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Кафедра иностранных языков

**Совершенствование навыков
перевода текстов
по специальности "музеология"**

Методические указания

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Предлагаемые методические указания состоят из 2 частей: 1) англоязычных оригинальных текстов по древнерусской живописи и 2) русскоязычного толкового словника по библейским темам и сюжетам, наиболее часто встречающимся в иконографии. Тексты части 1 взяты из "Russian Icons", Tamara Talbot Rice; части 2 - из "Словаря-указателя имен и понятий по древнерусскому искусству" Е.В. Гладышевой, Л.В. Нерсисян и др. Тексты в обеих частях подобраны на одну тему и их лексическое наполнение во многом совпадает. При работе с методическими указаниями рекомендуется использовать "Учебный русско-английский словарь для музеологов" и попутно составлять свой англо-русский словник.

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Совершенствование навыков перевода текстов по специальности "музеология"

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Part 1

Tasks recommended:

1. Read the text from beginning to end without a dictionary and say what you have understood from it. Then do the same with each paragraph until you feel ready to work with a dictionary or a glossary.
2. Having made a literary translation try, translate one or two paragraphs back into English.

Text 1

Key words:

Paragraph 1: icon(s), image, representations, metal.

Paragraph 2: wood, thick(ness), size.

Paragraph 3: panel, surface, layer.

Paragraph 4: names of colours, passive constructions.

Paragraph 5: specialization, experienced, pupils.

Paragraph 6: background(s)

Paragraph 7: embellishing.

The word "icon" is a Greek one meaning image or reflection, and it was in that sense that it was applied to the portrative representations of holy personages, saints or scenes taken from the scriptures. In 1650, when the schism which undermined the unity and power of the Russian church resulted in the destruction of a large number of icons, it was found easier to meet the heavy demand for replacement by producing metal moulds from which bronze or brass examples could be cast quickly. These variants were likewise referred to as icons, and so, at an earlier date, were carved ivories, steatites, and sometimes even stone sculptures. None of these was ever really large in size nor even used in an iconostasis, but the ivories were often gilded and the later metal icons were frequently embellished with pale blue and white enamel. Many of the original moulds produced in the seventeenth century continued to be used until present times, with the result that metal icons of this type are exceedingly difficult to date. Very few of them, however, are able to hold their own in the artistic field beside the panels of even average quality produced by the painters of pre-Petrine Russia.

The wood which was intended for the painted icon had to be carefully chosen, well seasoned and elaborately prepared. At first, only lime, birch, alder and oak were considered suitable, but later cypress was also used. The thickness and size of the panels varied with the purpose for which icon was intended, as well as with the period and the region in which it was made. Thus, in early times, icons coming from the more heavily wooded districts were generally quite thick, and the painted surfaces were hollowed out.

Later, they were comparatively thin, and the margins were painted in imitation of the raised borders of the earlier ones. When necessary, the back of a panel was strengthened against warping by having two hollows cut into it, with an exactly fitting wedge inserted into each. Processional icons which were to be painted on both sides of the board could, for that very reason, not be slatted, and had therefore to be made of thick, well-seasoned and excellent pieces of wood.

The face of the panel had to correspond to the plastered surface of the church walls displaying the mural decorations, of which the icons were in a sense the counterpart. With this end in view the board was covered with a thin layer of gesso, into which powdered alabaster had been worked, and sometimes a layer of canvas incorporated. When the gesso had hardened, it was smoothed down and polished, and only when a glossy surface had been achieved was the panel ready for painting.

The artists worked in tempera, using raw yolk of egg diluted in rye beer his medium and employing a palette of twenty-four basic colours. His first task consisted in outlining his picture in cinnabar. a coat of white lead paint burnt to a greenish tinge was generally applied to the picture next and the faces painted upon it in a darkish brown, on which the features were then outlined in a reddish ochre, which was in turn touched up with a lighter brown. In this way the shading, or rather the modeling, was produced by the first and darkest coat of paint and not by the topmost one, the process being known as *okhreniye* or "ochring". Shadows in the Western sense were unknown, but corresponding effects were produced by various forms of highlights or *bliki*; on the faces these highlights were occasionally carried out in a dark ochre paint mixed with white lead, but more often in white lead paint alone. When they took the form of tiny curved lines, they were known as *ozhyvki* or "enliveners", but when, as in later times, they consisted of tiny parallel lines, they were called *dvizhki* or "flecks". the highlights on draperies were produced by a variety of colours and were known as *probely*.

Specialization was resorted to in the workshops from a relatively early date, with the result that experienced painters became responsible for the faces only, and in consequence these artists became known as *lichniki* or "facial artists", whereas their pupils, who came to be called *dolichniki* or "pre-facial artists", produced the figures and the backgrounds. The scenes were presented either in an architectural setting known as *palaty*, meaning "chambers" or "buildings", or against a landscape defined as *gorki*, meaning rocks, because mountainous crags invariably figured in it; interiors were unknown, a canopy or cupola sufficing to indicate that the event had taken place indoors.

The background of an icon was filled in last. It was generally done in gold leaf laid over a priming made of red wine, and was known by the name of *svet* or "light" because it was meant to represent the radiance of heaven. Sometimes it was damascened, made of blend of bronze and gold known as *inokop*. For a time, silver backgrounds were also popular in Russia, and, in Novgorod, in the fourteenth century, red backgrounds were used, but soon after, white or rather pale ochre backgrounds became characteristic of the

region, whereas green ones were preferred in Pskov and brightish blue ones were sometimes used by the artists of Tver.

The custom of embellishing icons with such precious adornments as metal haloes, jewels, cloisonne enamels and stamped metal sheets was already established in pre-Mongol Kiev; with the passing years it became usual to encase an icon in a costly metal cover or *riza*, in which openings were cut to show the essential sections of the painting. It also became the practice to swathe the icons which were laid upon lecterns with elaborately embroidered cloths which were intended to protect them from dust.

Text 2

THE VIRGIN OF VLADIMIR. Constantinopolitan work of the second half of the twelfth century. Tretyakov Gallery, Moscow.

This rendering of the Virgin and Child is known in iconography as "Our Lady of Tenderness". The icon illustrated on this plate is the earliest panel painting to show it; it is also, assuredly, the loveliest icon as yet known to us. It was specially commissioned from a Constantinopolitan artist, whose name has not survived, by Prince Izyaslav of Kiev, not later than 1132, and reached the Russian capital very soon after that date. Its fate has always been closely linked to Russian history, and it was a result of political developments that, in 1164, Prince Andrew Bogolyubski transported it to Vladimir, the city from which it takes its name. In 1395, it was moved from the cathedral of the Assumption at Vladimir to the cathedral of the same name at Moscow, where it remained until 1919, when it was sent to the State Restoration Workshops at Moscow for much needed cleaning and treatment. The work was carried out with great skill, and on its completion the icon was sent to the Tretyakov Gallery in Moscow, where it is now on permanent exhibition.

The original Byzantine panel measures 78.1 - 54.6 cm.; the margins were added to it later in Russia and have increased its size to 93.5 - 68.5 cm. Today only the faces of the original painting survive, but they are of such incomparable beauty that this masterpiece continued to exercise a powerful influence over Russian icon painters throughout the succeeding centuries. The greatest, and they include Andrei Rublev, produced their own renderings of it, and even in this century many have turned to it for inspiration, as well as to admire it as an outstanding work of art.

Text 3

THE ARCHANGEL GABRIEL. Russian work of the twelfth century. Russian Museum, St.Petersburg.

Victor Lazarev ascribes this superb painting, part of a Deesis group, to royal workshop. It does indeed show Russian painting at its very best, for the profound humanism of this early icon is clearly inspired by the deeply compassionate, yet essentially un-

timental spirit inherent in the Byzantine rendering of the Virgin of Vladimir. Although the style must have been evolved from that of Constantinople, comparison of the two quickly makes it abundantly clear that the icon under discussion, notwithstanding its early date, is the work of a Russian and not of a Greek artist. The elaborate gold streaking of the hair resulted in this profoundly moving, truly monumental painting often being referred to as the icon of "The Goldenheaded Angel"

Text 4

DEESIS. Late twelfth- or early thirteenth-century work of the Vladimir-Suzdalian school. Formerly in the Cathedral of the Assumption, Moscow, now in the Tretyakov Gallery, Moscow.

The Deesis rendering belongs to the cycle of the Last Judgement, for the figures on the either side of the Savior are interceding with Him on behalf of the damned. It was an extremely popular scene in Vladimir-Suzdalian Russia, where the Virgin came to be regarded, as "The Hope of the Damned". Nevertheless, it was precisely at this period that, in the principality of Vladimir-Suzdal, the figures of the Virgin and St John, whom it is usual to see standing on the either side of the Savior with their hands raised in an attitude of supplication, were replaced by two angels. Frequently, too, artists of this school and period were fond of representing the three central figures of the Deesis group on a single panel, as is the case here, rather than on three separate ones.

Very few examples of Vladimir-Suzdalian painting of pre-Mongol invasion date survive, but all that have are of high quality. The icon illustrated here is a characteristic work - it is imbued with the grace and elegance that are so much a part of the Suzdalian tradition, where they blend poetically with the clarity of conception and artistic integrity which form the basis of every true masterpiece. This painting expresses great intensity of feeling. Christ is shown in early manhood. His delicate features are those of an aristocrat, but the general character of His face stylistically resembles that of the Savior in the mosaic Deesis scene in the gallery of the Cathedral of Hagia Sophia at Istanbul. But the icon, for all its patrician delicacy, displays a more marked determination to contend with everyday problems than does the Byzantine mosaic. Both the Virgin and St John, though manifesting deep compassion, also show a similar resolution and vitality. Indeed, the painting may well be regarded as a study of human fortitude, expressed with the greatest dignity and restraint.

Text 5

THE NATIVITY. Ascribed to Andrei Rublev; 1405. Tretyakov gallery, Moscow.

This icon has often been called the "Zvenigorod Nativity", because it came to Cathedral of the Annunciation at Moscow from that city. It is assuredly the finest Russian rendering of the scene. As prescribed by tradition, the Virgin is shown in the centre, ly-

ing extended on a rug at the mouth of the cave, with the Child beside her. The ox and the ass gaze on the Child, and angels guard Him while, above, other angels guide the three kings towards the scene; below, Thyrses informs Joseph of the event while attendants bath the newly born child. The spacing of the scenes, the proportions of the figures, the arrangement and interrelationship of the various groups are admirably worked out. The luminous and harmonious colours are particularly glowing, and the rocks and vegetation are beautifully rendered, but it is perhaps the almost classic handling of the figures, an element which is to be seen most clearly in the group of maidservants tending the Child, shown at the bottom of the icon, and in that of the mounted kings, who appear at the top of it, which endows this masterpiece with its peculiar beauty and distinction.

Text 6

THE ANNUNCIATION. Andrei Rublev; 1408. Lime board overlaid with canvas. Tretyakov Gallery, Moscow.

Originally painted by the artist for the festival tier of the iconostasis of the Cathedral of the Assumption at Vladimir, the icon was transported in 1775 to the church of the village of Vasilievskoe in the county of Ivanov -Vosnessensk, where it remained until the outbreak of the revolution, after which it passed into the state collections.

In icon painting no scenes ever shown take place indoors; the facades of the buildings in which they are supposed to have occurred are used instead to form their backgrounds. The Annunciation is one of the scenes which is always presented in this manner. In this painting the Virgin's head may at first sight appear to be too much inclined, but closer study will soon show how, offset as it is by the complex, rectilinear architectural forms in the background, the curved lines of her head and shoulders serve to focus attention on the commanding figure of the angel, whose role in this scene is as important, if not indeed more so than the Virgin's. The rounded roofs of the corner building and the curve of the drapery suspended from one to another of them, maintain the rhythm of the composition in much the same way that the Virgin's inclined body and round halo offset and also harmonise with the architectural character of her throne and the buildings behind it. the superb spacing and the admirable proportions of the figures, their gentle nobility, their emotional power and also their serenity clearly reflect a master's hand. The lovely colours are blended and balanced with equal skill, and a profound and moving spirituality pervades the scene. This icon is as fine as a better known version of the Annunciation, painted by Rublev in 1405 for the Cathedral of the Annunciation at Moscow, and there is no reason for questioning the attribution of the present panel to the same artist.

Text 7

THE CENTRAL ANGEL FROM THE OLD TESTAMENT TRINITY by Andrei Rublev; 1411. Lime board overlaid with canvas. Tretyakov Gallery, Moscow.

The second half of the fourteenth century owed of its cultural and spiritual development to the influence of three outstanding clerics; one of them, St Sergius of Radonezh, founded in 1337, on a site to the northeast of Moscow, in the village which is known today as Zagorsk, the Monastery of the Trinity and St Sergius. Under his direction it soon became the largest monastery in Great Russia and an important centre of icon painting, for Sergius, who was anxious to foster a rebirth of the arts, provided it with its own workshops. Andrei Rublev became a monk at this monastery while Sergius was still its superior, and probably received most of his artistic training in its workshops. He painted the icon of the Old Testament Trinity in 1411, when he returned to the monastery after working in Vladimir and in Moscow, to commemorate Sergius, who had died but recently. The icon was intended to occupy a place above the saint's tomb, within a cathedral which was being built over the grave.

The painting is Rublev's masterpiece. It has often been reproduced in its entirety in Western publications; this detail contains the essence of Rublev's magic, conveying a clear impression of his profoundly spiritual yet restrained and entirely unsentimental approach. Its deeply emotional power depends largely on the skill with which Rublev selected his soft yet deep and essentially luminous colours, blending them to produce extremely harmonious effects while, at the same time, setting off the grace of his firm yet delicate and flowing line. His artistic sensibility is easier to appreciate if the heart-shaped modeling of his angel's face is compared with that of the Archangel Gabriel, for Rublev has refrained from unduly emphasizing the convention, and has skillfully used the shading round the eyes and along the sides of the face to express the angel's introspective mood.

Text 8

A BIOGRAPHICAL ICON OF ST GEORGE. Novgorodian work of the fourteenth century. Russian Museum, St Petersburg.

Biographical icons became extremely popular in the fourteenth and fifteenth-century Russia. In some, the strictly iconic was adhered to; in others, the folklorist element was allowed expression, when it was often combined with details of costume or furniture drawn from contemporary life. The Novgorodian icon illustrated here is a spirited example of the iconic style, enlivened by touches of genre elements. Each of the small scenes is imbued with artist's mastery of the problems of spacing and proportion, and by his ability to invest his somewhat unsophisticated interpretations with clarity and dignity. The central representation, as is usual in icons of this type, is considerably larger in size than the scenes which frame it; it displays a greater elegance and subtlety than

do the rather more archaic subsidiary scenes. It presents a lithe and graceful St George, astride a prancing, extremely fine horse, being welcomed by the princess who holds the lead of a vanquished, rather heraldic looking dragon, while her parents watch the scene from the town's battlements. St George's face, like that of the princess and her parents, is treated in a markedly naturalistic manner, and this naturalistic approach is reflected anew in the period costumes worn by the princess and her parents, as well as in the characteristically Novgorodian appearance of the architecture.

The scenes forming the boarder are archaic in conception, but their genre elements are in keeping with taste of their own time. Starting from left to right, in the top margin we see 1. St George distributing his possessions to the poor; 2. soldiers lead him bound; 3. they conduct him to the emperor; 4. they imprison him; on the left border 5. they torture him on a wheel; 6. they flay him with hooks; 7. they rub him with stones; on the opposite border 8. St George casts down idols; 9. he is beaten; 10. he is burnt with torches; along the lower margin 11. St George is boiled; 12. he is dismembered with a sword.

Text 9

CHRIST ENTHRONED. Muscovite work of the early fifteenth century. Hann Collection, USA.

This traditional presentation of the Savior enthroned must originally have formed the central panel of a Deesis group. Christ is shown seated on a throne of a typically fifteenth-century type, holding in His left hand a bible open at the text, "Come unto me and be justly judged". A mandorla surrounds Him, filled with cherubim, while the emblems of the apostles occupy triangular sections protruding at the corners. The figure is noble, indeed majestic, the drapery dynamic and splendidly modelled. Novgorodian influence is responsible for the fine colour scheme and that of Theophanes the Greek for the faces of the cherubim, but the Savior is given the small, rounded head and delicate features characteristic of early fifteenth-century Muscovite work. This is a fine example of the sort of icon which, following in the Rublev-Danila Cherny tradition, was probably typical of the early Muscovite school, but which is now a rarity, the majority of the panels belonging to this period having perished in the great fire of 1547.

Text 10

THE VIRGIN OF TENDERNESS. Pskov; early fifteenth century. Hann Collection, USA.

This rendering of the Virgin and Child is derived from that introduced into iconography by the icon of the Virgin of Vladimir, but in the element of affection linking Mother and Child is far more strongly stressed than in the original version. Here the use of triple white lines to indicate the highlights recall those on the icon of four saints

shown on Plate 23; but whereas the brilliant colours which appear in the latter are typical of the Novgorodian school, the sombre tones of this panel and the modeling of the faces are characteristic of Pskovian painting. The figures of the Virgin and the Child are surrounded by those of thirteen saints. Starting from the top left-hand corner, those on the top register represent St Nicholas, St George, St Demetrius and St Paraskevi; St Peter and Elijah appear on the left panel; St Paul and St John on the right; St Blaise, St Anastasia, St Florus, St Laurus and St Cosmas along the bottom.

Text 11

THE TRANSFIGURATION. Novgorodian work of the second half of the fifteenth century. Formerly in the Tretyakov Gallery, Moscow, now in the Hann Collection, USA.

This lovely painting closely follows the traditional lines prescribed by Byzantine iconography. Above, it shows Christ set against a six-pointed star, surrounded by a gloire, with Elijah and Moses standing on rocky peaks on either side of Him. Three rays emanating from behind Christ's body direct attention to the startled apostles seen below. The delicate yet firm character of the drawing is balanced in this painting by the truly superb colours, the admirable proportions of the figures to the whole, and the spacing of the two groups of people. The poses of the apostles and their startled expression contrast with the quiet majesty of the figures shown above and produce a dramatic effect, but much of the distinction of the painting is due to the skilful way in which their bodies are foreshortened.

Text 12

THE DEESIS CYCLE. Novgorodian school; turn to the fifteenth century. Formerly in the Tretyakov Gallery, Moscow, now in the Hann Collection, USA.

Though the figure of the Savior flanked by those of the Virgin and St John symbolise the Deesis, the customary cycle includes at least four additional figures, and often many more. The four additional, basic figures consist of the archangels Gabriel and Michael, and the apostles Peter and Paul, the group of seven forming what is known as a *chin* or "order". The *chin* shown here is an important work which closely adheres to traditional lines. The silhouette-like outlines and inclined heads of the outer figures reflect the persistence of Rublev's influence in works where, as here, the faces follow Byzantine tradition. The colours in all seven panels are good, but the schematic treatment of the drapery and the look of alertness in the figure of Christ, as well as the decorative considerations responsible for the manner in which He is presented, all reflect Muscovite taste. The panels may well have been painted by a Novgorodian artist who had come under Muscovite influence when the presence of Italian artists in the capital was arousing widespread interest.

Text 13

THE DORMITION. Novgorodian work of the turn of the fifteenth century. Formerly in the Morozov Collection in the Tretyakov Gallery, Moscow, now in the Hann Collection, USA.

This is the customary rendering of the scene, showing the Virgin on her bier, surrounded by saintly mourners, while the Savior in a mandorla, or glory, appears behind her holding her soul in the form of a tiny child. The treatment of the subject is essentially linear, the Virgin's body forming a strongly marked curve, the movement of which is reflected in the bowed figures of many of the mourners. The sombre colouring and the profusion of gold hatchings, as well as the artist's preoccupation with vestments and the elongation to which the figures have been subjected, denote a relatively late work, though one which closely adheres to earlier traditions.

Text 14

THE VIRGIN AND CHILD. Moscow; turn of the sixteenth century. Hann Collection, USA.

Iconographically, this rendering of the Mother and Child is known by the name of the "Virgin Hodegetria", or "Pointer of the Way", because she indicates the Child with the right hand, while Christ performs the blessing with His. Though this closely follows the form laid down by Byzantine tradition, the features of the Virgin's face clearly reflect the effect of the Western influences which were reaching Moscow from Europe at this time. However, the Child's face continues to conform to the iconographic style, but the profuse use of gold hatchings, used to indicate the folds of His robe, are characteristic of later Muscovite painting. The beautiful silver filigree and enamel haloes are adorned with precious stones, and display the fine workmanship achieved at that time; the embossed metal frame is of a very slightly later date.

Part 2

Some Facts and Notions about the Early Russian Art (to be translated into English)

Некоторые сведения и понятия из древнерусского искусства

БЛАГОВЕЩЕНИЕ - один из двенадесятых христианских праздников, падающих на 25 марта (7 апреля). Установлен в воспоминание о возвещении архангелом Гавриилом Деве Марии тайны воплощения через нее Бога-Слова (Лк1, 26-38). С догматической точки зрения Благовещение - важнейший момент священной истории: прекращение действия закона и начало действия благодати (со слов архангела "радуйся, Благодатная!"), т.е. смена заветов. Изображения "Благовещения" известны с V века; икона "Благовещение" входит в состав праздничного ряда *иконостаса* русского православного храма.

БОГОЯВЛЕНИЕ - одно из названий двойного христианского праздника, относящегося к числу двенадесятых и установленного в воспоминание о двух одновременно произошедших событиях: Крещении Иисуса Христа в водах Иордана и явлении при Иордане всех трех лиц Св. Троицы. Изображения крещения Христа в Иордане наряду с изображениями новообращенных христиан, над которыми совершается таинство крещения, известны уже в живописи катакомб; икона "Богоявление" ("Крещение") входит в состав праздничного ряда *иконостаса* русского православного храма.

ВВЕДЕНИЕ ВО ХРАМ Пресвятой Богородицы - один из двенадесятых христианских праздников, падающих на 21 ноября (4 декабря) и установленный в воспоминание о введении трехлетней Девы Марии в Иерусалимский храм и посвящении ее Богу (во исполнение обета, данного по ее рождению). Икона "Введение во храм" входит в состав праздничного ряда *иконостаса* русского православного храма.

ВЕЛУМ (лат. - парус) - в иконописи ткань (обычно красного цвета), перекинутая в виде полога между двумя архитектурными сооружениями. В некоторых иконах ("Рождество Богородицы", "Введение Богородицы во храм", "Благовещение", "Сретение") велум символизирует собой преобразовательную связь между Ветхим и Новым Заветами. Иконография велума восходит к античности.

ВОЗДВИЖЕНИЕ КРЕСТА Господня - один из двенадцатых христианских праздников, падающих на 14 (27) сентября и установленный в воспоминание о чудесном обретении голгофского креста Св. Еленой в 326 году, во время экспедиции по святым местам. Обретенный крест был вознесен над толпой (воздвигнут) присутствовавшим при этом событии Макарием, епископом Иерусалимским. Отсюда и происходит название праздника. Икона "Воздвижение Креста" входит в состав праздничного ряда *иконостаса* русского православного храма.

ВОЗНЕСЕНИЕ ГОСПОДНЕ - один из двенадцатых христианских праздников, установленный в воспоминание о Вознесении Спасителя во плоти на небо, в присутствии его учеников (Мк16, 19, Лк24, 51, Деян 1, 4-11) и отмечаемый на сороковой день после Пасхи. Каноническая иконография "Вознесения" складывается уже в IV веке и достаточно воспроизводит новозаветный текст (Деян1, 4-11). Исключение составляет лишь изображение Богоматери-Оранты, представляющей собирательный образ новозаветной церкви. Таким образом раскрывается догматический смысл праздника - рождение церкви Христовой, восприемниками которой становятся присутствующие при Вознесении апостолы. Икона "Вознесение" входит в состав праздничного ряда *иконостаса* русского православного храма.

ВОХРЕНИЕ - в иконописи постепенный переход от основного темного тона (санкиря) к более светлым. Достигается последовательным наложением слоев охры с добавлением белил (иногда только белил).

ВХОД В ИЕРУСАЛИМ - один из двенадцатых христианских праздников, установленный в воспоминание о прибытии Христа в Иерусалим перед своей мученической кончиной и воскресением. Отмечается в последнее воскресенье перед Пасхой. Другое название праздника - неделя Ваий (т.е. пальмовых ветвей), поскольку, согласно евангельским свидетельствам, жители Иерусалима вышли навстречу Иисусу с пальмовыми ветвями. В церковном ритуале, сложившемся в России, роль пальмовых ветвей играет верба; отсюда - Вербное воскресенье. Установлен с III века. Икона "Вход в Иерусалим" входит в состав праздничного ряда *иконостаса* русского православного храма.

ГЛИКОФИЛУСА (греч. - сладколюбзаящая) - один из самых распространенных типов изображения Богоматери с младенцем: младенец сидит на руке Богоматери, прижимаясь щекой к ее щеке. В литературе известен под названием Елеусы (Умиления). С догматической точки зрения Гликофилуса прообразует крестную жертву Христа Спасителя как высшее выражение любви Бога к людям. Самое раннее изображение такого типа относится к 650 году (фреска в церкви Санта Мария Антиква). Получает широкое распространение в XI - XII веках в связи с бо-

гословскими спорами о крестной жертве и некоторыми изменениями в православном богослужении. К этому типу относятся также такие широко почитаемые в России иконы, как Владимирская, Федоровская, Донская и др.

ДВИЖКИ (оживки, отметки) - белильные блики, положенные поверх вохрения на личном письме; могут иметь форму мазков, пятен, линий и т.п.

ДВУНАДЕСЯТЫЕ ПРАЗДНИКИ - двенадцать основных праздников, установленных русской православной церковью в воспоминание о событиях из жизни Христа, Богородицы, а также о некоторых событиях из церковной истории. Включают в себя девять неподвижных праздников, отмечаемых в одно и то же время: Рождество Богородицы, Воздвижение Креста, Введение во храм, Рождество Христово, Богоявление (Крещение), Благовещение, Сретение, Преображение и Успение Богородицы - и три подвижных, связанных с пасхальным циклом: Вход в Иерусалим, Вознесение, Сошествие Св. Духа на апостолов. Иконы, посвященные двенадцатым праздникам, составляют основную часть праздничного ряда *иконоста* русского православного храма.

ДЕИСУС, деисусный чин (греч. - моление, прошение) - икона или группа икон, имеющая в центре изображение Христа-Вседержителя (Пантократора), а справа и слева от него соответственно - Богородицы и Иоанна Крестителя, представленных в традиционном жесте молитвенного заступничества. Может включать в себя аналогичные изображения апостолов, св. отцов, св. мучеников и пр. Основной догматический смысл подобных икон - посредническая молитва, заступничество за род людской перед лицом грозного Небесного Царя и Судий (отсюда Деисус как ядро композиции "Страшный Суд"). В послеиконоборческую эпоху икона "Деисус" помещалась на архитраве невысокой алтарной преграды византийского храма, а затем уже на русской почве превратилась в деисусный чин высокого иконостаса.

ЗНАМЕНИЕ (Богородица Знамение) - широко распространенный тип изображения Богородицы, основанный на важнейшем из пророчеств Исайи, неоднократно приводимом в новозаветных текстах (Ис7, 14): "Сам Господь даст вам знамение: се, Дева во чреве примет и родит Сына, и нареку имя Ему: Эммануил". Представляет Богородицу с поднятыми раскинутыми в стороны руками (Оранту), несущую на груди изображение Христа-Эммануила (обычно в круглом медальоне). Центральная тема этого изображения - воплощение Сына Божьего в человеческом образе. Изображения Богородицы Знамение получают широкое распространение в XI - XII веках как в византийском, так и в древнерусском искусстве. Однако само наименование "Знамение" известно только на русской почве

и связано, очевидно, с текстом ветхозаветного пророчества Исаяи ("Господь даст вам знамение..."). Во всех остальных местах подобным изображениям присваивались самые разнообразные эпитеты, заимствованные главным образом из молитвенных песнопений в честь Богоматери. Из икон этого типа особую известность приобрела на Руси икона Богоматерь Знамение Новгородская, оказавшая чудесную помощь новгородцам во времена их битвы с суздальцами в 1169 году. Память 27 ноября (10 декабря).

ИКОНОСТАС (греч.) - установленная иконами преграда, отделяющая алтарь от остального пространства православного храма; складывается в церковном искусстве Древней Руси на рубеже XIV - XV веков. В настоящее время включает в себя пять основных рядов: местный - с иконами, особо почитаемый в данной местности, в том числе и с храмовой (вторая справа от Царских Врат); деисусный; праздничный; пророческий (в центре - Богоматерь с младенцем) и праотеческий (в центре так называемая Новозаветная Троица); иконостас венчает распятие. В шестом, дополнительном ряду могут изображаться Страсти Христовы, Собор всех святых и пр. В Византии иконостас заменяла невысокая алтарная преграда, на которую, начиная с VII века, ставился крест (Свидетельства Софрония Иерусалимского и Георгия Амартола), а при императоре Василии Македонянине (876 - 886 гг.) - икона Спасителя. Постепенно к ней стали добавляться другие деисусные и праздничные иконы (соединявшиеся иногда на одной доске - так называемый темплон), из которых уже на русской почве сформировался иконостас. Как сложная система священных изображений иконостас может быть подвергнут разнообразным символическим толкованиям.

МАНДОРЛА (итал. - миндалина) - в иконописи сияние в форме овала, в котором изображались Христос и Богоматерь.

ОДИГИТРИЯ (греч. - путеводительница) - один из самых распространенных типов изображения Богоматери с младенцем; младенец сидит на руках Богоматери, правой рукой он благословляет, а левой держит свиток - реже книгу, что соответствует иконографическому типу Христа Пантократора (Вседержителя). С догматической точки зрения основной смысл этого образа - явление в мир Небесного Царя и Судии и поклонение царственному младенцу. Существуют различные предположения относительно происхождения этого типа изображения Богоматери, безусловно, являющегося одним из древнейших (хотя само наименование "Одигитрия" появляется в источниках не ранее IX века). По преданию, самая первая икона Одигитрии была исполнена евангелистом Лукой, привезена из Святой Земли Евдокией, женой императора Феодосия, около середины V века, а затем помещена во Влахернском храме (по другим источникам - в храме монастыря Оди-

гон, отчего, вероятно, и происходит ее название). На основании этого предания ряд исследователей полагает, что тип Одигитрии сформировался на христианском Востоке и уже оттуда был завезен в Византию. По другим предположениям изображение Богоматери Одигитрии выделилось из композиции "Поклонение Волхвов", широко распространенной в раннехристианском искусстве: в пользу этого предположения свидетельствует не только типологическая близость, но и сходный смысл обоих изображений. По всей вероятности, самые ранние изображения представляли Богоматерь в рост, стоящей или сидящей, однако впоследствии предпочтение отдавалось поясным спискам.

Икона Богоматери Одигитрии пользовалась чрезвычайным почитанием в Византии; списки с нее получили широкое распространение и на Руси с самого начала ее христианизации. К этому типу относятся такие широко почитаемые на Руси иконы, как Смоленская, Иерусалимская (Грузинская), Тихвинская, Иверская и др.