Действительно, личность Александра Андреевича Иванова и его творчество оценивались современниками и последующими поколениями по-разному. Товарищ Иванова по Академии художеств, гравер Федор Иордан, вспоминал, что он был «упрям и своеобычен». Поэт В.А.Жуковский, сопровождавший наследника престола Александра Николаевича в заграничном путешествии, после посещения римской мастерской А.Иванова отметил: «Живописец с добрым сердцем и энтузиазмом к своему творчеству». Генерал и художник-любитель Л.И.Киль, будучи в должности начальника над русскими художниками в Риме, называл Иванова «сумасшедшим мистиком». А вице-президент Академии, гравер и скульптор Ф.П.Толстой, который был вынужден разорваться в конфликте Л.Киля с русскими пенсионерами, записал в своем дневнике: «Иванов очень умен и ужасный, кажется, хитрец». Художник-моряк А.П.Боголюбов, встретивший мастера в Париже во время возвращения на родину, отметил его поистине «мастнучакное» отношение к большой картине.

«Поэт и труженик-художник!» — с восторгом написал П.А.Вяземский, увидевший полотно «Явление Мессии» в Петербурге. Поэт посвятил живописцу специальное стихотворение, датированное 30 июня 1858 года (за четыре дня до смерти А.Иванова).

После смерти Александра Андреевича Иванова от его имени был написан большой поток писем, посвящённый художнику, с просьбами и пожеланиями о сохранении его творчества. Например, художник-любитель Л.И.Киль писал: «...в нем было что-то мистическое и детское, мудрое и забавное, все в одно и то же время; что-то чистое, искреннее и скрытое, даже хитрое». В последующие годы многочисленные исследователи и толкователи творчества А.Иванова, каждый в силу своих способностей и в духе своего времени, пытались ответить на вопрос: что представляет собой искусство живописи? Впервые краткий биографический очерк и публикацию огромного эпистолярного наследия мастера осуществил в 1880 году художник Михаил Боткин (брат писателя Василия Боткина), в квартире которого на Васильевском острове (3-я линия, 13, дом Кранихфельда, ныне дом 8) жил Александр Иванов последнее время.

**Людмила Маркина**

**Александр Иванов**

**К 200-летию со дня рождения**

«Иванов — целая загадка. С одной стороны, кто из русских его не знает? И с другой — никто из русских людей его не знает. Эти строки С.П.Дятлева, написанные в начале XX столетия, можно повторить и сегодня, в дни, когда отмечается юбилей художника."
Ivan is a real enigma. On the one hand, is there a Russian who doesn’t know him? And on the other, no one among the Russians know him.

"Ivanov was a tender soul and a childlike open-heartedness." The religious philosopher Alexei Khomyakov, who was later to acquire a number of Ivanov’s remarkable pieces (including “Apollo, Hycinth and Cyprisus”), wrote an article titled “Ivanov’s Picture” (a letter to the editor of “Russkaya Beseda”), where he named Ivanov “an artist-saint”. In the opinion of the progressive art critic Nikolai Chernyshyov, Ivanov “with his aspirations ranked among the small group of choicest genius artists! Besides his virtues as an artist, Ivanov had a tender soul and a childlike open-heartedness.” 

The poet Vasily Zhukovsky, accompanying Alexander Nikolaevich, the heir to the throne, on a trip abroad, remarked after a visit to Ivanov’s studio in Rome: “there is an artist with a big heart and enthusiastic about his art.” Lev K. K., a general and an amateur artist who was the supervisor of the Russian artists in Rome, called Ivanov “an insane mystic”.

The Tretyakov Gallery

The Enigma of the Artist

53rd year, having finished a work he started this loss. Alexander Andreevich died in his 30 years spent abroad and by reading all outstanding books on philosophy. He was a strong fighter in his life and he came out a winner from the fight...

...What a leader he would have made to our outstanding artists! Besides his virtues as an artist, Ivanov had a tender soul and a childlike open-heartedness.

In the years that followed the numerous researchers and “interpreters” of Ivanov’s art, each according to his or her abilities, and in the spirit of the times, tried to answer the question as to what exactly Ivanov’s art amounted to. A brief biographical essay and a vast collection of the artist’s letters was first published in 1880 by the artist Mikhail Botkin (a brother of the writer Vasily Botkin), in whose apartment on Vassilyevsky Island (on the Third Line, 13, Kranilfshche’s house, now building...
In the 1860s and the 1990s, as a wide range of books, albums and numerous articles treating Ivanov’s individual works and themes appeared, by 1981–1982, to mark Ivanov’s 175th anniversary, the Tretyakov Gallery mounted a large exhibition of his work (without publishing a catalogue) from the museum’s reserves. The gallery’s director Yuri Korolyev was striving to show the inner workings of Ivanov’s artistic mind.

Ivanov’s exhibitions outside Russia, and his reception by international viewers comprise a special chapter in academic study of the artist. From the mid-1960s, his works began to be shown at various Russian art exhibitions — in Japan (1966–1967, Tokyo, Kyoto), the US (1978–1979, Minneapolis, Washington) and Germany. Especially noteworthy is the exhibition “Russian Art of the First Half of the 19th Century” in Baden-Baden and Hannover in 1967, Tokyo, Kyoto), the US (1978–1979, Minneapolis, Washington) and Germany. Especially noteworthy is the exhibition “Russian Art of the First Half of the 19th Century” in Baden-Baden and Hannover in 1961–1962. The catalogue had a preface by B. Biderman, who characterized the artist as “the last outstanding Russian Academic artist”, and a contribution by A. Ivanov’s individual works and themes appeared. By 1981–1982, to mark Ivanov’s 175th anniversary, the Tretyakov Gallery presented a special exhibition of his work, without publishing a catalogue. The exhibition showed the inner workings of Ivanov’s artistic mind. The exhibition’s director, Yuri Korolyev, sought to demonstrate how Ivanov’s work influenced international viewers.

One of the events in Ivanov’s life that had a significant impact on his artistic development was his decision to leave the Orthodox Church and convert to Catholicism. This change of faith significantly affected his work, as evidenced in his later paintings and drawings, which often featured themes related to religious and moral themes. His conversion was not universally accepted by his contemporaries, and it is believed that Ivanov’s Many of his paintings and drawings were purchased by collectors, and some were acquired by museums. His work was also included in exhibitions and catalogs throughout Russia and abroad, which helped to bring his art to a wider audience.

In the 1960s and 1970s, the Tretyakov Gallery began to actively promote Ivanov’s work through exhibitions and catalogs. The Tretyakov Gallery, along with other Russian museums, mounted major exhibitions of Ivanov’s work, which were widely attended and critically acclaimed. These exhibitions contributed to the growing interest in Ivanov’s art both in Russia and abroad.

The gallery’s director, Yuri Korolyev, was driven to demonstrate the inner workings of Ivanov’s artistic mind. He sought to show how Ivanov’s work influenced international viewers. One of the events in Ivanov’s life that had a significant impact on his artistic development was his decision to leave the Orthodox Church and convert to Catholicism. This change of faith significantly affected his work, as evidenced in his later paintings and drawings, which often featured themes related to religious and moral themes. His conversion was not universally accepted by his contemporaries, and it is believed that Ivanov’s many of his paintings and drawings were purchased by collectors, and some were acquired by museums. His work was also included in exhibitions and catalogs throughout Russia and abroad, which helped to bring his art to a wider audience.
ТРЕТЬЯКОВСКАЯ ГАЛЕРЕЯ / THE TRETYAKOV GALLERY

В 1824 году за картину "Примарифион, изображающего у Алексы титан Торг" (ГТГ) Иванов получил малую золотую медаль. Скетч произведения был написан в Академии художеств и был одной из крупнейших работ в леген- дарную величину с картины Микель- Анджело. В то же время, при обсуждении работы по картине "Отец и сын" (ГТГ) в Академии художеств, ее критика не встретила одобрения. "Если Иванов будет идти по пути, который он выбрал, - утверждал П.Свиньин, - ему не удастся стать в ряд первоклассных художников." Однако среди конкурентов предпочтение отдали Иванову. Конференция академии подтвердила решение "Его картина уже тогда стремился добиться выразительной художественности в процессе работы над ней.

В этот период художник тщательно изучал предметы в строительстве и живописи. Он знакомился с произведениями мастеров, которые интересовали его, и старался вложить в картину содержание, соот- ветствующее эпохе и условиям его времени. В основе замысла лежит идея описания "волнующих подвигов на крылатом коне Пегасе." Слова Иосифа привели его к мысли о том, что он должен предложить новую программу на картину, и начал работать над ней. Процесс работы над ней был трудным и долгим, но в итоге художник получил золотую медаль. Сюжет произведения стал в ряду первоклассных художественных работ, которые были удостоены золотых медалей.

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The picture met with a favourable response from scholars and critics. "If Ivanov proceeds at this pace, he is soon to become one of our biggest artists," Pavel Sviatyn wrote insightfully. The painting was awarded the Major Golden Medal, and in September 1828 Ivanov received the title of an artist of the 14th rank. How- ever, there was a disagreement between the members of the Committee for Encouraging Artists -- some could not believe that a young artist had produced a work so mature all on his own. It was decided to give the artist another test -- the mythical subject of choice was "Bellerophon. Sets out Against the Chimeras" (1829, in the Russian Museum). Bellerophon, a son of the Corinthian king, accomplished many feats outside the winged horse Pegasus. Once, the King of Lybia lashed Bellerophon to the three-headed monster Chimera.

Using themes from antique mythology, Ivanov treated them in full accord with the principles of Classicist style. The con- cept of the painting is based on the idea of responsibility and heroic self-sacrifice. There are two extants sketches for the painting that afford a glimpse into how the piece evolved. The composition is well thought out and neatly constructed, with the two main characters -- Bellerophon and the horse Pegasus -- placed centrally in the foreground. The vaulted and noble hero, far from being ideal, has human features, such as inner conflict and determi- nation.

Ivanov's pieces from his early, St. Petersburg period had all the marks of Russian Classicist art -- well rounded composition, neat arrangement of the fig- ures and objects in space, flowing con- tours and local colours. Even then the young artist was striving for emotional expressiveness in traditional interpreta- tions of the mythical and evangelical themes. "So that the viewer, looking at the picture, would be overtaken by subtlety or sublimity or perhaps the picture would give him a sense of time emotions."

In the month of September 1830 Alexander Ivanov and Grigory Lapchenko, fellows of the Society for Encouraging Artists, came to Rome for four years, "to perfect their arts, to know the art of the ancients," and to spend their third year "making a painting on the mythological subject of choice."

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time I couldn’t make a choice of subject for my future painting.” The artist sketched “Jacob’s Dream” (early 1830s, in the Tretyakov Gallery), “David Playing a Harp before Saul” (1831), and “Joseph Reveals Himself to his Brothers” (1831–33, both in the Tretyakov Gallery). An important preparation for Ivanov’s big theme were his sketches for an unrealized picture “Joseph’s Brothers Find the Cup in Benjamin’s Sack” (1831–33, Tretyakov Gallery). The story from the Bible tells about how Joseph, Jacob’s son, was sold into slavery by his brothers, but became an important figure in the court of the Pharaoh. Many years later the treacherous brothers came to Egypt to do business. The brothers did not recognize Joseph in an awe-inspiring Egyptian high official, who showed them a few entertaining tricks. However, in order to punish his brothers, Joseph decided to put an expensive silver cup in a sack of Benjamin’s (Joseph’s brother). When the brothers were on their way home, envoys of the Pharaoh searched the sacks of the travelers. The cup was found in Benjamin’s bag. The artist tried to convey the vast range of feelings overwhelming the characters – horror and despair, grief and powerlessness. Ivanov described his characters thus: “Judaah, who is bold and hot-headed, rips his clothes in distress; the second one is more philosophic, Samson, after jad, has thrown himself down. The home-builder, as an educated person, is not excited like the first one. The other figures express the emotions of their characters.”

Ivanov made many studies and several drafts (three of them in the Tretyakov Gallery) for this painting. He was trying to capture the moment, the arrangement of characters that would look good on a big canvas. The artist was trying to find a new composition. The three figures received a more theatrical performance, and the characters’ gestures were more emphatic. After this failure, Ivanov set his sights on an epicennal subject, “The Appearance of Christ to the People”, which was to become his life’s work.

In 1833, in a letter to the Society for Encouraging Artists: he emphasized his concept quite clearly and in no uncertain terms: “… I have chosen the Gospel according to St. John. Here, on the first pages I’ve seen the essence of the whole Gospel – I saw that St. John was ordained by the Lord to prepare the people for receiving the teaching of the Messiah, and finally, for introducing Him personally to the people. This subject has not been tackled by anyone, so its novelty alone is bound to provoke interest.”

The Appearance of Christ to Mary Magdalene (1835, Tretyakov Gallery) for this painting. He was trying to convey the essence of the whole Gospel – I saw that St. John was ordained by the Lord to prepare the people for receiving the teaching of the Messiah, and finally, for introducing Him personally to the people. This subject has not been tackled by anyone, so its novelty alone is bound to provoke interest.

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The Appearance of Christ to the People. 1837–57
Oil on canvas
540 by 750 cm
Tretyakov Gallery
в был в Третьяковской галерее. Альбом-каталог выставки будет представлен на страницах журнала "Искусство", а также на сайте галереи. Экспонаты выставки доступны для посещения в интерактивной галерее галереи. Публикация посвящена половине жизни художника, его работе над новым этапом в развитии русского искусства.