362;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p1061.dib cb[192;192;192]  
  size[600;450] i[tit1061;PopWin] s[!sp1061.wav] b[a106]  
  m[map17;15] g[top362;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p1062s.vhg cb[192;192;192]  
size[130;110] b[a106] m[map17;10]}
```



```
{ewc MVIMGEF, ImagePane, image !p1062.dib cb[192;192;192]  
  size[600;450] i[tit1062;PopWin] s[!sp1062.wav] b[a106]  
  m[map17;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p107s.vhg cb[192;192;192]  
size[130;110] b[b107] m[map16;11] t[t195;7] g[top333;9]}
```

```
{ewc MVIMGEP, ImagePane, image !p107.dib cb[192;192;192]
size[600;450] i[tit107;PopWin] s[!sp107.wav] b[b107] m[map16;11]
t[t195;7] g[top333;9]}
```

```
{ewc MVIMGEP, ImagePane, link !p1071s.vhg cb[192;192;192]  
size[130;110] b[a107] m[map17;15] g[top331;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p1071.dib cb[192;192;192]  
  size[600;450] i[tit1071;PopWin] s[!sp1071.wav] b[a107]  
  m[map17;15] g[top331;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p108s.vhg cb[192;192;192]  
size[130;110] b[b108] m[map17;10] t[t1100;6] g[top341;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p108.dib cb[192;192;192]
size[600;450] i[tit108;PopWin] s[!sp108.wav] b[b108] m[map17;10]
t[t1100;6] g[top341;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p109s.vhg cb[192;192;192]  
size[130;110] b[b109] m[map17;10] t[t1100;4] g[top331;5]}
```



```
{ewc MVIMGEP, ImagePane, image !p109.dib cb[192;192;192]
size[600;450] i[tit109;PopWin] s[!sp109.wav] b[b109] m[map17;10]
t[t1100;4] g[top331;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p1091s.vhg cb[192;192;192]  
  size[130;110] b[a109] m[map17;10] g[top322;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p1091.dib cb[192;192;192]  
  size[600;450] i[tit1091;PopWin] s[!sp1091.wav] b[a109]  
  m[map17;10] g[top322;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p110s.vhg cb[192;192;192]  
  size[130;110] b[b110] t[t1101;5] g[top362;3]}
```

```
{ewc MVIMGEP, ImagePane, image !p110.dib cb[192;192;192]
size[600;450] i[tit110;PopWin] s[!sp110.wav] b[b110] t[t1101;5]
g[top362;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p1101s.vhg cb[192;192;192]  
  size[130;110] b[a110] m[map17;10] g[top362;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p1101.dib cb[192;192;192]  
  size[600;450] i[tit1101;PopWin] s[!sp1101.wav] b[a110]  
  m[map17;10] g[top362;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p1102s.vhg cb[192;192;192]  
size[130;110] b[a110] g[top362;4]}
```



```
{ewc MVIMGEF, ImagePane, image !p1102.dib cb[192;192;192]  
  size[600;450] i[tit1102;PopWin] s[!sp1102.wav] b[a110]  
  g[top362;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p1103s.vhg cb[192;192;192]  
size[130;110] b[a110] g[top362;5]}
```

```
{ewc MVIMGEF, ImagePane, image !p1103.dib cb[192;192;192]  
  size[600;450] i[tit1103;PopWin] s[!sp1103.wav] b[a110]  
  g[top362;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p111s.vhg cb[192;192;192]  
size[130;110] b[b111] m[map17;10] t[t1101;1] g[top342;8]}
```

```
{ewc MVIMGEP, ImagePane, image !p111.dib cb[192;192;192]
size[600;450] i[tit111;PopWin] s[!sp111.wav] b[b111] m[map17;10]
t[t1101;1] g[top342;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p1111s.vhg cb[192;192;192]  
size[130;110] b[a111] m[map17;10]}
```

```
{ewc MVIMGEF, ImagePane, image !p1111.dib cb[192;192;192]  
  size[600;450] i[tit1111;PopWin] s[!sp1111.wav] b[a111]  
  m[map17;10]}
```

```
{ewc MVIMGEF, ImagePane, link !p1112s.vhg cb[192;192;192]  
size[130;110] b[a111] m[map17;10] g[top342;10]}
```



```
{ewc MVIMGEP, ImagePane, image !p1112.dib cb[192;192;192]  
  size[600;450] i[tit1112;PopWin] s[!sp1112.wav] b[a111]  
  m[map17;10] g[top342;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p112s.vhg cb[192;192;192]  
size[130;110] b[b112] m[map17;10] t[t1100;2] g[top331;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p112.dib cb[192;192;192]
size[600;450] i[tit112;PopWin] s[!sp112.wav] b[b112] m[map17;10]
t[t1100;2] g[top331;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p1121s.vhg cb[192;192;192]  
size[130;110] b[a112] m[map17;10] g[top361;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p1121.vhg cb[192;192;192]  
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  m[map17;10] g[top361;2]}
```

```
{ewc MVIMGEF, ImagePane, link !p1122s.vhg cb[192;192;192]  
size[130;110] b[a112] m[map17;10] g[top361;2]}
```

```
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  m[map17;10] g[top361;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p113s.vhg cb[192;192;192]  
size[130;110] b[b113] m[map17;10] t[t1100;3] g[top321;8]}
```



```
{ewc MVIMGEP, ImagePane, image !p113.dib cb[192;192;192]
size[600;450] i[tit113;PopWin] s[!sp113.wav] b[b113] m[map17;10]
t[t1100;3] g[top321;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p1131s.vhg cb[192;192;192]  
size[130;110] b[a113] m[map17;10]}
```

```
{ewc MVIMGEP, ImagePane, image !p1131.dib cb[192;192;192]  
  size[600;450] i[tit1131;PopWin] s[!sp1131.wav] b[a113]  
  m[map17;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p1132s.vhg cb[192;192;192]  
  size[130;110] b[a113] m[map17;10] g[top323;0]}
```

```
{ewc MVIMGEF, ImagePane, image !p1132.dib cb[192;192;192]  
  size[600;450] i[tit1132;PopWin] s[!sp1132.wav] b[a113]  
  m[map17;10] g[top323;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p114s.vhg cb[192;192;192]  
size[130;110] b[b114] m[map17;10] t[t1103;4] g[top321;10]}
```

```
{ewc MVIMGEP, ImagePane, image !p114.dib cb[192;192;192]
size[600;450] i[tit114;PopWin] s[!sp114.wav] b[b114] m[map17;10]
t[tl103;4] g[top321;10]}
```

```
{ewc MVIMGEP, ImagePane, link !p1141s.vhg cb[192;192;192]  
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```



```
{ewc MVIMGEP, ImagePane, image !p1141.dib cb[192;192;192]  
  size[600;450] i[tit1141;PopWin] s[!sp1141.wav] b[a114]  
  m[map17;10] g[top322;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p115s.vhg cb[192;192;192]  
size[130;110] b[b115] m[map17;10] t[t1100;7] g[top361;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p115.dib cb[192;192;192]
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t[t1100;7] g[top361;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p116s.vhg cb[192;192;192]  
size[130;110] b[b116] m[map17;10] t[t1102;6] g[top321;9]}
```

```
{ewc MVIMGEP, ImagePane, image !p116.vhg cb[192;192;192]
size[600;450] i[tit116;PopWin] s[!sp116.wav] b[b116] m[map17;10]
t[t1102;6] g[top321;9]}
```

```
{ewc MVIMGEF, ImagePane, link !p1161s.vhg cb[192;192;192]  
size[130;110] b[b116] m[map17;10] t[t1102;6] g[top321;9]}
```

```
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  m[map17;10] t[t1102;6] g[top321;9]}
```

```
{ewc MVIMGEP, ImagePane, link !p1162s.vhg cb[192;192;192]  
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```



```
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  m[map17;10] g[top323;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p128s.vhg cb[192;192;192]  
size[130;110] b[b128] m[map17;10] t[t1102;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p128.dib cb[192;192;192]
size[600;450] i[tit128;PopWin] s[!sp128.wav] b[b128] m[map17;10]
t[t1102;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p117s.vhg cb[192;192;192]  
size[130;110] b[b117] m[map17;10] t[t1101;3] g[top361;5]}
```

```
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size[600;450] i[tit117;PopWin] s[!sp117.wav] b[b117] m[map17;10]
t[t1101;3] g[top361;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p1171s.vhg cb[192;192;192]  
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```

```
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  m[map17;10] g[top323;3]}
```

```
{ewc MVIMGEP, ImagePane, link !p118s.vhg cb[192;192;192]  
size[130;110] b[b118] m[map17;10] t[t1101;6] g[top323;1]}
```



```
{ewc MVIMGEP, ImagePane, image !p118.dib cb[192;192;192]
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t[t1101;6] g[top323;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p119s.vhg cb[192;192;192]  
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```

```
{ewc MVIMGEP, ImagePane, image !p119.dib cb[192;192;192]
size[600;450] i[tit119;PopWin] s[!sp119.wav] b[b119] m[map17;10]
t[t1102;1] g[top332;10]}
```

```
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size[130;110] b[a119] m[map17;10] t[t1102;3] g[top323;4]}
```

```
{ewc MVIMGEP, ImagePane, image !p1191.dib cb[192;192;192]  
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  m[map17;10] t[t1102;3] g[top323;4]}
```

```
{ewc MVIMGEP, ImagePane, link !p120s.vhg cb[192;192;192]  
size[130;110] b[b120] m[map17;10] t[t1102;7] g[top323;5]}
```

```
{ewc MVIMGEP, ImagePane, image !p120.dib cb[192;192;192]
size[600;450] i[tit120;PopWin] s[!sp120.wav] b[b120] m[map17;10]
t[t1102;7] g[top323;5]}
```

```
{ewc MVIMGEP, ImagePane, link !p121s.vhg cb[192;192;192]  
size[130;110] b[b121] m[map17;10] t[t1103;2] g[top322;8]}
```



```
{ewc MVIMGEP, ImagePane, image !p121.dib cb[192;192;192]
size[600;450] i[tit121;PopWin] s[!sp121.wav] b[b121] m[map17;10]
t[t1103;2] g[top322;8]}
```

```
{ewc MVIMGEP, ImagePane, link !p122s.vhg cb[192;192;192]  
size[130;110] b[b122] m[map17;10] t[t1102;5] g[top331;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p122.dib cb[192;192;192]
size[600;450] i[tit122;PopWin] s[!sp122.wav] b[b122] m[map17;10]
t[t1102;5] g[top331;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p1221s.vhg cb[192;192;192]  
  size[130;110] b[a122] m[map17;10] g[top362;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p1221.dib cb[192;192;192]  
  size[600;450] i[tit1221;PopWin] s[!sp1221.wav] b[a122]  
  m[map17;10] g[top362;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p123s.vhg cb[192;192;192]  
size[130;110] b[b123] m[map17;10] t[t1101;7] g[top342;9]}
```

```
{ewc MVIMGEP, ImagePane, image !p123.dib cb[192;192;192]
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t[t1101;7] g[top342;9]}
```

```
{ewc MVIMGEP, ImagePane, link !p1231s.vhg cb[192;192;192]  
  size[130;110] b[a123] m[map17;10] g[top362;6]}
```



```
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  m[map17;10] g[top362;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p1232s.vhg cb[192;192;192]  
size[130;110] b[a123] m[map17;10] g[top362;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p1232.dib cb[192;192;192]  
  size[600;450] i[tit1232;PopWin] s[!sp1232.wav] b[a123]  
  m[map17;10] g[top362;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p124s.vhg cb[192;192;192]  
size[130;110] b[b124] m[map17;10] t[t1103;6] g[top361;7]}
```

```
{ewc MVIMGEP, ImagePane, image !p124.dib cb[192;192;192]
size[600;450] i[tit124;PopWin] s[!sp124.wav] b[b124] m[map17;10]
t[t1103;6] g[top361;7]}
```

```
{ewc MVIMGEP, ImagePane, link !p125s.vhg cb[192;192;192]  
size[130;110] b[b125] m[map17;15] t[t1103;5] g[top363;0]}
```

```
{ewc MVIMGEP, ImagePane, image !p125.dib cb[192;192;192]
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t[t1103;5] g[top363;0]}
```

```
{ewc MVIMGEP, ImagePane, link !p1251s.vhg cb[192;192;192]  
size[130;110] b[a125] m[map17;10] t[t1102;4] g[top321;11]}
```



```
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  size[600;450] i[tit1251;PopWin] s[!sp1251.wav] b[a125]  
  m[map17;10]t[t1102;4] g[top321;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p1252s.vhg cb[192;192;192]  
size[130;110] b[a125] m[map17;10]t[t1102;4] g[top321;11]}
```

```
{ewc MVIMGEP, ImagePane, image !p1252.dib cb[192;192;192]  
  size[600;450] i[tit1252;PopWin] s[!sp1252.wav] b[a125]  
  m[map17;10] t[t1102;4] g[top321;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p126s.vhg cb[192;192;192]  
size[130;110] b[b126] m[map17;10] t[t1103;3] g[top363;1]}
```

```
{ewc MVIMGEP, ImagePane, image !p126.dib cb[192;192;192]
size[600;450] i[tit126;PopWin] s[!sp126.wav] b[b126] m[map17;10]
t[t1103;3] g[top363;1]}
```

```
{ewc MVIMGEP, ImagePane, link !p1261s.vhg cb[192;192;192]  
size[130;110] b[a126] g[top363;2]}
```

```
{ewc MVIMGEP, ImagePane, image !p1261.dib cb[192;192;192]  
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  g[top363;2]}
```

```
{ewc MVIMGEP, ImagePane, link !p1262s.vhg cb[192;192;192]  
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```



```
{ewc MVIMGEF, ImagePane, image !p1262.dib cb[192;192;192]  
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  m[map17;15] g[top332;9]}
```

```
{ewc MVIMGEP, ImagePane, link !p1263s.vhg cb[192;192;192]  
size[130;110] b[a126] g[top323;6]}
```

```
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  size[600;450] i[tit1263;PopWin] s[!sp1263.wav] b[a126]  
  g[top323;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p1264s.vhg cb[192;192;192]  
size[130;110] b[a126] g[top332;11]}
```

```
{ewc MVIMGEF, ImagePane, image !p1264.dib cb[192;192;192]  
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  g[top332;11]}
```

```
{ewc MVIMGEP, ImagePane, link !p127s.vhg cb[192;192;192]  
size[130;110] b[b127] m[map17;10] t[t1103;1] g[top361;6]}
```

```
{ewc MVIMGEP, ImagePane, image !p127.dib cb[192;192;192]
size[600;450] i[tit127;PopWin] s[!sp127.wav] b[b127] m[map17;10]
t[t1103;1] g[top361;6]}
```

```
{ewc MVIMGEP, ImagePane, link !p1271s.vhg cb[192;192;192]  
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```



```
{ewc MVIMGEP, ImagePane, image !p1271.dib cb[192;192;192]  
  size[600;450] i[tit1271;PopWin] s[!sp1271.wav] b[a127]  
  m[map17;15] g[top311;8]}
```

```
{ewc MVIMGEF, ImagePane, link !p1272s.vhg cb[192;192;192]  
size[130;110] b[a127] m[map17;15] g[top342;11]}
```

```
{ewc MVIMGEP, ImagePane, image !p1272.dib cb[192;192;192]  
  size[600;450] i[tit1272;PopWin] s[!sp1272.wav] b[a127]  
  m[map17;15] g[top342;11]}
```









































Cathedral of St.Sophia. Kiev. 1037-1054

Interior of the Cathedral of St.Sophia in Kiev. Iconostasis

The Virgin Orans. Mosaic in the Cathedral of St.Sophia. Kiev

Archangel Gabriel from the Annunciation. Mosaic in the Cathedral of St.Sophia. Kiev

The Virgin from the Annunciation. Mosaic in the Cathedral of St.Sophia. Kiev

Christ Pantocrator. Mosaic in the Cathedral of St.Sophia. Kiev

Interior of the Cathedral of St.Sophia in Kiev. Mosaics

Cathedral of St.Sophia. Novgorod. 1045-1052

St.Luke the Evangelist. Miniature from the Gospels of Ostromir. 1056-1057. Russian National Library, St. Petersburg

**St.Demetrius of Salonika. Mosaic from the Cathedral of the Monastery of St.Michael, Kiev. Size
222x 129 cm. 1108-1113. Tretyakov Gallery. Moscow**

Church of the Intercession on the Nerl. 1165

Church of the Intercession on the Nerl. West facade

King David. Relief on the central bay of west facade. Church of the Intercession on the Nerl

**Gryphon and Female Masks. Relief on the side bay of north facade. Church of the Intercession
on the Nerl**

The Virgin of Vladimir. Icon. Wood, egg tempera. Original size 78x55 cm., size with additions 100x70 cm. Early 12th century. Constantinople. Tretyakov Gallery, Moscow

The Virgin of Vladimir. Icon. Detail

The Assumption Cathedral. Vladimir. 1158-1160, 1185-1189

**St. George. Icon. Wood, egg tempera. 174x122 cm. Early 12th century. Assumption Cathedral.
Moscow Kremlin**

St.George. Icon. Detail (head)

Cathedral of St. George. Yuryev-Polskoy. 1230-1234

Cathedral of St. George. Relief on north facade

SS.Boris and Gleb. Icon. Wood, egg tempera. 165x110 cm. Late 13th century. Museum of Russian Art. Kiev

SS.Boris and Gleb. Icon. Detail (St.Boris)

SS.Boris and Gleb. Icon. Detail (St.Gleb)

The Savior of the Fiery Eye. Icon. Wood, egg tempera. 100x77 cm. Mid-14th century. Assumption Cathedral. Moscow Kremlin

Church of the Transfiguration of Our Savior in Ilyina Street. 1374. Novgorod

Detail of the south facade of the Transfiguration Church in Ilyina Street

Theophanes the Greek. St.Daniel the Stylite. 1378. Fresco in the Transfiguration Church in Ilyina Street. Novgorod

Theophanes the Greek. Old Testament Trinity. 1378. Detail of a fresco in the Transfiguration Church in Ilyina Street. Novgorod

Theophanes the Greek. St. Daniel the Stylite. 1378. Detail of a fresco in the Transfiguration Church in Ilyina Street. Novgorod

Annunciation Cathedral. 1484-1489. Moscow Kremlin

Annunciation Cathedral. Iconostasis. Moscow Kremlin

Theophanes the Greek. St.Paul the Apostle. Icon of the Deesis range. Last quarter of 14th century. Annunciation Cathedral. Moscow Kremlin

Theophanes the Greek. St.Paul the Apostle. Icon. Detail (head)

Andrey Rublev. Apostles. Fragment of fresco "Last Judgment". Assumption Cathedral of Vladimir. 1408

Andrey Rublev. Trinity. c. 1411. Wood, egg tempera. 142x114 cm. Icon from the Trinity Cathedral of the Trinity Monastery of St.Sergius. Tretyakov Gallery. Moscow

Andrey Rublev. Trinity. c. 1411. Icon. Detail (middle angel)

Andrey Rublev. Trinity. c. 1411. Icon. Detail (left angel)

Andrey Rublev. Trinity. c. 1411. Icon. Detail (right angel)

Pall of St.Sergius of Radonezh. 1425-1427. Embroidery. Trinity-St.Sergius Monastery. Museum

Battle of Novgorodians and Suzdalians. 1460s. Icon. Wood, egg tempera. 161x118 cm. Museum of History and Architecture. Novgorod

Battle of Novgorodians and Suzdalians. 1460s. Icon. Detail (upper row)

Battle of Novgorodians and Suzdalians. 1460s. Icon. Detail (lower row)

Cathedrals of the Moscow Kremlin

Moscow Kremlin. View from the Moskva river

The Assumption Cathedral of the Moscow Kremlin. 1475-1479

Dionisy. St.Alexis the Metropolitan with Scenes of His Life. Icon. Wood, egg tempera. 197x152 cm. Between 1462 and 1483. Tretyakov Gallery. Moscow

Dionisy. Portal fresco in the Church of the Nativity of the Virgin, St.Ferapont's Monastery. 1502-1503

Dionisy. Mary with SS.Joachim and Anne. Detail of portal fresco

Dionisy. Archangel . Detail of portal fresco

Dionisy. Nativity of the Virgin. Detail of portal fresco

Cathedral of the Intercession "on the Moat" (St.Basil's). 1555-1561. Moscow. View from south-east

Cathedral of the Intercession "on the Moat" (St.Basil's). 1555-1561. Moscow

Cathedral of the Intercession "on the Moat" (St.Basil's). 1555-1561. Moscow. View from north-west

St.Paraskeva Friday. Sculpture. Painted wood. 164x12 cm. 16th century. Museum of History and Architecture, Novgorod

**Prokopy Chirin. St.Nicetas the Warrior. Icon. Wood, egg tempera. 29x22 cm. 1593. Tretyakov
Gallery. Moscow**

View of Solovki Monastery

White Tower of the Solovki Monastery

Kitchen Tower of the Solovki Monastery

Kvass-Brewing Tower of the Solovki Monastery

**Prince M.V.Skopin-Shuisky. Ca. 1630. Parsuna (portrait). Wood, egg tempera. 41x33 cm.
Tretyakov Gallery. Moscow**

Terem Palace in Moscow Kremlin. 1635-1636

Interior of Terem Palace in Moscow Kremlin. 1635-1636

Simon Ushakov. The Virgin of Vladimir (The Tree of the Muscovy). 1668. Icon. Wood, egg tempera. 105x 62 cm. Tretyakov Gallery. Moscow

Simon Ushakov. The Virgin of Vladimir. 1668. Icon. Detail (Ivan Kalita and Metropolitan Peter)

Simon Ushakov. The Virgin of Vladimir. 1668. Icon. Detail (Tsar Alexey Mikhailovich)

Simon Ushakov. The Virgin of Vladimir. 1668. Icon. Detail (Tsarina Maria Ilyinichna)

Elisha the Prophet Healing a Boy (Harvest-Time). Fresco from the cycle "Acts of Elisha the Prophet". 1680-1681. Church of Elijah the Prophet. Yaroslavl

Elisha the Prophet Healing a Boy (Harvest-Time). Fresco. Detail (miracle scene)

Church of the Intercession at Fili. 1693. Moscow

Chalice. Solvychevodsk Enamel. Late 17th century. The Armory of Moscow Kremlin

Kizhi Churchyard ("Pogost")

Church of the Transfiguration. 1714. Kizhi

Church of the Transfiguration. 1714. Detail

Trinity Monastery of St.Sergius in winter

Domenico Trezzini. Cathedral of SS.Peter and Paul. 1712-1733. St. Petersburg

Fortress of SS.Peter and Paul. St. Petersburg. View from the Neva river

**Ivan Nikitin. Portrait of Tsarevna Praskovya Ivanovna, Niece of Peter the Great(1694-1731). 1714.
Oil on canvas. 88x67 cm. Russian Museum. St. Petersburg**

**Ivan Nikitin. Portrait of G.I.Golovkin, Chancellor of State. 1720s. Oil on canvas. 90.9x73.4 cm.
Tretyakov Gallery. Moscow**

Andrey Matveyev. Self-portrait of the Artist with His Wife. 1729. Oil on canvas. 75x90 cm. Russian Museum. St. Petersburg

Francesco Bartolomeo Rastrelli. The Great (Catherine's) Palace at Tsarskoye Selo. 1752-1757

**Alexey Antropov. Portrait of Peter III. Sketch. 1762. Oil on canvas. 44x34 cm. Tretyakov Gallery.
Moscow**

Alexey Antropov. Portrait of Lady in Waiting Anastasia Izmaylova. 1759. Oil on canvas. 57.2x44.8 cm. Tretyakov Gallery. Moscow

Alexandre Kokorinov, Jean Vallen-Delamot. Academy of Arts. 1764-1788. St. Petersburg

**Mikhail Lomonosov. The Battle of Poltava. 1762-1764. Mosaic. 481x644 cm. Academy of Sciences.
St. Petersburg**

Mikhail Lomonosov. The Battle of Poltava. 1762-1764. Mosaic. Detail (Peter the Great)

Mikhail Lomonosov. The Battle of Poltava. 1762-1764. Mosaic. Detail

Mikhail Lomonosov. The Battle of Poltava. 1762-1764. Mosaic. Detail

Ivan Firsov. A Young Artist. Late 1760s. Oil on canvas. 67x55 cm. Tretyakov Gallery. Moscow

Anton Losenko. Vladimir and Rogneda. 1770. Oil on canvas. 211x177 cm. Russian Museum. St. Petersburg

Anton Losenko. Hector's Farewell to Andromache. 1773. Oil on canvas. 46.6x61.5 cm. Tretyakov Gallery. Moscow

**Mikhail Shibanov. Celebration of a Marriage Contract. 1777. Oil on canvas. 199x244 cm.
Tretyakov Gallery. Moscow**

**Ivan Argunov. Portrait of a Peasant Woman in Russian Costume. 1784. Oil on canvas. 67x54 cm.
Tretyakov Gallery. Moscow**

**Fiodor Rokotov. Portrait of Varvara Novosiltseva (1760-1815). 1780. Oil on canvas. 75x59 cm.
(oval). Tretyakov Gallery. Moscow**

Fiodor Rokotov. Portrait of Alexandra Struyskaya. 1782. Oil on canvas. 59.8x47.5 cm. Tretyakov Gallery. Moscow

Dmitry Levitsky. Portrait of Maria Dyakova (1755-1807). 1778. Oil on canvas. 61x50 cm. Tretyakov Gallery. Moscow

Dmitry Levitsky. Portrait of Prokofy Demidov. 1773. Oil on canvas. 222.6x166 cm. Tretyakov Gallery. Moscow

**Etienne-Maurice Falconet. Monument of Peter the Great ("Bronze Horseman"). 1765-1782.
Bronze, granite. St. Petersburg**

Fedot Shubin. Portrait of Prince A.M.Golitsyn. 1775. Marble. Tretyakov Gallery. Moscow

Vasily Bazhenov. Pashkov House. 1784-1786. Moscow

Matvey Kazakov. The Senate in the Moscow Kremlin. 1776-1787

**Fiodor Alexeyev. View of the Palace Quay from SS.Peter and Paul's Fortress. 1794. Oil on canvas.
70x108 cm. Tretyakov Gallery. Moscow**

**Fiodor Alexeyev. Cathedral Square in the Moscow Kremlin. 1780s. Oil on canvas. 87.7x112 cm.
Tretyakov Gallery. Moscow**

Vladimir Borovikovsky. Portrait of Maria Lopukhina, nee Countess Tolstoy (1779-1803). 1797. Oil on canvas. 72x53 cm. Tretyakov Gallery. Moscow

**Vladimir Borovikovsky. Portrait of the Gagarin Sisters. 1802. Oil on canvas. 75x69.2 cm.
Tretyakov Gallery. Moscow**

Andrian Zakharov. The Admiralty in St. Petersburg. 1806-1823

Ivan Martos. Minin and Pozharsky Monument. 1804-1818. Bronze, granite. Moscow

Orest Kiprensky. Portrait of Colonel Davydov. 1809. Oil on canvas. 162x116 cm. Russian Museum. St. Petersburg

**Orest Kiprensky. Portrait of the Poet Aleksandr Pushkin. 1827. Oil on canvas. 63x54 cm.
Tretyakov Gallery. Moscow**

**Orest Kiprensky. Portrait of Buturlin. 1824. Paper, pencil. 31.7x26.7cm. Tretyakov Gallery.
Moscow**

Carlo Rossi. The General Staff in St. Petersburg. 1819-1829

Carlo Rossi. The General Staff in St. Petersburg. The Arch

Silvestr Schedrin. A Terrace Grown with Grapevine. 1828. Oil on canvas. 42.5x61 cm. Tretyakov Gallery. Moscow

**Silvestr Schedrin. View of Petrovsky Island at St. Petersburg. 1811. 68x95.5 cm. Russian
Museum. St. Petersburg**

Auguste de Montferrand. St. Isaac's Cathedral in St. Petersburg. 1818-1858

Auguste de Montferrand. Alexander Column. 1829-1834. St. Petersburg

Konstantin Ton. The Great Kremlin Palace. 1838-1849. Moscow

Vasily Tropinin. Lace-maker. 1823. Oil on canvas. 74x59 cm. Tretyakov Gallery. Moscow

**Vasily Tropinin. Portrait of the Painter's Son. 1818. Oil on canvas. 40.4x32 cm. Tretyakov Gallery.
Moscow**

**Alexey Venetsianov. In the Field. Spring. 1820s. Oil on canvas. 51x65 cm. Tretyakov Gallery.
Moscow**

**Alexey Venetsianov. Reaping. Summer.1820. Oil on canvas. 60x48.3 cm. Tretyakov Gallery.
Moscow**

Karl Briullov. The Last Day of Pompeii. 1833. Oil on canvas. 456x651 cm. Russian Museum. St. Petersburg

Karl Briullov. The Last Day of Pompeii. Detail with Self-portrait of the Artist

Karl Briullov. The Last Day of Pompeii. Detail (Woman with a Child)

Karl Briullov. The Last Day of Pompeii. Detail (A Family of Pompeii)

Karl Briullov. Self-portrait. 1848. Oil on cardboard. 64.1x54 cm. Tretyakov Gallery. Moscow

Karl Briullov. The Rider. Portrait of Giovanna and Amacilia Paccini, Wards of Countess Samoylova. 1832. 291.5x206 cm. Tretyakov Gallery. Moscow

Aleksandr Ivanov. The Appearance of Christ to the People. 1837-1857. Oil on canvas. 540x750 cm. Tretyakov Gallery. Moscow

Aleksandr Ivanov. The Appearance of Christ to the People. Detail (The People and St. John)

**Aleksandr Ivanov. Head of Christ. Study for the painting The Appearance of Christ to the People.
Paper on canvas, oil. 44.8x33 cm. Tretyakov Gallery. Moscow**

Aleksandr Ivanov. The Appearance of Christ to the People. Detail. (The People)

Aleksandr Ivanov. The Appearance of Christ to the People. Detail. (Roman Soldiers)

**Aleksandr Ivanov. Apollo, Hyacinthus and Cyparissus Singing and Playing. 1834. Oil on canvas.
100x140 cm. Tretyakov Gallery. Moscow**

Aleksandr Ivanov. Head of St. John The Baptist. Study for the painting The Appearance of Christ to the People. Paper on canvas, oil. 57.7x41.1 cm. Tretyakov Gallery. Moscow

**Pavel Fedotov. A Young Widow. 1851-1852. Oil on canvas. 57.6x44.5 cm. Tretyakov Gallery.
Moscow**

Pavel Fedotov. Gamblers. 1852. Oil on canvas. 60x70 cm. Kiev Museum of Russian Art

**Pavel Fedotov. The Major's Marriage Proposal. 1848. Oil on canvas. 58x75 cm. Tretyakov Gallery.
Moscow**

Peter Klodt. Taming the Horses. Bronze. 1833-1850. Anichkov Bridge, St. Petersburg

**Vasily Perov. Easter Procession in a Village. 1861. Oil on canvas. 71x89 cm. Tretyakov Gallery.
Moscow**

**Vasily Perov. Portrait of Fyodor Dostoevsky. 1872. Oil on canvas. 99x80.5 cm. Tretyakov Gallery.
Moscow**

Vasily Perov. Off to the Funeral. 1865. Oil on canvas. 45.3x57 cm. Tretyakov Gallery. Moscow

Ivan Kramskoy. Christ in the Desert. 1872. Oil on canvas. 180x210 cm. Tretyakov Gallery. Moscow

**Ivan Kramskoy. Portrait of Leo Tolstoy. 1887. Oil on canvas. 98x79.5 cm. Tretyakov Gallery.
Moscow**

Nikolay Gay. The Last Supper. 1863. Oil on canvas. 238x382 cm. Russian Museum. St. Petersburg

Nikolay Gay. The Last Supper. Detail (Jesus).

Nikolay Gay. The Last Supper. Detail (St.Peter the Apostle)

Nikolay Gay. Calvary. 1893. Oil on canvas. 222x192 cm. Tretyakov Gallery. Moscow

Nikolay Gay. Calvary. Detail

**Nikolay Gay. Peter The Great Interrogating His Son Alexey at Peterhof. 1871. Oil on canvas.
135.7x173 cm. Tretyakov Gallery. Moscow**

**Vasily Maksimov. A Sorcerer at a Peasant Wedding. 1875. 116x188 cm. Tretyakov Gallery.
Moscow**

Alexey Savrasov. The Rooks Are Here. 1871. Oil on canvas. 62x48 cm. Tretyakov Gallery. Moscow

Alexey Savrasov. Country Road. 1873. Oil on canvas. 70x57 cm. Tretyakov Gallery. Moscow

Fiodor Vasilyev. Wet Meadow. 1872. Oil on canvas. 70x114 cm. Tretyakov Gallery. Moscow

Ivan Shishkin. Rye. 1878. Oil on canvas. 107x187 cm. Tretyakov Gallery. Moscow

Vasily Polenov. A Moscow Courtyard. 1878. Oil on canvas. 64x80 cm. Tretyakov Gallery. Moscow

Vasily Polenov. Granny's Garden. 1884. Oil on canvas. 54.7x65 cm. Tretyakov Gallery. Moscow

Arkhip Kuinji. Night on the Dnieper. 1882. Oil on canvas. 104x143 cm. Tretyakov Gallery. Moscow

Arkhip Kuinji. After the Rain. 1879. Oil on canvas. 102x159 cm. Tretyakov Gallery. Moscow

Arkhip Kuinji. Birch Grove. 1879. Oil on canvas. 97x181 cm. Tretyakov Gallery. Moscow

Aleksandr Opekushin. Monument of A.S.Pushkin. 1880. Bronze, granite. Moscow

V.O.Sherwood and A.A.Semionov. History Museum, Moscow. 1875-1883

Nikolay Yaroshenko. Stoker. 1878. Oil on canvas. 124x89 cm. Tretyakov Gallery. Moscow

Nikolay Yaroshenko. Convict. 1878. Oil on canvas. 143x107.6 cm. Tretyakov Gallery. Moscow

**Ilya Repin. Portrait of Modest Mussorgsky. 1881. Oil on canvas. 69x57 cm. Tretyakov Gallery.
Moscow**

Ilya Repin. Ivan the Terrible and His Son Ivan. 1885. Oil on canvas. 199.5x254 cm. Tretyakov Gallery. Moscow

**Ilya Repin. Barge Haulers on the Volga. 1870-1873. Oil on canvas. 171x281 cm. Tretyakov Gallery.
Moscow**

**Ilya Repin. Religious Procession in Kursk Province. 1880-1883. Oil on canvas. 175x280 cm.
Tretyakov Gallery. Moscow**

Ilya Repin. Religious Procession in Kursk Province. Detail

Ilya Repin. Religious Procession in Kursk Province. Detail (peasant folk)

Ilya Repin. Religious Procession in Kursk Province. Detail

Ilya Repin. Religious Procession in Kursk Province. Detail (priest)

Ilya Repin. Religious Procession in Kursk Province. Detail

**Vasily Surikov. Boyarina Morozova. 1887. Oil on canvas. 304x587.5 cm. Tretyakov Gallery.
Moscow**

Vasily Surikov. Boyarina Morozova. Detail (boyarina)

Vasily Surikov. Boyarina Morozova. Detail (crowd)

Vasily Surikov. Morning of the Streltsy Execution. 1881. Oil on canvas. 218x379 cm. Tretyakov Gallery. Moscow

**Viktor Vasnetsov. Epic Warriors. 1876-1898. Oil on canvas. 295x446 cm. Tretyakov Gallery.
Moscow**

Viktor Vasnetsov. Alionushka. 97x181 cm. 1881. Tretyakov Gallery. Moscow

Viktor Vasnetsov. Berendey's Palace. Stage design for the opera "Snow Maiden". 1885. Tretyakov Gallery. Moscow

**Mikhail Nesterov. Vision of the Young Varfolomey. 1889-1890. Oil on canvas. 160x211 cm.
Tretyakov Gallery. Moscow**

Mikhail Nesterov. Tsarevich Dmitry Slain. 1899. Oil on canvas. 197x175 cm. Russian Museum. St. Petersburg

Isaac Levitan. Over Eternal Peace. 1894. Oil on canvas. 150x206 cm. Tretyakov Gallery. Moscow

Isaac Levitan. Golden Autumn. 1895. Oil on canvas. 52x84.6 cm. Tretyakov Gallery. Moscow

Isaak Levitan. Twilight. Haystacks. 1899. Oil on canvas. 59.8x74.6 cm. Tretyakov Gallery. Moscow

Konstantin Korovin. Winter. 1894. Oil on canvas. 37.5x52.5 cm. Tretyakov Gallery. Moscow

Konstantin Korovin. Fish, Wine and Fruit. 1916. Oil on canvas. Tretyakov Gallery. Moscow

**Konstantin Korovin. Paris. Boulevard des Capuchins. 1906. Oil on canvas. 73.3x60.2 cm.
Tretyakov Gallery. Moscow**

Valentin Serov. Girl with Peaches. 1887. Oil on canvas. 91x85 cm. Tretyakov Gallery. Moscow

Valentin Serov. Portrait of Konstantin Korovin. 1891. Oil on canvas. 111.2x80.9 cm. Tretyakov Gallery. Moscow

Valentin Serov. Ida Rubinstein. 1910. Tempera and charcoal on canvas. 147x233 cm. Russian Museum. St. Petersburg

Mikhail Vrubel. Demon (Sitting). 1890. Oil on canvas. 114x211 cm. Tretyakov Gallery. Moscow

Mikhail Vrubel. Demon (Sitting). Detail

Mikhail Vrubel. The Pearl. 1904. Oil on canvas. 35x43.7 cm. Tretyakov Gallery. Moscow

Mikhail Vrubel. Self-portrait. 1905. Oil on canvas. 35.5x29.5 cm. Tretyakov Gallery. Moscow

Mikhail Vrubel. Volhova. 1899. Majolica. Tretyakov Gallery. Moscow

Fiodor Schaechtel. House of S.P.Riabushinsky. 1900. Moscow

Aleksandr Benois. The King's Promenade. 1906. Gouache, watercolor, gold, silver, pen and pencil on cardboard. 48x62 cm. Tretyakov Gallery. Moscow

Aleksandr Benois. Commedia dell'Arte. 1906. Paper on canvas, oil. 68.5x101 cm. Tretyakov Gallery. Moscow

**Aleksandr Benois. Illustration for Pushkin's "Bronze Horseman". 1903. Tretyakov Gallery.
Moscow**

Konstantin Somov. Lady in Blue. Portrait of E.M.Martynova. 1897-1900. Oil on canvas. 103x103 cm. Tretyakov Gallery. Moscow

Konstantin Somov. Columbine's Tongue. 1913-1915. Gouache, watercolor. Russian Museum. St. Petersburg

**Evgeny Lanceray. Empress Elizabeth at Tsarskoye Selo. 1905. Gouache on paper and cardboard.
43.5x62 cm. Tretyakov Gallery. Moscow**

**Mstislav Dobuzhinsky. Man in Glasses. 1905-1906. Charcoal, watercolor, whiting. 63.3x99.6 cm.
Tretyakov Gallery. Moscow**

**Mstislav Dobuzhinsky. City Grimaces. 1908. Gouache, watercolor on paper. Tretyakov Gallery.
Moscow**

Leon Bakst. Sketch of costumes for the ballet "Scheherazade". 1910. Gouache, watercolor, gold on paper. Whereabouts unknown

Leon Bakst. Stage Design for the ballet "Scheherazade". 1910. Gouache, watercolor, gold on paper. Musee des Arts. Paris

**Leon Bakst. Stage Design for the ballet "L'Après-midi d'un Faune". 1912. Gouache on paper.
Centre Pompidou. Paris**

Leon Bakst. Sketch of costumes for the ballet "L'Après-midi d'un Faune". 1912. Gouache, watercolor, gold on paper. Private collection.

Boris Kustodiev. The Fair. 1908. Gouache on paper. 68.2x102.5 cm. Tretyakov Gallery. Moscow

Boris Kustodiev. The Fair. 1906. Gouache on paper. 66.5x188.5 cm. Tretyakov Gallery. Moscow

**Boris Kustodiev. A Moscow Tavern. 1916. Oil on canvas. 99.3x129.3cm. Tretyakov Gallery.
Moscow**

**Viktor Borisov-Musatov. The Pond. 1902. Tempera on canvas. 177x216 cm. Tretyakov Gallery.
Moscow**

**Viktor Borisov-Musatov. Emerald Necklace. 1903-1904. Tempera on canvas. 125x214.5 cm.
Tretyakov Gallery. Moscow**

Viktor Borisov-Musatov. Emerald Necklace. Detail

**Igor Grabar. White Winter. Rook Nests. 1904. Oil on canvas. 102x48 cm. Tretyakov Gallery.
Moscow**

Igor Grabar. February Blue. 1904. Oil on canvas. 141x83 cm. Tretyakov Gallery. Moscow

Igor Grabar. Uncleared Table. 1907. Oil on canvas. 106x96 cm. Tretyakov Gallery. Moscow

Konstantin Yuon. March Sun. 1915. Oil on canvas. 107x142 cm. Tretyakov Gallery. Moscow

**Konstantin Yuon. Going to the Trinity. 1903. Oil on canvas. 53x107 cm. Tretyakov Gallery.
Moscow**

Filipp Maliavin. Whirlwind. 1906. Oil on canvas. 223x410 cm. Tretyakov Gallery. Moscow

**Pavel Kuznetsov. Mirage in the Desert. 1912. Oil on canvas. 95x103 cm. Tretyakov Gallery.
Moscow**

Pavel Kuznetsov. Mirage in the Desert. Detail

Pavel Kuznetsov. Still life. Oil on canvas. Tretyakov Gallery. Moscow

**Martiros Saryan. Date Palm, Egypt. 1911. Tempera on cardboard. 106x71 cm. Tretyakov Gallery.
Moscow**

**Nikolay Sapunov. Mystic Gathering. 1909. Gouache, bronze, gold, silver, charcoal on paper.
42x84 cm. Tretyakov Gallery. Moscow**

**Nikolay Sapunov. Blue Hydrangeas. 1907. Tempera on canvas. 114.5x132.5cm. Tretyakov Gallery.
Moscow**

**Ilya Mashkov. Still life. Fruit on a Dish. 1910. Oil on canvas. 80.7x116.2 cm. Tretyakov Gallery.
Moscow**

**Piotr Konchalovsky. Portrait of G.B.Yakulov. 1910. Oil on canvas. 176x143 cm. Tretyakov Gallery.
Moscow**

Piotr Konchalovsky. Dry Colors. 1913. Oil on canvas. 105.6x86 cm. Tretyakov Gallery. Moscow

**Aleksandr Kuprin. Still life with Pumpkin. 1912. Oil on canvas. 89x98 cm. Tretyakov Gallery.
Moscow**

Aristarkh Lentulov. Basil the Blessed. 1913. Oil and paper on canvas. 170.5x163.5 cm. Tretyakov Gallery. Moscow

Mikhail Larionov. Relaxing Soldier. 1911. Oil on canvas. 119x122 cm. Tretyakov Gallery. Moscow

**Mikhail Larionov. Stage Design for the ballet "Russian Tales. 1916. Watercolor. 26x45.5 cm.
Private collection**

**Natalia Goncharova. Washing Linen. 1910. Oil on canvas. 105x117 cm. Tretyakov Gallery.
Moscow**

**Natalia Goncharova. Stage design for the opera "The Golden Cockerel". 1914. Watercolor.
72.5x105.5 cm. Private collection**

Natalia Goncharova. Stage design for the opera "The Golden Cockerel". Detail

Mark Chagall. Over the City. 1914-1918. Oil on canvas. 141x198 cm. Tretyakov Gallery. Moscow

Vasily Kandinsky. Twilight. 1917. Oil on canvas. 91.5x69.5 cm. Russian Museum. St. Petersburg

Vasily Kandinsky. The Lake. 1910. Oil on canvas. 98x103 cm. Tretyakov Gallery. Moscow

Vasily Kandinsky. The Lake. Detail

Kazimir Malevich. Black Square. 1915. Oil on canvas. 79.5x79.5 cm. Tretyakov Gallery. Moscow

**Kazimir Malevich. Suprematist painting. 1916. Oil on canvas. 88x70.5 cm. Stedelijk Museum.
Amsterdam**

**Kazimir Malevich. Self-portrait. 1908. Gouache, watercolor and egg white on paper. 46.6x41.5 cm.
Russian Museum. St. Petersburg**

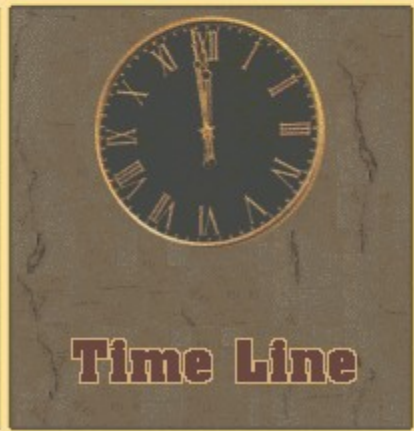
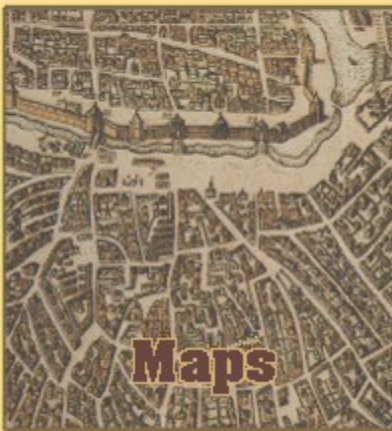
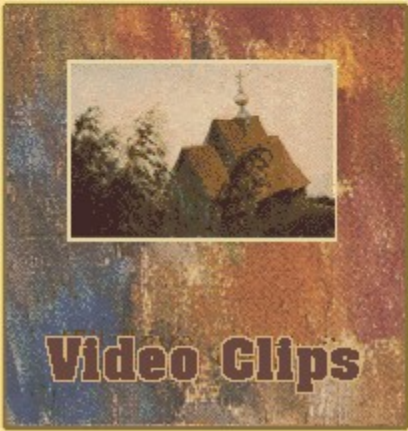
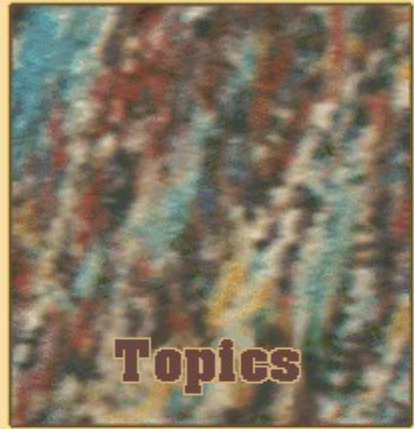
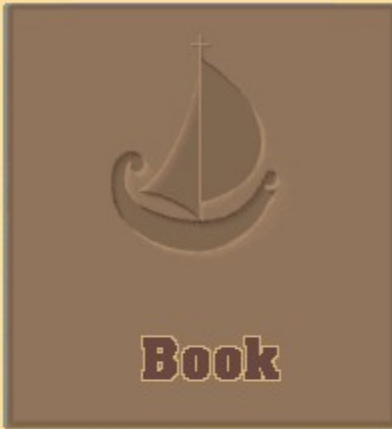
Kazimir Malevich. Cow and Violin. 1913. Oil on wood. 48.8x25.8 cm. Russian Museum. St. Petersburg

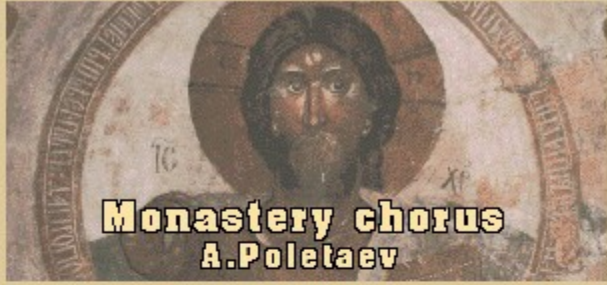
**Kazimir Malevich. Portrait of the Artist M.Matiushin. 1913. Oil on canvas. 106.5x106.7 cm.
Tretyakov Gallery. Moscow**

Kuzma Petrov-Vodkin. Bathing the Red Horse. 1912. Oil on canvas. 160x186 cm. Tretyakov Gallery. Moscow

Kuzma Petrov-Vodkin. The Virgin Touching Evil Hearts. 1915. Russian Museum. St. Petersburg

Kuzma Petrov-Vodkin. Noon. 1917. Oil on canvas. 89x128.5 cm. Russian Museum. St. Petersburg





Monastery chorus
A.Poletaev



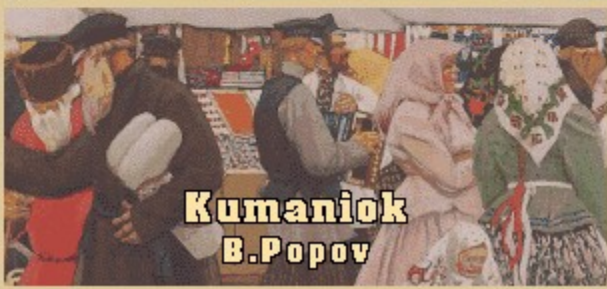
Solemn Holiday
S.Rachmaninoff



Autumn dream
P.Kulikov



Deliberation
A.Muravliov

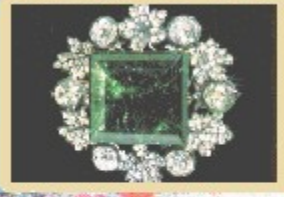


Kumaniok
B.Popov



Musical Ring

**Kremlin Museums
Moscow**



**Russian Museum
St. Petersburg**



Russia



St. Petersburg & Environs

"Boyan" Orchestra

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Arts



People



Events

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Church of the Savior. Kizhi



Portrait of Tsarina Praskovya



Church of SS. Peter & Paul



Self-Portrait of Artist with Wife



The Palace at Tsarskoye Selo



Portrait of Emperor Peter III



The Battle of Poltava. Mosaic



A Young Artist



Vladimir and Rogneda



Peter the Great (1682-1725)



Catherine I (1725-1727)



Anna (1730-1740)



Mikhail Lomonosov



Petrine Reforms



Foundation of St. Petersburg



Great Northern War



Academy of Sciences Foundation

1700

1720

1740

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Minin&Pozharsky Monument



Portrait of Colonel Davydov



The Admiralty, St.Petersburg



In the Field, Spring



The General Staff



Lace-maker



A Terrace Grown with Grapevine



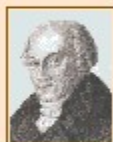
Alexander Column



The Last Day of Pompeii



Alexander I (1801-1825)



Mikhail Speransky



Mikhail Kutuzov



Aleksandr Pushkin



Patriotic War of 1812



Alexander's Project of Reforms

1800

1810

1820

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House of Ryabushinsky



The Pond



Winter



Man in Glasses



Empress Elizabeth at ...



The King's Promenade



Whirlwind



The Fair



Paris. Boulevard des Capuchins



Mystic Gathering



Portrait of Rubinstein



Anton Chekhov



St. Ioann of Kronstadt



Revolution (1905-1907)

1900

1903

1905

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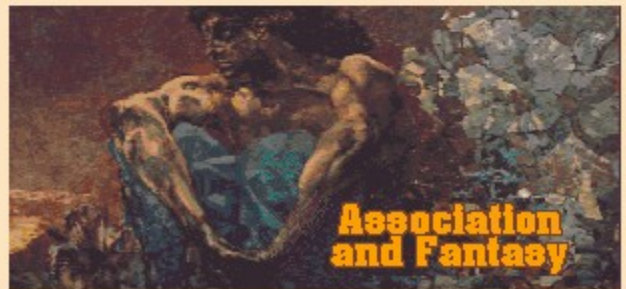
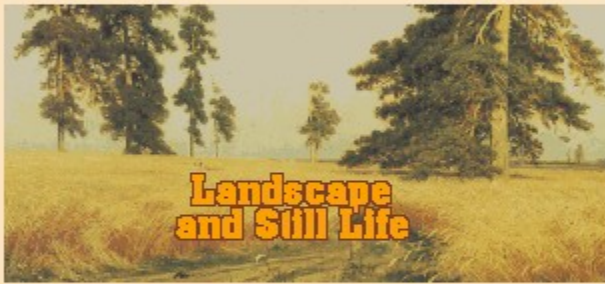
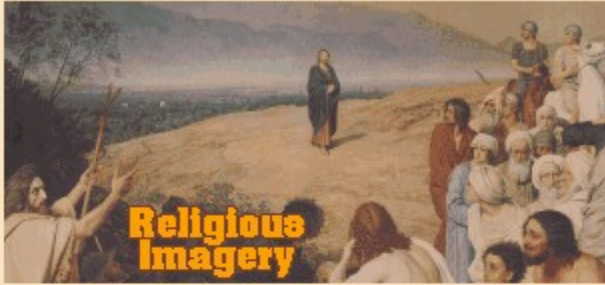
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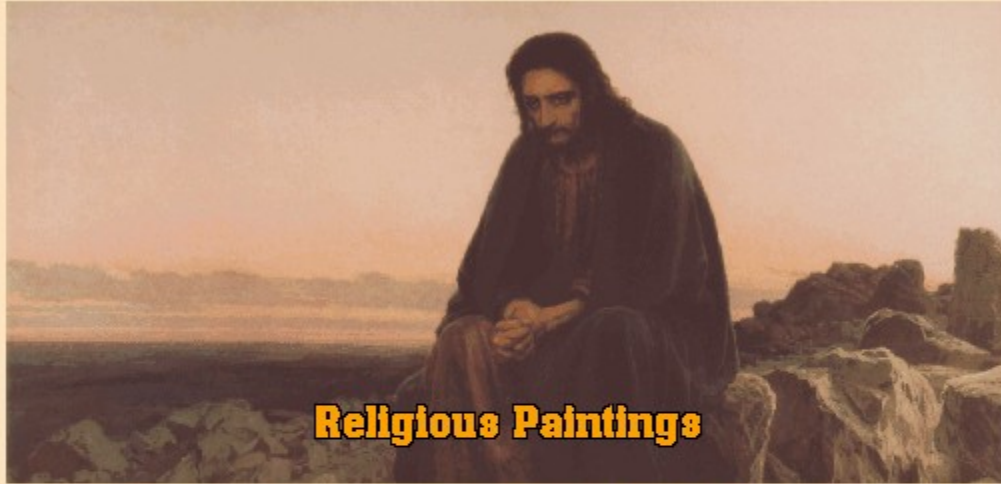


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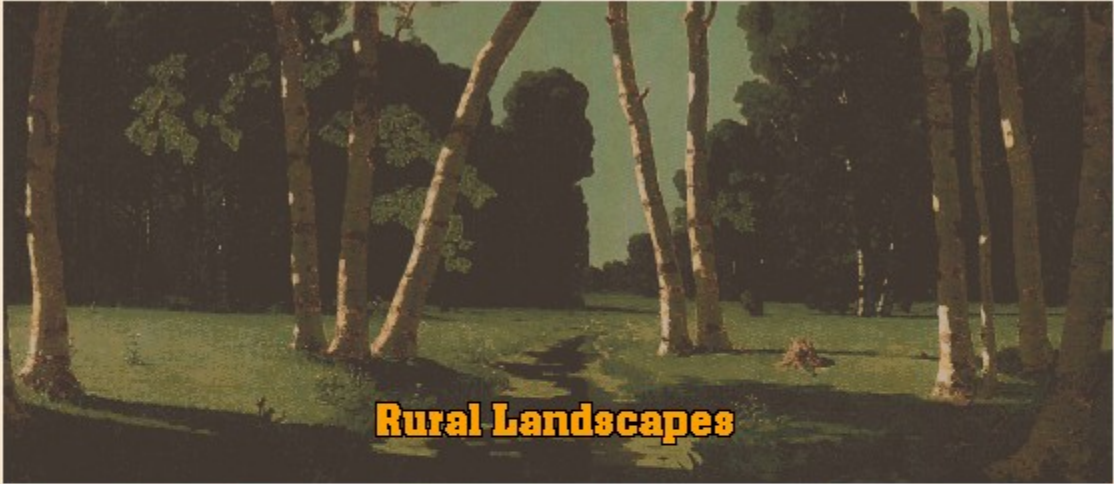
Religious Paintings



Icons



Frescos and Mosaics



Rural Landscapes



Town Landscapes



Still Life



Genre Portraits



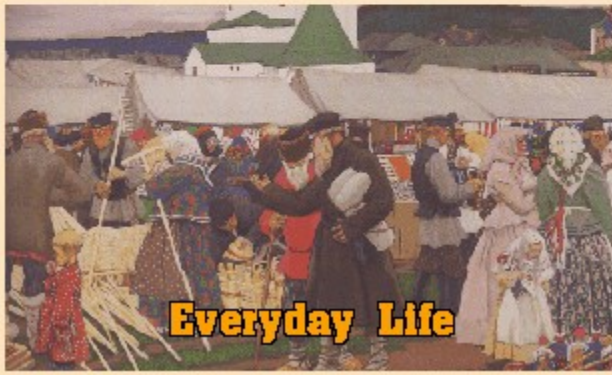
Portraits of Men



Portraits of Women



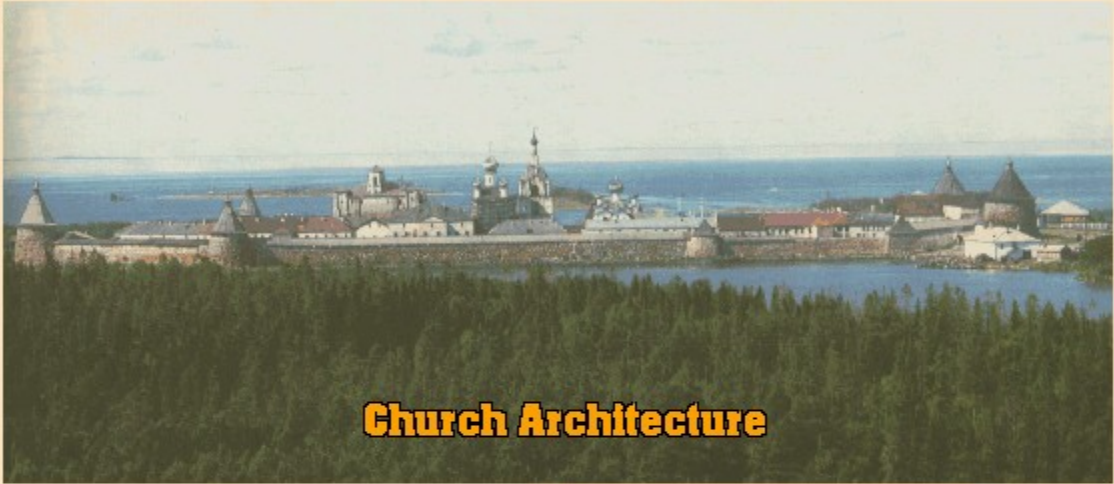
History



Everyday Life



Mythology



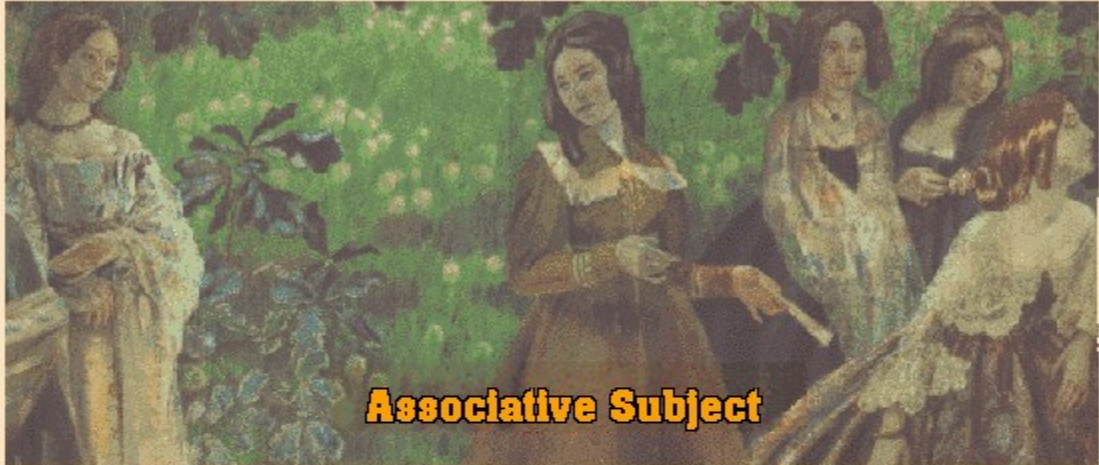
Church Architecture



Secular Architecture



Sculpture



Associative Subject



Stage Design



Abstraction

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