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Ural Old Believer Icon-painting: Origin, Development, Stylistic Features (Historiographical aspects)

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The present article is devoted to the analysis of research points of view on a set of questions in the field of Old Russian icon-painting traditions of the Ural study. Special attention in the analysis was paid to the source and methodological basis of the research. Thus, we came to the conclusion that development of a complex approach is necessary for effective solving of the problem.

Keywords: icon painting, old belief, «Nevian School of icon painting».

Icon painting craft was mentioned for the first time by A.V. Komarov in 19 century: «Icon painting is the craft of three families in Nevian factory and there are no other places it could be seen. This craft appeared about 100 years ago and was obviously transported by old believers who migrated to Ural, especially during famine» (Komarov, 1889, 113). D.N. Mamin-Sibiryak also mentioned about famous icon-painters in the Ural area in his publicistic sketches in 1880-1890 (Mamin-Sibiryak, 1947, 260). But works of A.V. Komarov and D.N. Mamin-Sibiryak were not supposed to investigate the old believer icon-painting as a scientific problem.

The situation has not changed greatly after the revolution. The attempt to focus art collectors' and connoisseurs' interest on the Ural old believer icon-painting was made by S. Dulong in his report at the meeting of «The Ural Society of Natural Science Fans» (USNSF). But when this society

was closed down in 1929, all efforts to explore Ural icon-painting were ceased.

Art learning of old Russian icon painting in Russia began in 1960s and in 1970s in the Ural region. In 1970s Ekaterinburg local history museum organized summer historically – domestic expeditions (which included exploring of icon-painting works) to Sverdlovsk region, particularly to Talizky, Kuvshinsky, Krasnoufimsky, Shalinsky, Nizhnetagilsky and other areas. Thus, we can name 1970s -1980s as the period of scientific materials collection.

The period between the late 1980s and the early 1990s was the first stage of scientific exploring of Ural old believer icon-painting. This stage is characterized by the beginning of scientific apprehension of collected data, generation of first conceptions, introduction of «Nevian School of icon painting» notion for scientific use (Golynez, 1988, 31-44). The main problem of that period was the problem of stylistic sources of Ural old

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