



Nikodim Kondakov
Iconographie de la Mère de Dieu. III^e tome
668 pages
267 B&W illustrations
Cost 50 euro
Language: French
Product dimension: cm 19,5 X 27,5
Isbn 978-88-89667-36-1
1st Edition: February 2011

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Nikodim Pavlovich Kondakov (1844-1925) is one of the best renowned specialist in history of Byzantine and Paleochristian art. He founded modern method in Byzantine art history. In spite of the language barrier (he wrote in Russian), Kondakov's impact on the successive development of Byzantine and Paleochristian studies in Europe was noteworthy, particularly through the work of his students, among whom are counted Viktor Lazarev, André Grabar, and the historian George Vernadsky

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ICONOGRAPHIE DE LA MÈRE DE DIEU

III^e tome

After decades of oblivion, a document has come to light that, for years now, has aroused the curiosity of Byzantine scholars and many others. It is the last work of Nikodim Pavlovich Kondakov (1844-1925), the "legendary" manuscript that was given to the Vatican in the 1920's and later considered missing. After many noteworthy texts Kondakov had begun publishing his mature works: the great monograph on the iconography of Christ and the three volumes of his celebrated Ikonografija Bogomateri (The Iconography of the Mother of God). While the first two volumes of The Iconography of the Mother of God were published in St. Petersburg in 1914 and 1915, the Russian Revolution of 1917 didn't permit the publication of the third. Now Kondakov in exile, the final volume of his Ikonografija Bogomateri had been acquired by the Vatican. The publication never took place but the manuscript

did reach the Pontifical Oriental Institute (PIO) in January of 1926 for translation and publication in French. It is in the archives of the PIO that it was found. Even if the original Russian still remains lost, the complete French translation allows us to return to the study of a text that has been missing for over eighty years.

This volume treats the iconography of the Madonna in Italian art between the end of the Middle Ages and the Renaissance. This was a subject touched upon by Kondakov in his first work on Marian iconography in 1911, wherein he already detailed his idea of reading the paintings of the Italian Renaissance in relation to the paintings of Russian and Greek icons. It will add a further page to the complex and debated relationship between the Italian Renaissance and the Russian intellectuals of the "Silver Age".

■ **For whom** A book for libraries, Research Institutes, Byzantinists, historians of Russian culture and for everybody likes art.