

The Icons Series

The Parkville Frame Gallery is pleased to offer **The Icons Series**. This series features a selection of “Icons” created by some of the most respected artists, Russian painter Andrei Rublev, for example. These high-quality icons (and books) can be purchased by a special order in a variety of sizes.



The Holy Trinity (ca. 1425)
Andrei Rublev
Tretyakov Gallery, Moscow, Russia

Date painted: ca. 1425

How originally painted: Tempera on wood

Size: Various sizes available

Where (original icon) on display: Tretyakov Gallery, Moscow, Russia

The Icon: This “icon” is available on durable MDF with a wooden veneer backing. Each piece is cut and sanded by experienced woodworkers. A series of custom sealants protect the image from fading, sun damage, and ozone by forming a barrier to outside elements. These prints have been environmentally tested to resist degradation and fading for over 80 years.

The Artist: Andrei Rublev (1360–15th century) was the preeminent Russian icon painter. He was officially recognized as a saint by the Moscow Patriarchate in 1988. *The Old Testament Trinity* painting is his most famous work.

The Art: *The Holy Trinity* This icon takes as its subject the mysterious story where Abraham receives three visitors as he camps by the oak of Mamre. He serves the visitors a meal. As their conversation progresses Abraham seems to be talking straight to God, as if these 'angels' were in some way a metaphor for the three persons of the Trinity.



The Virgin of Vladimir (ca.1131)
Artist unknown
Tretyakov Gallery, Moscow, Russia

Date painted: Twelfth Century (ca.1131)

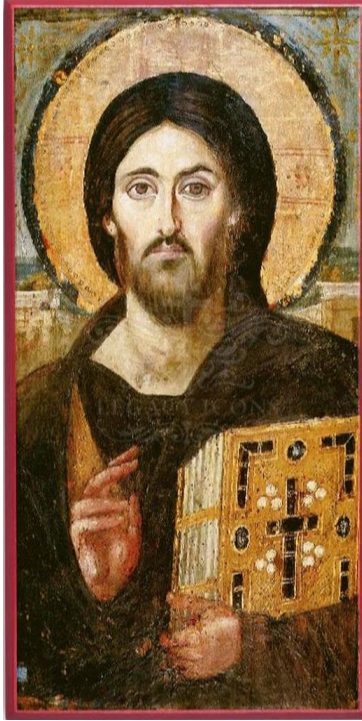
How originally painted: Tempera on wood

Size: Various sizes available

Where on display: Tretyakov Gallery, Moscow, Russia

The Artist: Painted by an unknown artist most likely in Constantinople ca.1131.

The Art: *The Virgin of Vladimir* This Orthodox Icon of Our Lady is a medieval Byzantine icon of the Virgin and Child. In 1169 Yury Dolgorukiy sacked the city of Kiev, and after plundering the city, stealing much religious artwork, including the Byzantine "Mother of God" icon which was transferred to Vladimir. It is one of the most venerated Orthodox icons and a fine and early example of the iconography of the Eleusa (tenderness, mercy) type. The Theotokos (Greek for Virgin Mary, literally meaning "Birth-Giver of God") is regarded as the holy protectress of Russia. The icon is displayed in the Tretyakov Gallery, Moscow in a former church on the grounds of the museum. Her feast day is June 23rd according to the Julian calendar and July 6 according to the Gregorian calendar. Even more than most famous Christian Orthodox icons, the original has been copied repeatedly for centuries, and many copies have considerable artistic and religious significance of their own. The icon is a version of the Eleusa (tenderness) type, with the Christ child snuggling up to his mother's cheek.



Christ Pantocrator (Mid-6th Century)
St. Catherine's Monastery at Sinai

Date painted: Mid-6th Century

How originally painted: Encaustic (hot wax paint)

Size: 84 cm high, 45.5 cm wide

Where on display: St. Catherine's Monastery at Sinai

Source: Wikipedia, the free encyclopedia

The Art: *The Christ Pantocrator* of St. Catherine's Monastery at Sinai is one of the oldest Byzantine religious icons, dating from the 6th century AD. It is the earliest known version of the pantocrator style that still survives today, and is regarded by historians and scholars to be one of the most important and recognizable works in the study of Byzantine art as well as Eastern Orthodox Christianity.

For a time the icon was thought to have been dated from the thirteenth century since it had been almost completely painted over at that time, but it was concluded in 1962 that it is in fact from the mid-sixth century, although the exact date of production is still unknown. When Saint Catherine's Monastery was founded by the Byzantine emperor Justinian I, late in his reign, between 548 and 565, it enjoyed imperial patronage and donations from Justinian and his court, with the Christ Pantocrator icon having been one of the many possible imperial gifts. Because of this, it is generally believed to have been produced in the Byzantine capital of Constantinople.



Virgin and Child

An icon based on Apse mosaic in Hagia Sophia

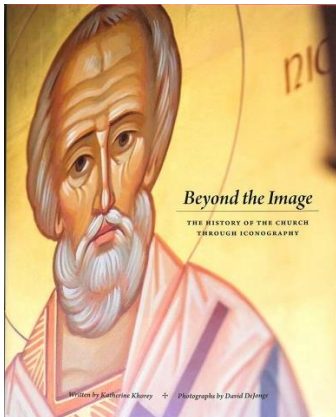
Editor's Note: This is an “icon” based on a mosaic currently in The Hagia Sophia, a historic place of worship in what is now Istanbul, Turkey.

Background: The Hagia Sophia is a religious building in Istanbul, Turkey. It anchors the Old City and has served for centuries as a landmark for both Orthodox Christians and Muslims. Its significance has shifted with that of the dominant culture in the Turkish city.

The Art: *Virgin and Child* was the first of the post-iconoclastic mosaics. It was inaugurated on 29 March 867 by Patriarch Photius and the emperors Michael III and Basil I. This mosaic is positioned on the half dome of the apse (see above). Mary is sitting on a throne, holding the Child Jesus on her lap. Her feet rest on a pedestal.

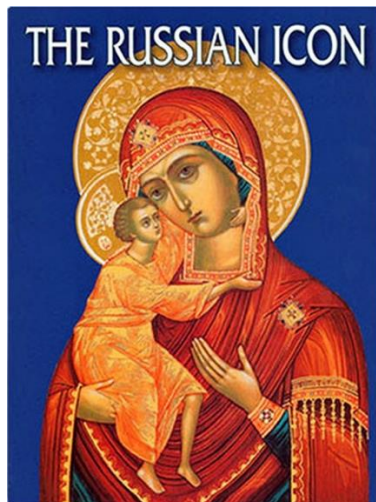
These mosaics were believed to be a reconstruction of the mosaics of the 6th century that were previously destroyed during the iconoclastic era (the destruction of icons and other images or monuments) by the Byzantines of that time, as represented in the inaugural sermon by the patriarch Photios. However, no record of figural decoration of Hagia Sophia exists before that time. The mosaics are set against the original golden background of the 6th century.

Editor's Note: These are two books that will further your knowledge of Icons.



Beyond the Image explores the images and meanings of the icons, unfolding the whole history of the Church and revealing the truth of heaven that it preserves on earth. Filled with rich, full-color imagery, this beautiful book is an excellent visual introduction to the Orthodox faith and its iconographic tradition, and makes a perfect coffee table book or holiday gift.

- Hardcover: 192 pages, full color
- Dimensions: 9 x 8 x 0.75 inches



The Russian Icon, replete with many full-color images, tells the story of Russian iconography and its role in the lives of Russian Orthodox Christians. Covering the various schools of iconography, from Novgorod, Pskov, Moscow, Tver, and the wonderful icons that are found throughout Russia, this book is a fascinating journey through Russian history and worship.

- Hardcover, 128 pages, full color
- Dimensions: 10.5 x 8 x 0.5 inches