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CONTENTS

Introduction to the Thematic Issue of the Siberian Federal University Journal, the Humanities series, in the "History and Theory of Art" Research Field

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Abstract. The introduction precedes the publication of the results of scientific research in the field of history and theory of art, as well as in the field of the most important conceptual problems of modern humanities and social sciences. The major current problems in the field of world and Russian art are considered, the main trends in the development of modern humanities and social sciences are determined. The introduction presents a theoretical position that should reveal the methodological approaches to the analysis of works of visual and musical art. The research is based on the basic principles of the modern theory of art, which states that a work of art is always the result of complex interaction in two forms: 1) the result of an interaction of an artist (master) and an art material; 2) the result of the interaction of a work of art as a material thing and a recipient (viewer, listener). The task of an art historian is to become an intermediary between the recipient and the work of art. This mediation in world philosophy is called maieutics. The maieutic function of the humanities and social sciences is revealed in all the studies, the results of which are published in this thematic issue.

Keywords: humanities, theory of art, history of art, work of art, recipient.

Research area: theory and history of art, theory and history of culture.

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The history and theory of art as separate areas of the humanities and social sciences appear at the end of the 18th century, primarily in aesthetic and philosophical treatises, which reveal the purpose of art as a whole, build a hierarchy of different types of arts, determine the differences between art and religion, art and craft art and philosophy. In the first third of the 19th century, the great German philosopher G.W.F. Hegel defines art as a manifestation of absolute spirit along with religion and philosophy. In his aesthetic philosophy, Hegel places art on the first step of ascending to the absolute spirit, and defines a work of art as a sensory phenomenon of essence. Different types of art in different ways allow the entity to manifest itself. Therefore, within art, there is also a hierarchy of various types of art, on top of which is literature (Zhukovsky, Koptseva, 2004).

In contrast to Hegel, F. W. J. Schelling understood that absolute spirit cannot be adequate to a logical rational form of philosophy and that the highest form of cognition is just art combining both conscious and unconscious principles. Schelling's philosophy of art shows that art gives the form to mythology, and mythology translates the unity of the subjective and objective spirit as fully as possible, without violating the measure of subjective-human in this unity.

For Russian art criticism, both traditions – Hegel's and Schelling's ones- were equally typical. However, both traditions, of course, were transformed and acquired their own characteristics. Thus, Hegel's understanding of art as a sensory phenomenon of essence led to a huge discussion about the social purpose of art, the social role of the artist in the transformation of reality, the need to contribute to changing all aspects of public life for the better (Leshhinskaya, Petrova, 2019). All types of art are considered here according to the degree of their social purpose (Pchelkina, 2017).

Schelling's tradition was reproduced in the works of Vladimir Solovyov, Russian religious philosophy of the Silver Age, in manifests of "art for art's sake", in pedagogical innovations, where teaching art skills and studying masterpieces of world art culture accompanies a child and then an adult student, where the study of art is considered a necessary element of modern education.

In the modern era, a number of transformations are taking place both in terms of art itself and its research. Three basic features of modern culture – mass, decentralization and marketing – change both the being of works of art and methodological approaches to the studies of the essence of works of art and the social being of art (Avdeeva et al., 2019; Amosova et al., 2019). Contemporary art is most consistent with the romantic definition of artistic style in Hegelian aesthetics, where the material side of a work of art is always less than the meaning implied in it. In such material minimalism, the role of the recipient (viewer or listener) grows immeasurably, which is necessarily included in the game proposed by the master, and contributes to the creation of an artistic image, where most of the creativity is reserved for the recipient, but not for the author. Contemporary art presupposes compulsory co-creation involving the viewer, therefore the theory of art goes where this viewer is present – to museums, galleries, the mass media, social space, and the theory of art is transformed into maieutics, into a way of creating an artistic image for which the viewer needs help with starting the process of creating an artistic image (Bralkova et al., 2015; Kistova et al., 2018; Koptseva et al., 2018; Semenova, 2012).

This maieutic function of art theory is presented in a number of articles of this thematic issue. The subject of our authors' research are visual and musical works of art. The creators of these works of art are internationally known artists and masters who are important in the context of the Krasnoyarsk regional art culture. Our researchers analyse masterpieces and works of art that are important for a certain category of recipients. Sometimes, in one art history article, relevant regional artistic practices and the experience of the existence of a great masterpiece in a regional context are combined.

An important element of the thematic issue is the study on the role of universities in today's changing world. The discussion about the need for the humanities, theory and history of art necessarily involves an understanding

of the purpose of the university in the context of this discussion. The expert function of university scientists should not focus on current pressing problems, a modern university creates meanings and concepts that did not exist before, and forms the agenda itself, making relevant not only material life support, but also the quality of the inner life of a person who has come to university to change .

The Journal's team, which was preparing this thematic issue for publication, sincerely welcomes its readers and hopes that the publication of scientific articles will cause fruitful and lively scientific discussions. A number of articles have a pronounced discussion character, and we hope that the responses to these articles will also take the form of a scientific publication open for a dialogue.

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Вступительная статья к тематическому выпуску журнала Сибирского федерального университета «Гуманитарные науки» по научному направлению «История и теория искусства»

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Аннотация. Введение предваряет издание результатов научных исследований в области истории и теории искусства, а также в области важнейших концептуальных проблем современных гуманитарных и социальных наук. Рассматриваются основные актуальные проблемы в области мирового и российского искусствоведения, определяются основные тенденции развития современных гуманитарных и социальных наук. Во введении представлена теоретическая позиция, которая должна раскрыть методологические подходы к анализу произведений изобразительного и музыкального искусства. В основе исследований лежат базовые положения современной теории искусства, утверждающей, что произведение искусства всегда представляет собой результат сложного взаимодействия в двух формах: 1) результат взаимодействия художника (мастера) и художественного материала; 2) результат взаимодействия произведения искусства как материальной вещи и реципиента (зрителя, слушателя). Задача ученого-искусствоведа – стать посредником между реципиентом и произведением искусства. Это посредничество в мировой философии носит название «майевтика». Майевтическая функция гуманитарных и социальных наук раскрывается во всех исследованиях, результаты которых опубликованы в данном тематическом выпуске.

Ключевые слова: гуманитарные науки, теория искусства, история искусства, произведение искусства, реципиент.

Научная специальность: 17.00.00 – теория и история искусства, 24.00.00 – теория и история культуры.

Architectural Space in the Paintings by Vincent van Gogh

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Abstract. The article presents an overview of the basic conceptual post-impressionism principles to identify the artistic and sociocultural context of the works by Vincent van Gogh, and the published researches of paintings by Van Gogh, manifesting a diversity of approaches to the artistic heritage of the painter. The authors of the article analyse three pieces by Vincent van Gogh created in 1888: Bedroom in Arles, Interior of a Restaurant in Arles, and The Night Café. Belonging to the same period, these paintings were selected to study the way van Gogh translated psychological states and represented a subjective picture of the world through building an illusive architectural space. The article presents the results of the philosophic and art analysis of the given works depicting personal and public spaces, and a conclusion on the significance and role of the interior genre in the art of Vincent van Gogh is made.

Keywords: van Gogh, painting, post-impressionism, art work, tragedy, epistolary heritage, symbolic capital of the painting, interior, internal architectural space, composition.

Research area: theory and history of art, theory and history of culture.

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Conceptual principles of post-impressionism and its role in modern art

Many art researchers including American art historian John Rewald considered post-impressionism to begin from the last impressionist exhibition in 1886 known as the first manifestation of neo-impressionists, and the publication of Jean Moréas's *Symbolist Manifesto* in the French *Le Figaro* newspaper in the same year (Chudov, 2018; Stoian, 2015). This stage came to an end at the turn of the centuries, resulting in the emergence of cubism, which was the starting point for modern art development. Speaking about the reasons that caused the emergence of symbolism, the leader of the symbolists, French poet Stéphane Mallarmé (1842-1898) emphasized the lack of stability in the society to give a start to stable art, the blurred social borders that disturbed the minds and entailed individualization in art (Illouz, 2005). Much later, French researcher Jean-Nicolas Illouz (1964-) also noticed that the complex socio-political situation in France in the late 19th century, the dramatic process of republic development, made an impact on the development of French literature (Illouz, 2005).

Post-impressionism is the stage that followed impressionism, embracing artists working in different styles and under different concepts, who had their own way in art but were exposed to the direct impact of the impressionists, including the palette, technique, composition solutions etc. Unlike the impressionists who focused on observation of nature and depiction of a miraculous moment happening here and now, the late 19th century's painters believed that the initial creative impulse was an idea embodied in the surrounding nature, and the main role in it had to be played by imagination, expression of their own contemplations and worldview (Koptseva et al., 2018; Avdeeva et al., 2019; Amosova et al., 2019; Koptseva et al., 2017). In their creative endeavours, the post-impressionists transformed the impressionist heritage, but still held on to its revolutionary ideas of art going beyond the academic notions, expanding the borders of visual perception.

The interest to the viewers' perception and optical effects continued developing in the works of post-impressionists (Georges Seurat, Paul Signac, Henri Edmond Cross, Lucien Pissarro etc.), but found some scientific grounds, such as the psychophysiological features of colour perception, colour theory of Michel Chevreul, Ogden Rood, Hermann von Helmholtz and others, and optic discoveries (Veimarn, 1965). Working in the genres of landscapes and still-life paintings, Paul Cézanne attempted to reinterpret the diversity of life forms in the framework of stereometrics, the contrast confrontation of shape and colour. Paul Gauguin turned to the symbolist program developed in French literature of that time, and withdrew from working on the viewers' impression of the piece, giving the main role to the conceptual content enveloped in the mystery of the past. The specificity of poster art takes origins from the works of Henri de Toulouse-Lautrec, who focused on psychologic expression, dynamic moments in the lives of his characters presented through expressive and grotesque forms. The art of Vincent van Gogh with its unique emotional and expressive language of the author, presented the problem of spirituality and moral in the contemporary person, the state of the surrounding world and the artist's own emotional world outlook.

Translating the spirit of its time, the establishment of new society, reinterpretation of values, and search for new meanings, post-impressionism promoted the development of the artistic culture of the turn of the 19th-20th centuries and served as a precursor for such modern art trends as fauvism, expressionism, cubism, symbolism, modern painting, poster art etc.

John Rewald also draw a parallel between post-impressionism and various art trends of the late 20th century, such as post avant-garde and post-modernism. The main artists of the late 19th century being the main trendsetters in the art of the coming century and modern art as a whole, are: Vincent van Gogh, Paul Gauguin, George-Pierre Seurat, Paul Cézanne, Henri de Toulouse-Lautrec, Henri Rousseau.

Classical and modern studies of the art of Vincent van Gogh

The interest of researchers towards the works of Vincent van Gogh, as well as recogni-

tion of his art, gained momentum long after his death. The majority of the studies were written in the early 21st century. Despite the common idea of the artist as an unhinged and a mentally ill person, modern researchers recognize his unique, consistent, committed character. Van Gogh amazes by his persistence in labour; he believed that this is not personal happiness that is the aim of one's existence, but continuous creative work and desire to leave a great heritage. He was convinced that it is not talent, but hard labour that makes a great artist. He continued working regardless of blows of circumstances and disapproval of his art by the contemporaries. Van Gogh had been insisting on his point of view and his opinion of art throughout his life. For him, painting was more than a purpose and mission of his life, it was life itself, the life he did not just portray, but lived every moment of it in his own way.

Studying the life and works of the great painter, the researchers elaborate on various aspects the studies: the controversial moments of biography and periods in work, the tragic motives of his life and painting, the specific painting techniques and symbolism, the contribution in further art development, cultural response to the works by his contemporaries (the dialogue of cultures), the Japanese influence on the works by Van Gogh, specificity of each painting period and analysis of different pieces of art.

The first article about the artist titled "The Isolated Ones: Vincent van Gogh" was written by young writer Albert Aurier back when the artist was alive. In the article, Aurier revealed the dualistic nature of Van Gogh's personality; being a great artist committed to painting, he was a passionate believer and a dreamer living in his beautiful ideas, utopias, and dreams. An adherer of symbolism, Aurier eagerly listed this artist among symbolists and wrote: "No doubt, like all the painters of his race, he is very conscious of material reality, of its importance and its beauty, but even more often, he considers this enchantress only as a sort of marvellous language destined to translate the Idea". However, in his response to this article, Vincent himself objected. He wrote that the author of the article had glamorized his image to make

it fit his ideals and presented him as a romantic lonely genius. In a letter to his brother, Van Gogh wrote: "But the truth is so dear to me, trying to create something true also, anyway I think, I think I still prefer to be a shoemaker than to be a musician, with colours" (Van Gogh, 2018). He did not see himself as an isolated person in what he did; he thought he was in line with many others, though did not play a leading part in either society or art.

Interestingly, earlier studies written in the last decades of the 20th century are of psychoanalytic nature and mostly belong to foreign researchers. Among the most commonly studied, and, importantly, doubtful and controversial questions there are the issues of psychopathologies the artist suffered from and the influence they made on his painting (Rahe,1990; Morrant, 1993; Lemke, Lemke, 1994; Blumer, 2002); xanthopsia and domination of yellow tones (Arnold, Loftus, 1991); addictions (Lee, 1981; Berggren, 1997) and suicidal inclinations of the painter (Mehlum, 1996; Montejo Gonsalez, 1993); the conflict with Gauguin and its consequences (Runyan, 1981); the anguish he suffered, branded with the "mark of shame" by the society (Benezech, Addad, 1997). Generally, this period is also distinctive with a number of works focused on the life and painting of the artist (Stoun, 1988; Uolleis, 1998).

For the early 21st century, it is typical to speak of Van Gogh as a great painter who had left a unique, priceless heritage both in art and beyond. In the community of researchers and artists, we find less and less one-sided judgements of him as an unrecognized self-professed, or a rejected martyr suffering from a mental illness. There are more researchers introducing the life and work of Van Gogh from a different perspective: N.A. Dmitrieva (Dmitrieva, 1984), H. Perruchot (Perruchot, 1987), E. Weissman (Weissman, 2008), M. Gordeeva (Gordeeva, 2009), A.V. Golenkov (Golenkov, 2011), M.M. Drobysheva (Drobysheva, 2014), N. Heinich (Heinich, 2014), N.V. Kuzova (Kuzova, 2015), A. Savichev (Savichev, 2016), E. Gordeeva (Gordeeva, 2017), O.Iu. Zharina (Zharina, 2019).

A study by Ia. Beloshapkina (Beloshapkina, 2013) analysing the main features of Van

Gogh's painting and the milestones of his life is of special interest. The author remarks that the principal expression and atmosphere-creating tool for Van Gogh was the colour. Van Gogh believed that a colour could reveal the soul of a character; every colour bore a deep symbolic meaning for him. Moreover, the painter contemplated over the psychological properties of colours and made up a system of his own, adopting the experience of the best colourists of the past. Beloshapkina also studied the motives and drivers of Van Gogh's creativity, and among the most powerful ones she mentioned commiseration and sympathy. Every piece carries a piece of the painter's soul: "…the closer to perfection the painting was, the more emotionally drained was the artist. Life was slowly slipping away from Vincent, flowing into his paintings".

The personality of Van Gogh was the object of research carried out by A.S. Filippova (Filippova, 2014), who made an attempt to draw a psychological portrait of the artist. She pointed out that Van Gogh should not be biased; his life was controversial and paradoxical. Though not naturally gifted, he became a great painter; not a talented speaker, he wrote astonishing letters to his brother, and today they are acknowledged as literary heritage. It is emphasized that Van Gogh was reaching out to people, willing to be heard and understood, but in the majority of cases he was rejected and avoided. The reason was his unwillingness to play the imposed social roles or to live up to someone's expectations, to blindly fulfil the instructions of his customers or to follow any trends of fashion due to the humanism ideas he preached. Filippova also noticed that several years after Van Gogh's death one venturous German man promoted the publishing of pseudoscientific monographs of the life and work of the artist, intentionally distorting the facts. The painter was presented as a mentally disturbed, careless sentimentalist, an outcast, a deeply miserable person who found himself in the circumstances he could not change. Filippova criticized this position, proving that Van Gogh was a pragmatic, industrious and resolute man, thoroughly planning every step he made.

E. Murina approached the analysis of works by van Gogh in an extremely diligent manner in her large theoretical work (Murina, 1978). She pointed out that it is not the historical and artistic, but the personal aspect that should be emphasized studying the works of the painter: it should be the "social tragedy of an innovator destined for misunderstanding and death". Later, the moral authority of this "painter person" promoted both the popularization of Van Gogh's artistic discoveries and the victory of new painting as a whole. Moreover, it highlighted the so-called psychological phenomenon, the painter's continuous meditation on his own life, himself and his activity. It shed new light over the unique personality of the painter and the originality of paintings by Van Gogh who, as a deeply spiritual person, created himself and built his own life, aware of not fitting in the surrounding world.

Modern researchers also focus on the unique techniques of painting and graphics, symbolism, and ontological status of Van Gogh's art. For instance, E.R. Kotliar and F.S. Emiruseinova (Kotliar, Emiruseinova, 2017) analyse the artist's brandmark oil painting technique, the individual stroke manner his paintings are recognized from. Moreover, the authors draw a parallel between the content of the paintings and the ideas of humanism manifested in the shapes and colour solutions. A.A. Ievleva and S.A. Khrapugina (Ievleva, Khrapugina, 2019) provided a detailed description of the painting technique, peculiarities of the colour solutions, attempted to explain the genre preferences of the painter and elaborated upon his epistolary heritage.

A.Iu. Puchkova (Puchkova, 2016) pointed out that the unique painting technique of Van Gogh was based upon his principal avoidance of the commonly accepted traditions, of the conventional and proportional imaging. Guided with his feelings and emotions, Van Gogh did not attempt to copy what he saw, but contributed his soul into every image he created. He depicted people in close communion with nature, avoiding smooth and graceful lines. He preferred abrupt and sharp lines, making people in his paintings resemble rocks. However, working on elements of nature, he tried to

breathe life into them and to make them resemble human figures. This was the way he tried to translate the truth of the real life, which he internalized and expressed through art, without idealizing or brightening it up, inspiring people to do the new art he created.

N.S. Rodionov (Rodionov, 2017) studied the specificity of Van Gogh's painting in different periods of his life to monitor the changes and the factors that influenced the manner of the painter at every stage. D.N. Lugantsev (Lugantsev, 2017) turned to the specificity of Van Gogh's graphics and analysed a number of graphic works of the author to conclude that they were just as impressive as the oil paintings. The technique and artistic manner of the painter have been also considered by E. Dichenko (Dichenko, 2015), A. Kas'ianov (Kas'ianov, 2019).

S.A. Shul'ts (Shul'ts, 2018) took interest in the ontological status of art based on works by several painters. Speaking of Van Gogh, he turned to the research experience of M. Heidegger and H. Perruchot. According to them, a thing is initially constituted by art, not vice versa. This idea is clearly explained by Heidegger in his comments to Van Gogh's *Shoes*: "In Van Gogh's painting, truth happens. This does not mean that here something at-hand-before-us would be correctly depicted, but rather that in the becoming-manifest of the being-tool of the shoe-tool, being in its totality, world and earth in their counterplay, attain to unconcealedness". Therefore, art is the meaning-manifesting domain of the world's historical life, and its legislator is the artist himself. In the same context and in a similar manner, Perruchot elaborated on the idea of replacing people with things in works by Van Gogh: "In his Paris paintings, people are rare. If they are there, they are nothing but coloured shadows. The true life is somewhere else… Vincent paints a pair of his Borinage shoes, spotted with mud and worn by long walks; so precious to him, these shoes are presented like living beings, looking from the painting with human eyes" (Perruchot, 1987). Later, José Ortega y Gasset referred to this idea as *dehumanization of art* and called it a feature of modern art.

E. Sannikova (Sannikova, 2019) raised an interesting topic of art market, a meeting point of economics and culture. She promoted the ideas of David Throsby (Throsby, 2013) who developed the creative economy concept and supposed that there simultaneously existed a physical market of the works of art and a market of ideas. The physical market sets the economic value of art, while the market of ideas sets the cultural value. Sannikova applied the artistic production model to the works by Van Gogh to derive a new category of a "symbolic capital" that underlaid the economic price of an art work.

I.N. Sachkov and M.A. Chistiakov (Sachkov, Chistiakov, 2019) discovered three criteria to classify a process in art as a synergetic process. The subject matter of the study is the modern tendency of forming the evolutionary-synergetic paradigms to observe the emergence of self-organizing structures, the avalanche-like development process and the predictability of this process. The authors engaged themselves in searching for such synergy in the works by Van Gogh. They discovered and proved the synergetic nature of both his works and the paradigm of his acknowledgement and commercial success.

T.Iu. Plastova (Plastova, 2012) dedicated one of her works to studying the works by A.A. Plastov in the European culture context and concluded that his world outlook and the painting system were established under the influence of the paintings and epistolary heritage of Vincent van Gogh. The author found a number of parallels in the conceptual aspect of the paintings and stated that Van Gogh became a real inspiration for Plastov, making him feel free, powerful and confident in what he preached.

O.V. Stroeva (Stroeva, 2014) turned to the question of replicating images in modern culture, the topic that is gaining momentum in today's technical replicability era. She spoke about changing the perception of art as a phenomenon, about the destruction of uniqueness of cultural objects. Based on the exhibition titled "Van Gogh. The Canvas Come Alive" organized in Moscow, she illustrated the new status of art in the modern society. The de-

veloping technologies change the art's way of being; now, the works of art can be a copy or a simulation, an everyday item or an entertainment facility. The author said that the category of beauty was losing its main property which is non-usability, and was turning into a mostly economic category.

Some studies are attractive with their unusual angle: if the past century's studies of culture and art were dominated by the idea of translation of new meanings from the European culture into the Russian one, some scholars today act by a reversal. For instance, the objective of study by Kharybina (Kharybina, 2019a) is the identification of the dialogic specificity of communication between the art cultures of Western Europe and Russia at the turn of the 19th-20th centuries, generating new concepts. Based on the essential and concept-building structures of Van Gogh and Leo Tolstoy, she discovered similar art concepts without a direct impact of Russian culture on the work by the European artist. The epistolary heritage of Van Gogh was concluded to be the most relevant source of influence. Among the common ideas, the author listed the inclination to perfect simplicity, Christian culture, image of nature as a source of harmony. In another study, Kharybina went through the dialogue of cultures, drawing parallels between the works by Van Gogh and Fyodor Dostoyevsky (Kharybina, 2019b). There are some other examples of contemporary studies of the culture parallelism involving the personality of the great artist, written by E.V. Rovenko (Rovenko, 2016), E.M. Kokurina (Kokurina, 2006), T.B. Trofimova (Trofimova, 2009).

And, indeed, today there is great number of works featuring the analysis of different works by Van Gogh: P. Harold, M.D. Blum (Harold, Blum, 1956), J. Margolis (Margolis, 2002), M.V. Balan (Balan, 2007; Balan, 2008), E.A. Dvoretskaia (Dvoretskaia, 2016), G.L. Groom (Groom, 2016), D.A Karimov, V.M. Serdiuchenko, P.S. Volkova (Karimov, Serdiuchenko, Volkova, 2018), E.A. Poliakova, T.V. Motova (Poliakova, Motova, 2019), E.A. Elina (Elina, 2019) and many others.

Therefore, starting from the second half of the 20th century, there is an obviously growing interest to the life and creative heritage of Van Gogh expressed by both Russian and foreign researchers from various domains: art critics, psychologists and psychotherapists, culture researchers, philosophers, sociologists, medics and even musicians. We can see the nature of these studies change from the analysis of psychic disorders of the painter to the discovery of his unique artistic, literary and life heritage. Van Gogh became inspiration both for successor artists and simple viewers of his works. With his exceptional originality, will, persistence, and principal rejection of everything claimed to be correct, everything imposed and fashionable, he managed to demonstrate that every person is capable of leaving something great behind, even if he has not been gifted from the start.

Philosophic and artistic analysis of paintings by Vincent van Gogh Bedroom in Arles (1888)

The idea of the painting titled *Bedroom in Arles* (Fig. 1) came to Vincent van Gogh in 1888, as proven by letters addressed to his brother Theo van Gogh and painter Paul Gauguin. The letters also contain the first two drafts of the future work of art. There are two more known copies made by the painter himself in 1889. All these drafts and paintings, quotes from letters describing the concept of the painting and the ways of bringing it to life should be doubtlessly used for the analysis of this piece.

The philosophic and art analysis of the painting appears relevant because traditionally it is considered from the position of attributes and the correctness of their arrangement (Brettell, 1986), the way they illustrate the ideas and methods of the artist's work (Van Tilborgh, 2012; Hendriks, 2011), acting as a ground for discussion of the illusory space created in the art works by Van Gogh (Ward, 1976; Heelan, 1983) and the colour palette he used (Saggio, 2011). These pieces were also interesting to the researchers as an example of a constant motive of interior in the paintings of the artist, bearing special emotional and psychological significance for him; moreover, it is also considered with respect to the biography of the author (Groom, 2016; Scillia, 2004). However, the
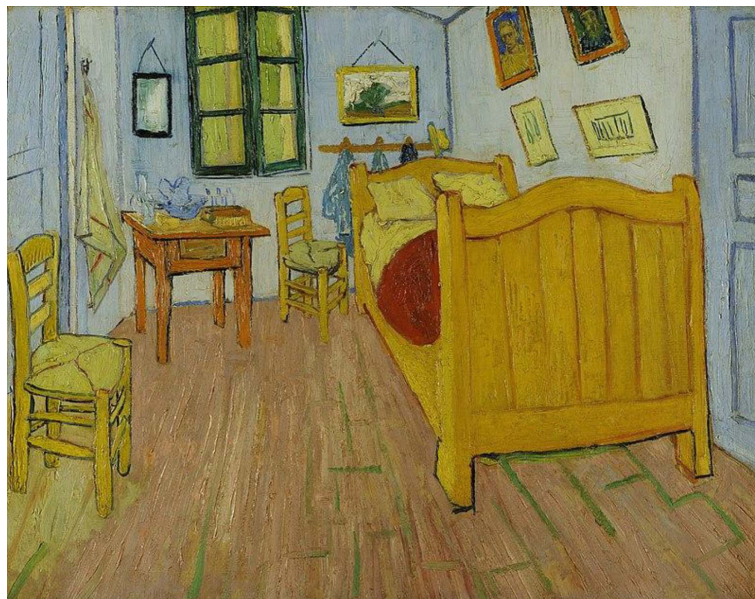
Fig. 1. Bedroom in Arles, Vincent van Gogh (1888)
Canvas, oil, 72*90 cm

purpose of this analysis is to identify the specificity of the architectural space in the works of the artist.

In one of the letters, Van Gogh wrote: "So I have gone over the canvas of my bedroom. That study is certainly one of the best…" (January 23, 1889 (Van Gogh, 2001: 610) which is a reason to suppose that *Bedroom in Arles* occupied a special place among other works of Van Gogh.

What is in the painting regularly mentioned in the letters of the painter? At first, it looks simple. The painting presents a small room with two doors, one on the left and one on the right, one window in the opposite wall, a low sloping ceiling, some furniture and some objects hanging on the walls.

The room is plain and ascetic, with minimum of things including a massive basic bed with two pillows and a blanket on it, two heavy wooden chairs, a toilet table with some toiletries on it, a mirror, a towel, a hanger with some clothes and a hat on it. Among the paintings on the walls, there is one landscape, two portraits, and two pencil drafts. In the centre of the canvas, there is nothing; some free and empty space is left in the middle.

The colours are also simple, based on the opposition of pure local colour spots with an obvious domination of warm yellow, brown, red, and olive tones in the lower part and colder blue and green tones in the upper part of the canvas, e.g. on the walls, doors and window frames. The colour composition is based on the theory of complementary colour pairs, particularly red and green, blue and orange, yellow and blue, as described in the letter from Van Gogh to Paul Gauguin: "I did, for my decoration once again, a no. 30 canvas of my bedroom with the whitewood furniture that you know. Ah, well, it amused me enormously doing this bare interior. With a simplicity à la Seurat. In flat tints, but coarsely brushed in full impasto, the walls pale lilac, the floor in a broken and faded red, the chairs and the bed chrome yellow, the pillows and the sheet very pale lemon green, the blanket blood-red, the dressing-table orange, the washbasin blue, the window green. I had wished to express utter repose with all these very different tones, you see, among which the only white is the little note given by the mirror with a black frame (to cram in the fourth pair of complementaries as well)" (1888), (Van Gogh, 2001: 798). Importantly, these colour pairs do

not inflict a conflict but, on the opposite, highlight the essence of every colour, create a harmonic unity of the entire composition.

Now we may elaborate on the description of the objects filling the room: the bed stands out with its size and location. The footboard of the bed is very prominent, overlooking the viewer, appearing inaccessible as a high barrier. The bed itself is wooden (as the artist wrote, "whitewood"), massive and heavy, taking up almost a half of the room space. It stands in such a way that a part of it is protruding forward, to the entrance door. It creates an association with the idea of protection, security, a fortress, a guard. The bed keeps something soft, light, and warm; this is the way the linen looks with its red colour, warm and expressive. The pillows and the blanket embody the world of dreams, thoughts, fantasy, and imagination. Therefore, the essence of this item is securing the dream world from any foreign intruders.

The two chairs are similar to the bed in their character: both of them are also massive and heavy, made of simple, untreated materials. Both chairs are facing the bed; they are very similar, even the turn is the same. Just like the bed, these objects perform the function of protection, as the chair on the left is closing the entrance door. They look like two guards keeping something precious. The barrier they make is not insurmountable, but it is stated and it exists.

The toilet table is also simple and rudely made, with one drawer. On its top, we see subtle contours of the following things: two jugs, a bowl, a glass, a brush and two vials (in the next two versions, all the objects are more prominent and certain). All these items identify the space of cleanness and purification, associated with water. Before the table, there is a towel marking the entrance into the space of purification.

The mirror is what the examination of the walls begins with. We see a smooth transparent mirror that does not reflect anything, but has a potential of reflecting whatever appears before it. The mirror here is a clear, unadulterated surface.

The window with a green frame and greenish glass is slightly open, but it opens inside the room. The tall window makes a vertical line that stretches outside the painting. In the letter to his brother, having listed all the items of the room, the painter writes: "And that's all — nothing in this bedroom, with its shutters closed" (Van Gogh, 2001: 580). The window is also interpreted as a barrier protecting the room from the outer world. The painting models an isolated space. On the other hand, however, there is something that is ready to intrude; the window wings look about to open under the pressure of alien force.

The hanger is located right behind the headboard; there are three jackets and a hat in the corner. All the items have one and the same purpose: to cover and to protect. Judging from the colour, the hat should be a straw hat, which is also proven by a series of self-portraits of Van Gogh wearing such a hat. It looks burnt by the sun, saturated with its energy.

The pictures hanging around the walls indicate that this is not just a bedroom as a place of rest, but a bedroom as a workshop, a place where the artist's ideas are brought to life. It is interesting to know, which paintings found their place in this space.

In all three versions of the painting and in the draft attached to the letter to Gauguin, over the head of the bed there is a landscape painting; in the first and the second versions, there is a clear silhouette of a tree in the middle. In all the three versions, this is a picture of natural environment. The only exception is the draft addressed to brother Teo, where the artist formulates the idea of the future painting for the first time; there, over the head of the bed, is a portrait identified by researchers as *Portrait of the Artist's Mother* painted in October 1888. A portrait of the mother in this context could be interpreted as life-giving, creative power personified in a woman. The replacement of the portrait with a landscape painting means that the same powers find a more general interpretation, used to highlight rather the universal aspect than the individual aspect of the artist's personality.

On the right, in the lower row of the pictures, there are two pencil drafts, so vague that they are impossible to recognize. However, in the upper row there are two portraits, and in the

first variant of the painting, the specialists identified them. These are portraits of the people Van Gogh was quite close friends with: the portrait of Eugène Boch (*The Poet*) and Paul-Eugene Milliet (*The Lover*). Eugène Boch was famous for supporting poor and unrecognized artists including Van Gogh himself. Paul-Eugene Milliet was known for handing him over a batch of Ukiyo-e woodcuts and paintings selected by Theo van Gogh. He also took painting classes with Van Gogh in exchange for taking some of his paintings to Paris to his brother. Therefore, these are the portraits of the people who were spiritually close to the painter, who helped and supported him.

Interestingly, in the next versions of the painting, there is a self-portrait of the author.

The analysis of the depicted items separately and in small groups demonstrated that the majority of them act as symbols of protection, shelter, patronage; another part of the depicted objects is associated with the idea of purification as a compulsory stage preceding the entrance into this space.

The mirror and the window together are a sign or revelation of the unrevealed (glass is a surface capable of reflecting and transforming things). The window glass in the painting is colourful, green behind the closed shutters. But generally, the space in the canvas may be described as illuminated, though the window, the only possible source of light, is closed with shutters from outside and would not let any light in. However, the logic of the physical world is broken here, and the gleams of olive colour, similar to those of the window glass, are found almost on all pieces of furniture. A coloured glass in a tall vertical window evoke the association with stained glass in a gothic church, contributing the air of sacredness to the entire picture, and highlighting the reminiscence to ablution similar to that done in religious cults, in an actual or symbolic form.

Another important part of the general composition is the focus of the viewer's attention on the head of the bed achieved by several means; first of all, this is the vanishing point of many lines, and the line of the clearly drawn corner stretches to the bed leg edge, bringing out the composition axis, and dividing the illusive space of the painting into two parts almost through the centre of the canvas. It can be said that the entire space is built around this axis (Fig. 2). The focus of attention on the head of the bed is especially important, because this is the thinking centre (over the head of the bed,

Fig. 2. Bedroom in Arles, Vincent van Gogh (1888)

touching on the composition axis, there is the image of the hat, which also contributes to the idea of the domination in the room space). Therefore, the bed is not just a piece of furniture; this is a symbol of a place serving as the source of all creative ideas and dreams that are literally brought into life in the works hung over the bed and around the room.

As we have mentioned above, the chairs in the picture have a lot in common. Both of them find themselves in an interaction with the other pictured items, as though structuring and arranging a space for conversation. However, for the chair standing by the bed, this interaction is more obvious, for it makes a dialogue with the items reflecting the personality of the man living in the room, the one who sees a special meaning in bringing his dreams into a tangible form.

It is different for the second chair standing by the entrance into the illusive space of the room. The vanishing point of the perspective lines drawn through this object lies in the narrow opening between the window wings (Fig. 3). This reveals another important centre of the composition. Keeping in mind that the window indicates a sacred place, this makes a dialogue with supernatural powers.

The illusive architectural space built by Van Gogh is intended to model the world of the artist, which accepts only a person with a pure heart, capable of treating all the components of this world with attention and care. It is also important that the world of creation, ideas, and fantasies of the artist, seeming to be robust and simple, is extremely fragile. This is more than a room, but a place of sacrament, where all the common routine items can transform into something different, something sacred.

Night Café, Vincent van Gogh (September 1888)

The work of art titled *The Night Café* is commonly analysed in the historical context, as one of the works painted during Van Gogh's stay in Arles (Najfi, 2016), or studied from the perspective of the colours, as this was the aspect frequently mentioned by the artist himself in letters to his brother, Theodor Van Gogh (Van Gogh, 2010).

The Night Café is often defined as a continue of *The Sower*: "The idea of the sower still continues to haunt me. Exaggerated studies like the sower, like the night café now, usually seem to me atrociously ugly and bad, but when I'm moved by something, as here by this lit-
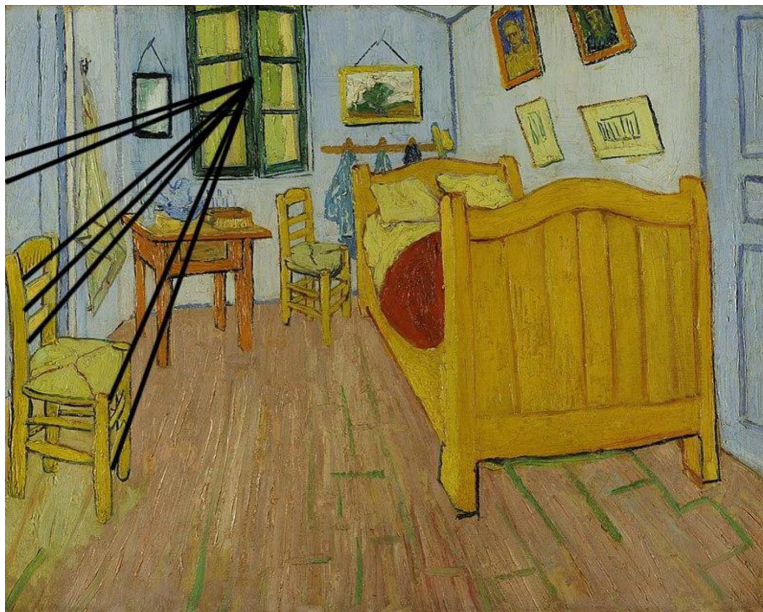
Fig. 3. Bedroom in Arles, Vincent van Gogh (1888)
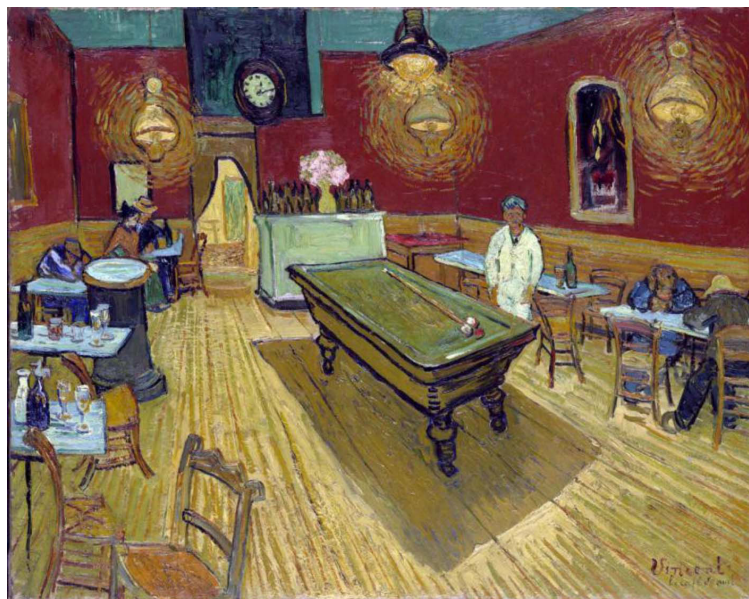
Fig. 4. Night Café, Vincent van Gogh (September 1888)

tle article on Dostoevsky, then they're the only ones that seem to me to have a more important meaning", he wrote in a letter to Theodor Van Gogh (Gasheva, 2006). In this painting, he highlights the tragic element in his perception of the reality.

Since this article is intended to research the interior images in the works by Van Gogh, the next representative painting for the internal architecture study is *The Night Café.*

The Night Café is a painting created by Vincent van Gogh during his stay in Arles in September 1888. With the perimeter of 70x89 cm, it is a chamber work. The chamber nature of the painting implies the intimacy of a dialogue with it. The composition of the painting presents the perspective space structure with one vanishing point lying in the first lamp on the left (Fig. 5). At the same time, some pieces of furniture have two vanishing points, which complies with the law of perspective. One of such two-point perspective items is the billiard table. One of the points lies in the exit from the café in the wall opposite to the viewer, with the perspective line crossing the wall and reaching the lamp figure; the second point, in its turn, lies in the empty space in the wall, and the perspective line is drawn over the café owner

and the alcoholic drink bottle; then, it stretches somewhere beyond the borders of the painting.

The billiard table is the central figure of the composition, placed diagonally, from the bottom right to the upper left corner. This perspective makes an illusion of proximity of the billiard table and the chairs, which also have two vanishing points each lying on the same horizontal axis as the billiard table. The piece is full of clear vertical lines, such as corners of the room, door and window openings and clearly traced floor boards, chair backs and table legs. In their turn, the horizontal lines are highlighted by the decorative division of the walls into the yellow and red parts, the cubic structure of the room, supported by the horizontal lines on the ceiling, the rhythmic arrangement of lamps and the rectangular shape of the counter. Just like the viewer, the painter is also looking at the room from a point opposite to the café entrance door.

Generally, the lines are curved and not always carefully vetted, which indicates the emotional charge of the piece. The vague and dynamic lines together with the shadows create the effect of a transforming space. For example, on the wall with the exit door and the counter on the left side, and in the bottom left
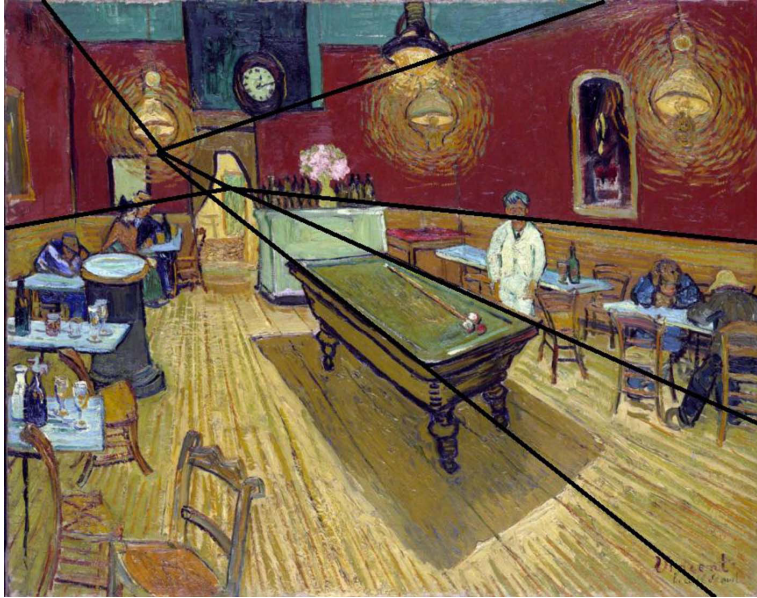
Fig. 5. The Night Café. Vincent van Gogh (September 1888)
(perspective model)

corner there are more shadows than in the opposite right corner. This arrangement of shadows creates the effect of distorted space.

The perspective structure of the painting with such a vanishing point creates the optical impression of presence inside the scene, which is also ensured by the incomplete figure of the chair facing the viewer.

The painting is oil on canvas, which is the technique that allows using some local and bright colours. Speaking of the colour, it is worth quoting the words of the author himself: "I've tried to express the terrible human passions with the red and the green. The room is blood-red and dull yellow, a green billiard table in the centre, four lemon yellow lamps with an orange and green glow. Everywhere it's a battle and an antithesis of the most different greens and reds; in the characters of the sleeping ruffians, small in the empty, high room, some purple and blue. The blood-red and the yellow-green of the billiard table, for example, contrast with the little bit of delicate Louis XV green of the counter, where there's a pink bouquet. The white clothes of the owner, watching over things from a corner in this furnace, become lemon yellow, pale luminous green",

"It's a colour, then, that isn't locally true from the realist point of view of *trompe l'oeil*, but a colour suggesting some emotion, an ardent temperament" (Van Gogh, 2010). In this case, the contrast is based on the combination of green, red colours and their tones; they are opposite, i.e. creating and active complementaries' opposition according to the colour theory of Johannes Itten" (Itten, 2001). This principle creates active, emotional and saturated combinations. For Vincent van Gogh, such a combination is associated with aggression.

The light colour spots' arrangement principle is found in the repeating elements of the ceiling lamps, creating a triad of light spots. The entire piece is based on the contrast of light and dark spots, which originates from the selection of the contrast, opposite colours. Yellows and greens, however, are close to each other in the colour spectrum.

This way, we see a domination of a strong diagonal line in the composition and the absence of the main horizontal and vertical axes. All of them are equally important to each other. The space is based on the linear perspective laws. The dynamic nature of the lines indicates the emotional charge of the painter. The

rhythmic arrangement of the light colour spots is only typical for the upper part of the work. There is a colour contrast, and, according to the painter, the contrast of green and red evokes the emotion of a destructive way of life, insanity and passion.

Speaking about the anthropomorphic characters of the painting, there are the figures of the owner of the café, a man and a woman sitting by the table, a man lying over his table a couple of men bent over the table. Extrapolating the description provided by the author himself, this painting shows some "ruffians", a woman of easy virtue with her companion and the owner of the café. The selected colours present the emotions of human passions; the people in the painting also represent the passions, such as the lifestyle of a tramp, a person who has nowhere to go. Then, the person finds a shelter in a night café, where for a short while he remains in the same place. The passion of adultery is presented by the woman and the man sitting by the table. The woman is sitting by the man, with her profile turned to the viewer, while the man is looking at the viewer directly. Faced by the characters, the viewer is invited to get involved in their story. The man lying over the table is half-facing the viewer, but his posture is closed, revealing his tiredness. As for the pair of men by the table, they are facing each other; one of them is half-facing the viewer, and the other is sitting with his back to us. The owner of the café is maximally open, standing upright. We may conclude that the characters are open, intending to get the viewer involved in the dimension of the painting, actively communicating with him. Their clothes deserve a special mentioning; they are mostly blue, which is a cold colour.

The non-anthropomorphic figures of the painting are also important for the analysis. It is worth studying the central billiard table with the billiard balls on it. The table is green and monumental, aligned with the overall perspective structure; on the table surface, there is a cue ball used to strike the other balls. There are no players involved in the game at the moment, and three balls are arranged in the way that indicates the end of the game. The cue stick is pointing away from the viewer. Combined with the diagonal dynamics of the composition, the game represents the move of a person about to make a choice. In this case, one can leave the Night Café through the virtual space of the game offered to the viewer. In the theory of art, the dynamic diagonal flow from the upper left corner to the bottom right means a descend. The diagonal is bidirected, finishing in the bottom right corner on one side and pointing at the exit door on the other, as though inviting the viewer to walk this way. Near the billiard table, there stands the owner of the café, making an inviting gesture. The combination of the billiard table, the owner figure and the green bottle near the owner is a temptation for the viewer.

The figure of the clock is hanging over the figure of the counter, clearly showing the time, quarter past midnight, which is the middle of the night, the turn of the day. The clock is placed in the same space as the exit, signifying the state of transition.

Such elements as paintings on the walls, the vase with flowers, the counter, and utensils bear a secondary meaning to the interpretation of the piece and the primary meaning for the contrast of colours.

The painting presents a tragic state of man the viewer is invited into with a number of artistic techniques, especially with the linear perspective solution and the vanishing point shifted to the left, creating the illusion that the viewer has just entered the room. A big monumental object in the foreground, which is, in this case, the billiard table, combined with the other characters of the painting, invite the viewer to commit a tragic deed destructive to the soul. The Night Café exit space is diagonal, keeping the opportunity to leave this tragedy, this passion, this aggressive atmosphere and the way of life that kills both the physical and spiritual components of man. The primary element of the painting is the colour, and, particularly, the conflict of the opposite, contrast colours and the dynamic lines for a more vivid expression of the emotional passion and tragedy of this piece.

We may conclude that *The Night Café* by Vincent van Gogh lures the viewer into the

tragic world of passions and emotions, offering him an emotional experience and a way out of it. It is an offer to walk the way of desperation and find a spiritual relief from the horrible human passions.

This arrangement of the internal architectural space promotes the effect of presence in the action depicted in the piece of art.

Interior of a Restaurant in Arles,
Vincent van Gogh (August 1888)

Unlike *Bedroom in Arles* representing personal space, *Interior of a Restaurant in Arles* and *The Night Café* are dedicated to public spaces. This work of art still remains understudied, and, therefore, needs to be considered. It is not a well-known painting, not an object of attention of the art critics. It is usually mentioned among other pieces of the interior genre.

Dated with August 1888, *Interior of a Restaurant in Arles* belongs to the series of paintings created by Van Gogh in Arles. It is not big in size, which implies the intimacy of interaction. The format of the painting is almost square (with the width slightly bigger than the length), suggesting a static and fixed presentation of the scene rather than a narration of subsequent actions.

The impersonal space interior represents the specificity of social relations, the social structure of the society etc. What is the interior of a restaurant in Arles like and what aspects of the social system does it represent?

The interior of the restaurant is simple, just like the plot of this piece of art. It is almost ascetic with five long and narrow tables with light surfaces arranged in diagonal rows. The first three tables are not occupied: the chairs are pushed in, there is hardly any tableware except for several water and wine bottles and a glass. At the farther tables, there are many people absorbed in their meal, there are flowers on the tables and the walls are decorated with paintings. A woman is walking towards the centre of the table.

The composition (Fig. 7) of the painting relies upon the diagonal lines drawn from the bottom right corner visualized through the narrow and long tables of the restaurant; the vanishing point of these lines lies beyond the borders of the painting, visually taking the onlooker outside. The vertical lines of the glassware, vases and figures of the visitors keep the composition static.

The diagonal lines of another direction (Fig. 8) are formed by two groups of charac-

Fig. 6. Interior of a Restaurant in Arles, Vincent van Gogh (August 1888)
Oil, canvas; 54*64 cm

Fig. 7. Interior of a Restaurant in Arles, Vincent van Gogh (August 1888)
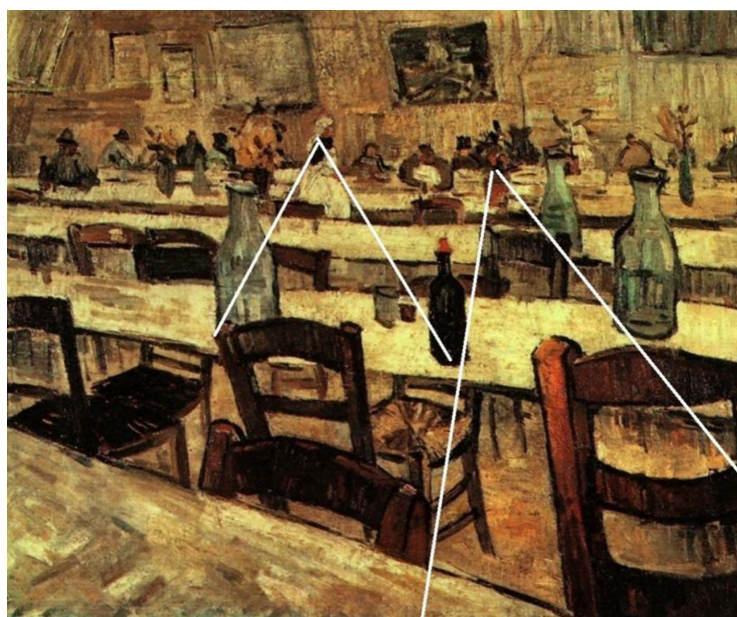
Fig. 8. Interior of a Restaurant in Arles, Vincent van Gogh (August 1888)

ters: 1) the vases standing on the remote tables, with the vase being the vanishing point; 2) the wine and water bottles and the walking woman. These triangles of the perspective lines guide the viewer's look and get him optically involved in the composition. These composition lines create a borderline position of the viewer: though involved in the painting, at the same time he is guided to leave its borders by the composition lines.

The scale of colours is based on the contrast principle: the light-ochre and dark brown

spots are placed side by side, maximizing the perception of both colour tones: the blue and reddish shades, the rare green splashes coming up one after another, highlighting each other, i.e. creating complementary pairs in accordance with the colour theory (Itten, 2001). The ochre and dark-brown colours are mostly horizontally arranged with the blue, red, and green creating the vertical colour highlights. However, the background of the painting appears to be richer in terms of colour.

The foreground is represented by a part of an empty table with no tableware or dishes; the viewer is offered a point of view of another visitor of the restaurant. Farther away, we see two unoccupied light-coloured long and narrow tables, with only empty bottles standing on them; there are no vases with flowers and the chairs are pushed in. At the second table, there are some signs of a recent visitor: a bottle of wine and a glass by its side.

The third one looks the least welcoming for visitors: with only one water bottle for the entire table, less chairs and no flowers it looks deserted. The fourth and the fifth tables almost merge into one. The gap between them is hardly visible, and the visitors are sitting close to each other, making the impression of a dense crowd from one border of the painting to the other. These two tables are decorated with vases of flowers, and there are paintings on the wall behind them.

The anthropomorphic characters are outlined in a very general way, with wide strokes of local colours, united into a group of characters. The only individualized character is the walking woman; standing out with her manner of motion, she draws attention with the verticality of her figure, the dynamics and direction of her walk, and clearer traced clothes reminding the uniform of a nurse.

The contrast light-coloured surface of the tables stands out in the background, perceived as a separator of the space. The first three rows are a lifeless territory with no people or any associated signs, like water bottles, tableware, or flowers. If there was a visitor at the second table, he would have been alone, and the presence of another person would not bring more life to this part of the space. This is a zone of alienation. At the same time, the fourth and the fifth tables are the epicentre of the restaurant life. The background is bustling with activity: the visitors absorbed in their meal, the walking woman, the flower pots, and paintings on the wall. Importantly, the flowers found around the restaurant are planted in pots, which is more typical for a homely interior. Due to her resemblance to a nurse, the woman may act as a symbol of life, salvation, and humanity.

In this piece of art, the interior is a reflection of the social and psychological conditions. Visually united by the table they are sitting at, the people are shown as a dense mass; the pot plants contribute to the image of community, unity, and life. At the same time, the first tables draw the picture of loneliness, alienation, and emptiness. The light-ochre tables standing out in the overall colour scheme remind of crossroads, offering the viewer to choose between joining the others and being alone.

Conclusion

The artistic studies of Vincent van Gogh belong to the post-impressionism trend, which declares the principal significance of the author's personal manner and representation of his individual world outlook. Just like other representatives of the trend, Van Gogh relied upon the achievements of impressionism and foreign art traditions, such as Japanese graphics, transformed by his subjective visual perception. The painting technique of Van Gogh is easy to recognize with the short dynamic strokes; colour prevailing over shape, distorting some elements of space. Together with colours, lines are used to shape up the saturated emotional charge of the paintings, expressing the psychological state of the author. The emotionally expressive language of the painter was used to manifest a number of spiritual and moral problems.

The review of the published studies showed how thoroughly the works of Van Gogh have been considered by representatives of different branches of knowledge and with a number of interdisciplinary approaches. The academic interest to the art of this painter is intensively developing and does not seem to fade: the researchers look upon the interdependence of

the biography of the painter and the features of his individual techniques, the innovation of his painting manner, the technical aspects of painting, the symbolism and the influence Van Gogh made on his successors etc. We may notice a gradual increase in the number of studies intended to present the complete image of the artist to replace the picture of an artistically gifted man with a hard destiny and mental illnesses. The comprehensive studies of the painter's life and works attract many researchers of the early 21st century.

Since the earliest periods, interior paintings have played a significant role in the art of Van Gogh. The architectural space and interior decorations were more than a formal picture of the material world, but acted as symbols for the psychological states and emotional dispositions. In his paintings, Vincent van Gogh turns to both personal and public interiors. However, due to their almost square format and chamber size, the works depicting public spaces are more likely to be perceived as personal, imposing a more intimate way of interaction. The philosophic and artistic analysis of the selected works showed that the interiors in the works by Van Gogh present the space of transformation. An ordinary bedroom is given a status of a sacral place where the mystery of creation takes place. A café acts as a place where one can contemplate over the finiteness of existence full with complex emotions, but, at the same time, this is a place where one can transform by releasing the passions burdening him. A piece of art may also throw the viewer into a hard psychological dilemma between the loneliness one is inclined to and the desire to join the society, as offered by *Interior of a Restaurant in Arles*. The arrangement of the composition and the colour system tunes the viewer to a certain emotional state; the pieces painted within three months of 1888 manifest the absolutely opposite states: one creates the feeling of joy and the experience of happiness; the other evokes the feeling of tragedy and hopelessness, and the third one represents the feeling of loneliness and alienation. However, in the complementary colours, types of lines and optic distortions of the linear perspective, the viewer can always find the way to escape these situations and leave. The interior spaces in the paintings by Van Gogh do not dominate over the viewer; they offer him to make a choice of his own.

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Архитектурное пространство
в произведениях Винсента Ван Гога

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Аннотация. В статье представлен обзор основных концептуальных положений постимпрессионизма с целью определения художественного и социокультурного контекста творчества Ван Гога и анализ исследовательской литературы о его творчестве, демонстрирующий многообразие подходов к изучению наследия художника. Статья содержит анализ трех произведений Винсента Ван Гога, созданных в 1888 году: «Спальня в Арле», «Интерьер ресторана в Арле» и «Ночное кафе». Эти произведения, относящиеся к одному периоду творчества художника, выбраны для исследования того, как Ван Гог через построение иллюзорного внутреннего архитектурного пространства передает разного рода психологические состояния и репрезентирует субъективную картину мира. Статья содержит результаты философско-искусствоведческого анализа указанных произведений художника, визуализирующих личное и общественное пространство, выводы о значении и роли интерьерного жанра в творчестве Винсента Ван Гога.

Ключевые слова: Ван Гог, живопись, постимпрессионизм, произведение искусства, трагизм, эпистолярное наследие, символический капитал произведения, интерьер, внутреннее архитектурное пространство, композиция.

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Formation of Leading Universities: World Practice and Russian Perspective

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Abstract. The subject of the research presented is the phenomenon of university leadership and its conditions and factors.

The study is based on "success stories" of leading universities in various countries: Harvard and Stanford Universities (USA), Massachusetts Institute of Technology (USA), Shanghai Jiao Tong University (China), Indian Institute of Technology Bombay (India), Pohang University of Science and Technology (Korea), National Research University Higher School of Economics (Russia).

We can conclude that universities become leaders if they manage to "ride the wave" of important changes for society and support the deployment of these processes, as well as use their energy and the emerging opportunities. An important factor is the activity of key partners that support the development of a leading university: professional communities, authorities, governmental institutions and large companies.

The impact of leading universities on the development of the regions and countries where they are located is formulated as follows: they form elites; create an educated society, bring up professionals; produce and distribute new knowledge, technological, organizational and institutional solutions; directly develop the economy through the creation of new enterprises and jobs. Leading universities initiate cooperation on a regional and global scale; solving the problems faced by the humanity; they set new future-oriented objectives and goals.

In the history of universities, we can observe various relations with the state: partnership of universities and authorities or state domination over universities. The implementation of the strategic interests of the state can be combined with the freedom and activeness of universities, modelling the promising practices of the future "on themselves". At the same time, the situation in Russia is characterized by the actual absence of "universities as communities" demonstrating a high level of academic autonomy, their own vision of the prospects for the economy, technology, science, education and formulating their own independent strategies.

Keywords: universities, leadership, leadership factors, success stories, universities and the state.

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Research area: social philosophy.

1. Introduction

Universities emerged in the European civilization as special cognitive institutions focused on technological, economic and social development issues.

The pursuance of leadership among states and regions is one of the key factors for the development of the humankind. The need for creation and reinforcement of competitive advantages forces the states, companies, and communities to invest into the development of knowledge, technologies, and institutional conditions for a wide range of innovative activities.

The leading universities make a powerful impact on the development of cities, regions, and countries of their presence, by means of: 1) forming a new elite generation; 2) "production" of professionals, bringing up an educated stratum of society; 3) development of various spheres of activity (economy, social sphere, politics, culture, personal life): creation and dissemination of new technologies, technical, organizational and institutional solutions; development of new ideas, values, and meanings; 4) immediate investment into economic development by creating new enterprises, generation and maintenance of jobs in the region.

It is of immediate interest today to study the university leadership phenomenon, to determine the conditions and factors facilitating the achievement of leadership. The history has witnessed multiple changes of leader universities: at first, the universities of Britain, then Germany were the models to emulate; later, this position was occupied by American universities.

It means that the emulation of the today's leaders does not guarantee an equally strong position in the future. Apart from that, the respectable universally acknowledged universities with many years' reputation are not the only ones the national innovative systems are in need of. The "forefront" of the science and technology development is associated with the technological and institutional innovations, the "boiling bed" where intensive interaction and synergy of the established and newly emerging technological solutions and institutional forms take place.

Until today, the leading universities have been satisfying the following criteria: scope of activity (number of students and professors, budget turnover); performance indicators (as a rule, quantitative indicators: number of publications in high-impact journals etc.); status and prestige (reputation in the academic community and business environment). Global and national ratings pull these properties together, and, therefore, the leaders are the highest rated universities. There is also a concept of "world class universities" (Salmi & Frumin, 2007; Salmi, 2009) and the factors determining their development have been formulated.

There are some attempts of avoiding the established concept of a leader university. For instance, a collection of works edited by J.A. Douglass (Douglass, 2016) stipulating the concept of a "flagship university" is worth noticing. A flagship university is distinguished with

the compound purposes: its activity is focused not only on the development of new knowledge and productive learning, but also on the progress of society (contributing to a more equitable and prosperous society) and advancement of individual human capabilities (Douglass, 2016). V. Efimov (2017a) suggests the "frontier university" concept: leadership means that the university acts as a subject and a "platform" for deployment of new trends in science, technology, social practice, expanding the horizon of humankind existence, creating new opportunities for cognition, production, social and personal life by "setting up the future".

A frontier university works to solve some special tasks: to remove the current thinking constraints (what and how can be thought of), to formulate new problems and challenges, to formulate new values and objectives, to develop new communities and collaborations.

The objective of the present paper is to study the success factors of the leader universities, including the established environment conditions and the efforts of the university management and community.

The university development cases described are cited from works of various authors (Altbach & Salmi, 2011; Salmi, 2009; Wissema, 2009; Indiresan & Nigam, 1993; Kuz'minov, 2002; 2006; Lester, 2017; Weintraub, 2014; Stratton & Mannix, 2005 etc.) and materials accessible on the official websites of the universities.

2. Leading University Value for Countries and Regions

2.1. Development of the Society Elite

Since the emergence of the first university in medieval Europe, universities have been in charge of "nurturing" the elite, educating those who, due to their aristocratic origin or belonging to a wealthy family, was to acquire influence and power, to become the carriers of culture, thought and action, certain world outlook, values and metal mindsets. Importantly, it is the common cultural and axiological platform, common experience and belonging to the student fraternity that created a certain level of unity and cohesion of the elite. As the democratic society was established, the elite became more meritocratic and open, and the universities began to play a role of social elevators, supplying the economic, political and cultural elite with talented people from various strata of society. The examples of flagship universities associated with the "elite breeding" are Oxford and Cambridge Universities in the United Kingdom and Harvard University in the USA.

Thus, among Oxford alumni there are 29 Nobel prize winners (in total, there are 69 Nobel prize winners connected to Oxford in any way, i.e. studied or lectured there), 27 prime ministers of the United Kingdom, 30 heads of other states (Complete…, 2019). In the list of famous Oxonians there are over 200 persons, from Roger Bacon and William of Ockham (13th-14th centuries) to William Golding, Tony Blair, Edwin Hubble (20th century) (Famous Oxonians, 2019). 275 thousand people of Oxford graduates live and work almost in all countries of the world (International profile, 2019).

The list of outstanding Cambridge alumni includes 11 monarchs and 21 members of royal families (of the United Kingdom, Iraq, Jordan, Bahrein, Japan), 15 prime ministers of the United Kingdom and 32 leaders (presidents, prime ministers) of 17 countries, dozens of political and religious figures, distinguished writers and poets, musicians, entrepreneurs, philanthropists etc. (List…, 2019).

2.2. Forming the Educated Stratum of Society, Training Professionals

An illustrative example is Paris University, where by the end of the 14th century studied up to 4000 students at a time, which is an enormous number for the Medieval Age (Dokumenty…, 1973). According to historical evidence, in the early 13th century the number of Bologna University students was at least several hundred: only the German fraternity in the years 1289–1299 embraced 533 people, and in the first decades of the 14th century it was 1,259 people. It is impossible to imagine the development of European urban civilization of the late Medieval and the Modern Ages without universities that supplied cities with lawyers, theologians, diplomats, and later with scientists and engineers.

At the present moment, the largest universities educate tens and hundreds of thousands of students at a time. Thus, at the City University of New York there are 124 thousand students (full time equivalent – FTE), at the University of Toronto – 74 thousand FTE (90 thousand in total), at Benemérita Universidad Autónoma de Puebla (Brazil) – 81 thousand FTE, at Istanbul University (Turkey) – 123 thousand FTE, at Universidad de Guadalajara (Mexico) – 127 thousand FTE (241 thousand in total), at Al-Imam Mohammad Ibn Saud Islamic University (Saudi Arabia) – 198 thousand FTE students (according to QS World University Rankings 2019). Having a university is a mandatory requirement for any large city or a regional centre.

2.3. Immediate Contribution into the Development of Regional and National Economy

The outstanding examples of the universities that made significant contributions into the development of regional and national economies can be presented through the properties of Oxford and Cambridge Universities in the United Kingdom.

Oxford University is a catalyst of national and regional economy; its activity determines the position of Oxfordshire as one of the European flagship centres of innovation and entrepreneurship: the majority of the 1,500 high tech companies of the region are connected to Oxford. According to BiGGAR Economics (2017), in the years 2014/15 the contribution of the university into national economy constituted £5.8 billion of GVA (Gross Value Added); generally, the university maintains 50.6 thousand jobs in the country. The activity of the innovative companies of the university has yielded the revenue of £320 million and provided 5700 jobs. The University is the main place of touristic interest in Oxford City, attracting an enormous number of visitors with its museums, historical buildings, scientific and cultural events (43% of touristic activity in Oxford City, 3450 jobs in the city, GVA of £99 million).

The staff of the innovative infrastructure of the University (Oxford Science Park and Begbroke Science Park) counts around 3 thousand people who create additional GVA of £167

million. In total, the number of people working in all the companies of the world established by the University is 4155 people; over 3,000 of them work in the United Kingdom, in 2014/15 creating a general turnover of almost £600 million all over the world and £400 million in the United Kingdom. Oxford has produced more "unicorns" (founders of companies with a current valuation of US$1 billion or more) than any other European university (BiGGAR Economics, 2017).

Cambridge University is the centre of the European largest technological cluster that began to develop with the establishment of Cambridge Consultants in 1960 and the Cambridge Science Park in 1970. In the years 1960–1969, 39 new companies were established; in the 1970-s – 137, and by 1990 the rate of new company foundation reached the average value of two per week. Today, the cluster provides 57 thousand jobs in more than 1.5 thousand high tech companies with the aggregate annual revenue exceeding £13 billion. They formed an integrated infrastructural system including a research park, the university with its colleges, St.John's Innovation Centre, Peterhouse Technology Park, The Cambridge Judge Entrepreneurship Centre, IdeaSpace Enterprise Accelerator (The Cambridge Cluster, 2019). The University is a major employer, provider of technologies, source of knowledge and competence for the entire region. The entrepreneurship of Cambridge University is deployed through its affiliate Cambridge Enterprise, that facilitates commercialization of ideas and projects of its employees and students, encourages partnerships and business networking. Cambridge Enterprise supports over 60 innovative companies; since 1995, the companies included into its portfolio received the total financial subsidies of over £1.29 billion. At the moment, the staff of these companies exceeds 1 thousand people working in the spheres of healthcare, "green" energy, information and telecommunication technologies.

3. Universities as Global and National Leaders: Success Factors

This chapter presents the cases of the world flagship universities, indicating the special sit-

uations of their success stories and identifying the success factors that brought the university to its leadership position. It involves the stories of the leading universities of the USA, China, India and South Korea, along with the relatively young National Research University Higher School of Economics (Russia).

3.1. Harvard University, USA

Harvard College was initially founded as a classical education institution, in the image and likeness of Cambridge University in the United Kingdom, a university producing political and financial elite. Throughout its history, Harvard has been playing the role of an "incubator" for the national American and global elite, determining its way of thinking and acting. Among Harvard graduates there is a great number of large business and financial leaders, intellectuals, representatives of the political establishment, such as 32 heads of different states of the world, including eight presidents of the USA. Among its alumni there are 62 of currently living billionaires (record for universities) (Harvard…, 2019).

Due to the accelerating industrialization, in the mid-19th century, the country was in need for more specialists in natural science and engineering. The teaching approaches of that time, focused on rote memorization and reproduction of texts could not satisfy that need; that caused a university crisis. The first ones to cry for changes were the representatives of business community, many of which were Harvard alumni.

In 1865, the university management was reformed, and control over the university was transferred from the Council of State to the Board of Overseers consisting of the university graduates. It enabled the university to reform its activity, to get to the top of global ratings and to create a unique community of graduates (2018 Election…, 2019). Thus, Harvard University managed to "ride the wave of industrialization" and take the best of it.

In 1869, the president of Harvard University was the 35-year-old analytical chemistry professor Charles V. Elliot, who successfully reformed the methods and forms of education (Historical Facts, 2019). Rote memoriza-

tion was replaced with lectures and seminars where knowledge was brought into practice. To ensure better connection to practice, the case study method was introduced to make students analyse some real or "modelled" situations using the newly acquired theoretical knowledge. New education approaches were based on the actual requests of the professional communities (legal etc.) for the development of critical thinking, proving and discussing skills (Garvin, 2003). Elliot was the one to substantiate the need for a "Tax Deductions for Charitable Donations" widely spread in the USA. Due to this practice, Harvard University got the opportunity to expand its endowment, developing into a billionaire university.

In the second half of the 20th century international leadership of the USA and involvement of larger number of countries into the globalisation process brought Harvard to the position of a leader university forming the global political, financial, industrial and intellectual elites.

The new challenge, determined by the digital revolution achievements, faced by Harvard in the early 21st century, is now being overcome in cooperation with the new-wave flagship universities: Massachusetts Institute of Technology and others (HarvardX, 2019).

Harvard University Success Factors

• Systematic work with graduates, establishment of the brand and community of Harvard alumni, involvement of graduates into the university activity facilitated the development of the global Harvard alumni community and creation of the largest university endowment fund.

• Establishment of a special university management model: its policy is determined not by the state officials, but by a professional community, the Board of Overseers, that ensures a tight bond between the university and the processes taking place in the place.

• Economic model of managing the endowment as an investment fund by financial investment specialists.

• Development of education approaches, branches and programs based on the current requests of the professional communities.

• Creation of new opportunities for selection of individual curricula for students and post-graduates with a system of elective subjects.

• Involvement of best students and professors from different countries. Harvard University facilitated the globalization processes and took the advantages of their effects to cooperate with the foreign stakeholders and to promote itself as the best elite university.

3.2. Stanford University /
Leland Stanford Junior University, USA

In the first decades of its existence, Stanford was a regional university, not outstanding in scale or financial capacity. The earthquake in 1906 that destroyed a part of its campus aggravated the financial problems.

In 1920-s, one of its first graduates, Herbert Hoover, who later became the 31st President of the USA, played a critical role in the university development. Hoover was a member of the Board, lectured at Stanford, founded the future Hoover Institution (public policy study centre) and the School of Business. Nevertheless, until the mid-20th century Stanford remained a regional university unable to compete with the flagship universities for bright students or alumni. The economic situation of the university was determined with its low budget and large areas of empty agricultural lands.

The first step to changing the situation was made at the end of the 1930-s, when the Dean of the Stanford School of Engineering Frederick Terman came up with the idea of involving the university graduates into the life of alma mater: they were offered a long-term lease of land for high tech companies under advantageous conditions including tax preferences (Timeline…, 2019). In 1946, Stanford Research Institution was opened to provide employment to the talented students and alumni of California universities. In 1958, the Small Business Investment Act (The Small Business…) was enacted at the federal level to allow the Small Business Association to register small investment companies with participation of the state capital. The law underlay the expansion of venture funds, minimizing the risks of investment into small high tech start-ups with tax preferences. The Consti-

tution of California enacted a clause according to which any property of Stanford University used for education purposes was exempt from taxes (Grodin et al., 1993).

It resulted in the development of a region with the highest "density" of high tech companies, known as the Silicon Valley. The University acted as an "institutional innovator", the first to create the grounds for the university alumni to start their own companies and bringing the process to the avalanche scale. Among the conditions offered there was an option of accommodating a start-up at the industrial park of the University, start-up financing, consulting, "dense" entrepreneurship environment, high concentration of human resources, a special atmosphere of creativity, cooperation and entrepreneurship in the university and its surroundings. At the present moment, a great role is played by the special programs of the University and future entrepreneur training centres (Centre for Entrepreneurial Studies (CES), Stanford Venture Studio, Stanford Technology Ventures Program and others): over 35–50 % of innovators and company founders from the university graduates have participated in these programs.

Stanford is a pioneer among the universities contributing into economic development through the new companies started by its alumni. The aggregate annual revenue of these companies is estimated at US$2.7 trillion, which is comparable to the volume of economy of a country rated as the tenth largest economy of the world (Study shows…, 2012). Since 1930, they have created 5.4 million jobs. With regard to California, the university alumni have created 18,000 companies with the annual production volume reaching US$1.27 trillion and the number of employees exceeding 3 million people.

Moreover, Stanford is a "migration pump" of the region, accumulating the most valuable human resources from all over the world: talented and active young people, enthusiastic about creating new technologies and putting them into practice in new businesses. Thus, within the period from 1984 till 2010, from 44 to 56% of Stanford master's and post-graduate students came from abroad, and many of them

got absorbed into the California entrepreneur community after graduation.

Stanford University success factors

• Development strategy including integration with high tech businesses, providing conditions for innovation development, structuring the education environment in cooperation with businesses.

• Selection of students and professors not only based on their academic capacities and achievements, but also on their belonging to the culture of entrepreneurship.

• Efficient economic management, using the territory for attraction of value creating companies.

Focus of the academic and scientific activities on the practical projects, networking, interdisciplinary research and bringing the students' projects to the market during their university studies.

Stanford University has been rated among the global leaders of the computer (information) revolution as a centre of deployment of the technological revolution. It managed to develop a region with a high density of innovative companies: an ecosystem with the inhabitants competing and cooperating with each other, reaching a higher level of activity and achievement. Importantly, the university changes its own priorities with regard to the changing technological development agenda and the shift of the "technological frontier". At the moment, the laboratories and research institutions of Stanford work in the areas associated with the sixth technology revolution: nanotechnologies and new materials, biotechnologies (genome, cell technologies etc.), neuroscience and artificial intelligence. A part of the research institutions is focused on the globally relevant social and cultural problems, such as demographic processes, problems of poverty and discrimination, political communication, urbanization etc.

3.3. Massachusetts Institute of Technology (MIT), USA

MIT also refers to universities whose path to leadership has not been short and simple. Until the second decade of the 20th century, the Institute experienced significant financial difficulties, did not stand out among other technical educational institutions, and was in quite fierce competition with the better recognized Harvard University. In the period 1916-1930 significant transformations occured: moving and expanding the campus; raising corporate funds for applied research and training engineers; attracting donations from individuals. By the beginning of World War II, MIT became one of the leading centres of science and technology in the United States and the largest recipient of research and development funding from the defense and military industries (Stratton & Mannix, 2005).

The Cold War brought the next wave of research and development funding. The Laboratory of Nuclear Science was opened in 1946, and the Lincoln Lab in 1951 (History, 2019). MIT, along with Stanford, received the official status of a leading research and development centre, operating in close conjunction with the military-industrial complex.

At the end of 1996, a committee was organized to prepare a new university development strategy. The report, prepared by Task Force on Learning and Student Life (1998) served as the starting point for the second wave of significant change. The university mission was updated, the principles of its activity were outlined, including the priority of knowledge that contributes to the society, and the value of fundamental knowledge, responsibility to society, learning through activities, combining liberal and professional education, orientation toward preparing for life, efficiency in achieving clearly defined goals, unity of the teaching community, the combination of teaching and research with social activities, interest and activity, the importance of diversity. Thanks to the turn of MIT towards liberalization and openness of education, it was possible to achieve leadership among the world's best entrepreneurial and innovative universities.

Currently MIT is one of the leading universities that are associated with technological entrepreneurship. Its graduates have established 30 thousand companies around the world, which is more than 4.5 million jobs. It is a partner of more than 700 companies, ensuring their competitiveness. Together with Har-

vard and the research infrastructure of Boston, MIT forms the technological and scientific hub of the US East Coast. Today's tasks of the university are connected with the formation of a new sixth technological structure, the deployment of the digital revolution, artificial intelligence technologies and mass online education.

MIT success factors

• The leading role of the university since the middle of the 20th century in research and development for the needs of the US military-industrial complex.

• Skillful use of the proximity of an older university – Harvard, which has turned from a competitor into a partner; as a result, a single scientific and educational hub of the East Coast of the United States was formed.

• Compliance with the most advanced social, educational and research principles through regular updating and revision of internal standards regulating the activities of the university.

• Effective and flexible management based on the work of commissions engaged in the study and analysis of various areas of the university and the community of students and professors.

• Management aimed at global leadership: the university gains significant advantages and funds by working with the local community (state, city), the state, corporations and foreign partners.

MIT became one of the leading universities on the back of the deployment of the US military-industrial complex before and during World War II and in the subsequent period of military-technological competition of leading states. Then MIT continued confirming and strengthening its leadership in the epoch of digital revolution and formation of the new sixth technological mode. The university was one of the first to begin active research and development in the field of artificial intelligence and mass online education and moved from the category of national leaders to the category of global leaders.

3.4. Shanghai Jiao Tong University, China

Shanghai Jiao Tong University is one of the first universities in China (founded in 1896),

and for decades it has been developing its own intellectual and reputation capital. Already in the 1930s, it gained fame as the best university for the training of engineers and researchers and got the name of the "Oriental Massachusetts Institute of Technology".

The high dynamics of the university development during the last two decades is due to the efforts of the state aimed at developing the tertiary education system to the international level. State policy towards the university includes a high degree of autonomy given to the institution and, at the same time, large-scale financial support. On the other hand, the efforts of SJTU itself have contributed to its advancement due to the transition from administrative to strategic management. Management activities include mid- and long-term assessment of the activities of faculties and departments, diversification of financial resources and innovation in personnel policy. The university takes into account the external environment in which it operates, as well as its organisational capabilities, global goals and its development vector. SJTU has shifted its focus from domestic to international standards, from the struggle for the domestic market to the formation of international competitiveness, from infrastructure development to improving the level of teaching, learning and research (Altbach & Salmi, 2011).

In 1996, the year of the centenary, a "three-step plan" was developed for transforming SJTU by the middle of the 21st century into a world-class research university. Departments are also required to create development programmes. 2004 was declared the "Year of Strategic Planning" during which the university development strategy until 2010 was developed (Altbach & Salmi, 2011).

SJTU success factors

• the university is located in a rapidly developing country which aspires to the world economic and political leadership; it is located in a large city – the second largest in China and in the world; this position provides a high demand for graduates, for research and technological development;

• the key stakeholders of the university (founders) are the Ministry of Education and the Ministry of Emergency Management of the

People's Republic of China, the Shanghai Municipal Government;

• the university is participating in the Project 211 funded by the Government aimed at creating world-class universities, and has received the necessary political and financial support;

• the university actively participated in the formation of the country's national elite: its graduates include Jiang Zemin, the general secretary of the Central Committee of the Communist Party of China in 1989-2002 and Chairman of the PRC in 1993-2003; more than 200 members of the Chinese Academy of Sciences and the Chinese Academy of Engineering;

• the university was able to move from the traditional administration to modern strategic management, which ensured the rapid growth of the university performance in world rankings.

SJTU became a leading university in the period of the dynamic growth of Chinese economy and its transformation into one of the leading economic powers in the world. This period included the "catching up" modernisation/industrialisation of the Chinese economy, the achievement of significant openness and involvement in globalisation processes with the further transition of the avant-garde part of the country – its megacities – to the trajectory of post-industrial and innovative development. An important actor in China's economic breakthrough and SJTU's leadership position was the Chinese state, whose policy in both cases was highly effective.

3.5. Indian Institute
of Technology Bombay (IITB), India

After gaining independence in 1947 and for successful existence and competition with other countries, India needed to create modern industry and technology – the country needed a large number of engineers and technicians. In 1946, the Technical Education Development Committee recommended the establishment of four technical institutes in accordance with the model similar to Massachusetts Institute of Technology and not an English educational institution, such as King's College London

(Indiresan & Nigam, 1993). The recommendations of the Committee were supported by the first Prime Minister of independent India, the pandit Jawarharlal Nehru and the first IIT was founded in May 1950 in Kharagpur, near Calcutta. Later, three more institutes were created: in Bombay (later renamed Mumbai) in 1958; in Madras (Chennai) in 1959; in Kanpur in 1959 (Altbach & Salmi, 2011).

In 1961, according to the law adopted by the Parliament, the Institute was recognised as an institute of national importance and received the status of a university with the authority to award its own degrees and diplomas.

IITB success factors

• the university is located in a rapidly developing country, which aspires to the world economic and political leadership; it is located in the largest city of Mumbai with a population of 22.8 million (2015), with a high standard of living and business activity; this position provides a high demand for graduates, for research and technological development;

• the university was established and continues to operate within the framework of the government programme on the creation of Indian institutes of technology of national importance – these institutions fulfill the national task of supporting technological development processes through research and technological development and the training of modern scientific and engineering personnel;

• the university actively participated in the formation of the country's engineering and technological elite – many talented and world-famous developers and leaders of the modern economy are IITB graduates;

• the university has an efficient management system contributing to the rapid growth and high positions of the university in the world rankings.

IIT Bombay has become a national leading university and occupied a strong position in the world rankings as it was included in two consecutive periods of catching up with the economic and technological development of India. The first took place after the country gained independence. The second started with liberal economic reforms in 1991 and led to an acceleration of GDP growth to 5.5% per year

on average – the country entered the group of the fastest growing countries in the world. A significant factor in the formation and development of the university was the Indian state, for which the activities of the IITs system was an important tool for modernising the country.

3.6. Pohang University of Science and Technology (POSTECH), the Republic of Korea

POSTECH is one of the youngest universities in Korea – it was founded in 1986 by POSCO (Pohang Iron and Steel Company), one of the largest metallurgical companies in the world. It was founded in 1968 by the decision of the President of South Korea as part of the task of creating a full steel production cycle in the country as a key factor in the development of the economy and ensuring its self-sufficiency (History of POSCO, 2019). POSCO received financial and technological support from companies and banks in Japan. At the same time, POSCO managed to succeed in the market and began to compete with Japanese companies, as a result of which Japan stopped further transfer of technology to Korea. Understanding the need to ensure its own technological development, POSCO organised the Research Institute of Industrial Science and Technology in 1986 – later POSTECH in order to provide modern education to promising engineers and lay the foundation for the development of future technologies.

Thus, the establishment of POSTECH was a response to the economic and technological challenges that South Korea faced, solving the strategic task of creating a modern competitive economy. The key factor in the success of POSTECH University is its involvement in solving the problems of technological development and staffing of its founder, POSCO company, which is one of the leading world metallurgical companies.

Significant financial support from POSCO and use of creative management strategies to attract talented scientists and students became important for POSTECH leadership (Altbach & Salmi, 2011). The university endowment consisting primarily of POSCO shares, has now reached approximately $ 2 billion. POS-

TECH's financial well-being allows students not to be charged for tuition. They live on campus surrounded by stately buildings and study in state-of-the-art classrooms and laboratories (Altbach & Salmi, 2011), which is also a strong competitive advantage of the university.

POSTECH success factors

• POSTECH was created and took a leading position during the period of rapid industrial development in Korea, the creation of a modern competitive economy in the country, when an urgent need arose to solve the problems of technological development and staff training for the industry.

• The key actor in the creation and development of the university was the Pohang Iron and Steel Company (POSCO), which the university was vitally important for in order to achieve and maintain competitiveness, a strong position among the world leading metallurgical companies. At the same time, POSTECH was not limited to the role of "providing" in relation to its key partner; this work served as a launching pad for the formation of the university. In the future, the university launched basic research and engineering in a wide range of areas, and currently seeks to become a globally significant centre for research and development in various fields of science and technology; it has been developing a network of partnerships with industrial companies and leading world universities.

3.7. Higher School of Economics National Research University (HSE), Russia

The Higher School of Economics is a young and rapidly developing university established on November 27, 1992 by the Decree of the Government of Russia (Postanovlenie..., 1992). According to its rector Ya.I. Kuzminov, "they wanted to create a school in Russia that would teach modern economics, modern social theory at the level of world standards and world science" (Benediktov, 2010). Scientists-economists and political leaders interested in economic and democratic transformations in post-Soviet Russia participated in the creation and activities of the school. In 2008, the Higher School of Economics came to the jurisdiction of the Government of the Russian Federation,

and the university was officially entrusted with expert and analytical support for the government's activities on issues of economic and social policy, state and municipal administration (Rasporiazhenie..., 2008).

The strategic goal of the Higher School of Economics is university-based development of an advanced scientific, educational, analytical, consulting and design centre in the field of social and economic sciences, one of the leading world research universities in the quality of its competencies and developments and a significant practical contribution to innovative development and Russia's global competitiveness.

HSE success factors

• The university was created during the period of deep political, economic and social transformation associated with the collapse of the Soviet Union and the formation of a new state, the Russian Federation. The idea of creating a new modern university belonged to a group of liberal economists (E.G. Yasin, Ya.I. Kuzminov and others) close to government circles of that time.

• During this period, the transfer of new economic, political, informational and humanitarian models and technologies and modern practices of socio-economic modernisation were important for the country. During this period of socio-economic transformations, the Higher School of Economics occupied the position of a leading centre for higher education, an analytical centre and a "think tank" that provides intellectual support for government reforms – research, development of strategies and policies, and training of new personnel. The key actor in the formation and development of the Higher School of Economics, its customer and partner is the government of the Russian Federation.

4. Conclusions. Universities on their way to leadership

University leadership is always the result of a combination of external conditions and own efforts undertaken by the university community and key stakeholders for its development. Success factors of the university are closely related to the characteristics of the socio-political system of the country in which it operates. It is important to note that both in the liberal democratic countries and in the countries with an authoritarian system of government, the university community and the state play a key role in the development of the university. In some cases, a large company or a consortium of business companies can play such a role.

It should be emphasised that universities became leaders if they managed to "ride the wave" of changes important for the society – to understand their nature and organise their activities in such a way that, on the one hand, they support the development of these processes, on the other hand, they use their energy and emerging resource flows.

Thus, Harvard University took the lead in the wake of the formation of the first national American, and then global political, industrial, financial elites. The ascent of Stanford University is associated with the computer revolution, and today it retains leadership positioning itself as the leading centre of the sixth technological order and claiming to solve the problems that the humanity faces (in the field of medicine, energy, environmental conservation, etc.). Massachusetts Institute of Technology has taken a strong position, first providing (through scientific and technological developments) the formation of the US military-industrial complex, and later joining the digital revolution, forming the foundations of the sixth technological order. Shanghai Jiao-Tong University used the energy of modernisation and industrialisation of China and is currently actively involved in the post-industrial and innovative development of the country's leading economic centres. Indian Institute of Technology of Bombay has become a leading university, being included in two successive periods of economic and technological development of India: the first unfolded after independence, and the second after liberal economic reforms in 1991. Pohang University of Science and Technology in Korea took the lead during the period of rapid industrial development in Korea, the creation of a modern competitive economy, which required the solution of problems of technological development and training specialists for industry, first of all. National Re-

search University Higher School of Economics in Russia was created and achieved leadership in the wake of market reforms in the Russian economy and institutional modernisation of Russian society and the state. The University has taken up the position of a higher education centre producing new personnel, an analytical centre and a "think tank" that provides intellectual support for reforms.

Each example allows to single out certain "forces", key partners who needed the university's activities and supported its development as a leader. If we talk about Harvard and Stanford universities, these are primarily professional communities. In case with Massachusetts Institute of Technology it was the state, federal agencies (NASA, etc.). For the universities of China and India (Shanghai Jiao-Tong University, Indian Institute of Technology Bombay), the state was a key partner as well. For Pohang University of Science and Technology in Korea, such a partner was the largest Korean industrial company, Pohang Iron and Steel Company (POSCO), one of the leading metallurgical companies in the world. The key partner that had a decisive influence on the processes of formation and development of Higher School of Economics in Russia was the Russian government.

The analysis of the success stories of these leading universities allows to make a number of conlcusions.

1. It is important to understand that there is leadership in the modern world in relation to universities, countries and regions, and that there are certain ways to gain and maintain it. The model of leadership as domination is becoming a thing of the past. A different type of leadership becomes more relevant: leading countries are the first to create new technologies, develop new forms of economic, social and political organisation, and initiate cooperation on a regional and global scale. They declare their readiness to solve the most urgent problems and respond to the challenges that the humanity faces as a whole: a lack of various resources; maintaining health and improving the quality of life of people; development of new spaces for human activities – space, the ocean, the microworld, etc. Leaders create new mean-ings, set new goals, thereby setting the possibilities and energy of moving into the future.

Leading universities are in the centre of creating new opportunities: they shift the limits, create new paradigms of thinking, new technologies and new activities. Universities turn into key cognitive institutions which: a) accummulate requests of economy and society for new knowledge and technology; b) outline problems and tasks for research and development; c) play the role of intellectual centres creating network cooperations of researchers; d) implement advanced, breakthrough research and developments; e) develop new technologies and products that penetrate the economy with high speed through the intellectual property turnover mechanisms or the launch of new businesses.

2. The world's leading universities have a significant impact on the development of the cities, regions and countries to which they belong as they: a) form political, economic, intellectual and cultural elites; b) create an educated society, train professionals; c) produce and disseminate new knowledge, technologies, technical, organizational, institutional solutions for various fields – economics, social sphere, politics, culture, personal life; d) directly develop the economy through the creation of new enterprises and jobs in the region.

3. It is necessary to understand that the university as an institution of society changes radically in the course of history. The differences between the universities of the Middle Ages, the industrial era and the post-industrial world are so great that we can talk about different generations of universities – just like we talk about different generations of technology working on the basis of different physical principles. The task of forming the leading universities should take into account the generational change and the differences between them.

Currently, we can talk about the formation of the fourth generation of universities: a generation that is associated with the formation of "cognitive society" and that will become the leading subject of this process (Efimov & Lapteva, 2017b). University 4.0 should become a search and experimental platform where new

configurations of thinking and activity, new social and anthropological practices are modeled and tested.

4. In the history of universities, various types of the relationship between the university and the state can be traced. The two most common options are partnership relations between universities and the state and relations of state domination over universities. In the first case, universities have a high level of autonomy and independence; in the second, they are more similar to a tool which the state uses to solve its tasks. A special type of relations is also possible, which combines the realization of the strategic interests of the state with the wide freedom and high activity of universities engaged in research and design activities modelling promising future practices on their own example.

Owing to the peculiarities of its history, Russia actually lacks "universities of societies", i.e. highly autonomous universities that independently build their strategies with the participation of professional or regional communities, have their own vision of the prospects for the economy, technology, science, education and determine their strategic goals on the basis of this vision. Public policy gravitates to the model of state dominance in relations with universities.

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Становление университетов-лидеров: мировая практика и российская перспектива

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Аннотация. Предметом исследования является феномен лидерства университетов, условия и факторы, способствующие его достижению. В качестве материала использованы «истории успеха» ведущих университетов различных стран: Гарвардского и Стэнфордского университетов (США), Массачусетского технологического института (США), Шанхайского университета Цзяо-Тун (Китай), Индийского института технологий Бомбея (Индия), Пхоханского университета науки и технологий (Корея), Национального исследовательского университета «Высшая школа экономики» (Россия). Показано, что университеты становились лидерами, если им удавалось «поймать волну» важных для общества изменений и, с одной стороны, поддерживать развертывание этих процессов, с другой – использовать их энергетику и возникающие возможности. Также можно выделить ключевых партнеров, которые поддерживали становление университета-лидера, – профессиональные сообщества, государство и правительственные агентства, крупные компании. Обсуждается воздействие ведущих университетов на развитие регионов и стран, к которым они принадлежат: они формируют элиты; создают образованное общество, выращивают профессионалов; производят и распространяют новые знания, технологические, организационные, институциональные решения; непосредственно развивают экономику через создание новых предприятий и рабочих мест. Университеты-лидеры инициируют сотрудничество в региональном и глобальном масштабе, решение стоящих перед человечеством проблем, задают новые смыслы и цели – энергетику движения в будущее. В истории университетов прослеживаются различные варианты их взаимоотношений с государством: партнерство университетов и государственной власти либо доминирование государства над университетами. Возможно также сочетание реализации стратегических интересов государства с широкой свободой и высокой активностью университетов, моделирующих «на себе» перспективные практики будущего. Особенность ситуации России состоит в фактическом отсутствии «университетов-сообществ», обладающих высоким уровнем академической автономии, имеющих собственное видение перспектив экономики, технологий, науки, образования и формулирующих свои стратегии.

Ключевые слова: университеты, лидерство, факторы лидерства, истории успеха, университеты и государство.

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Architectural Curvilinearity – Analysis of the Harbin Opera House Structural Solutions

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Abstract. Curvilinear architecture has a rapid development in many countries of the world. This research article briefly describes the methods for forming curvilinear building structures indicating its advantages and disadvantages. It analyses the structural solutions of one of the most unique works of contemporary architecture – Harbin Opera House, designed by the Chinese architect Ma Yansong. After more than five years of research, the result shows that the level of technical skills, particularly relating to the construction of complex, unique objects, unfortunately, is still low. Huge opportunities for creating curvilinear architecture forms were not used. The traditional approach to the architectural design, including contemporary form creation methods, is absolutely wrong. The curvilinear architecture, as any other, requires development of its own, individual structural solutions.

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Introduction

Curvilinearity performs the main creation role in contemporary architecture. Forcing to the transformation of the construction of walls, roofs, slabs, it is also largely changing the image of architectural thinking, making it more flexible, able to overcome difficult barriers. The fold theory proposed by the French philosopher Gilles Deleuze became the theoretical foundation of curvilinearity ("The Fold. Leibniz and the Baroque", 1988), according to which "the world is likened to the original equation of the curve with an infinite line of inflection", where "each monad expresses the curve with its point of view." (Deleuze, 1997) The fold theory received the powerful development in architecture due to the efforts of the group of such famous architects as Peter Eisenman ("Folding in Time: The Singularity of Rebstock", 1993), Greg Lynn ("Architectural Curvilinearity. The Folded, the Pliant and the Supple", 1993), Jeffrey Kipnis ("Towards a New Architecture", 1993) and others. The curvilinear architecture is characterized by the resolute rejection from traditional aesthetics, based on symmetry, order, proportionality, presence of compositional centres, etc. If deconstructivism uses the contradiction method, the curvilinear architecture uses the method of flexibility and pliancy.

Chinese researches Pan Haixu (潘海迅) and Sun Yu (孙宇) note, that the curvilinear forms in architecture demonstrate the pursuit of humanism by an architect (建筑师追求人性化的建筑形象). This is one of the most effective ways of organizing space. Curved lines are able to influence not only the architectural image as a whole – whether it is a large-scale urban planning ensemble or a small room, but also the psychology of people at a very high level (高层次上实现对人的心理关怀) (Pan Haixu, Sun Yu, 2006).

The research of the curvilinear forms in architecture, based on the analysis of buildings designed by the architectural company Foster & Partners such as the Sage Music Centre in Gateshead, the American Air Museum in Duxford, the Faculty of Law at Cambridge University, The Great Court at the British Museum, and others, made by Faridah Adnan and Rodzyah Mohd Yunus from Malaysian University of Technology, showed that "curvilinear forms of architecture have vital influence on environment-behaviour", including such factors as promoting communication, encouraging movement, lifting the spirit, aiding orientation, changing perception, enhancing social experience, increasing pleasure, supporting the sense of community, relieving the sense of distance and dissolving social boundaries (Adnan, Mohd Yunus, 2012).

The rapid development of the curvilinear architecture in the early 90's of the 20th century occurred due to the emergence of new building materials, improvement of construction equipment (installation mechanisms), introduction of digital technologies, stricter requirements for the projected objects, the desire to create new forms, the search for new means of expression and other important factors.

At present the curvilinear architecture is very popular in many countries around the world, including the Asian region – Japan, South Korea, Singapore, China. A huge interest to the curvilinearity is due to its ability to offer a large number of problems that are not solved anywhere yet. The talent of an engineer-architect opens fully only when he sets himself ambitious difficult goals.

Curvilinear structures forming methods

A curvilinear form in architectural design is achieved by several methods, each of them has both advantages and disadvantages. **The first method** – the simplest and the most common – is the creation of a curvilinear form structure using connection of separated straight elements – tubes, channels, I-beams, angles, etc. The connection nodes may be welded, bolted, and with the possibility of torsion of elements relatively to each other (demountable structures). One of the most frequently used nodes is a ball joint (spherical bearings that connect the control arms). Advantages of the separated straight elements connection method are the low-cost price, fast assembling, convenience of installation, etc. Disadvantages are the unevenness of internal forces transition, the emergence of numerous stress concentrators in the nodes that detrimentally effects both the local and the overall

rigidity of the structure. The bearing capacity of this structure is extremely low. **The second method** – more labour-intensive, requiring a high level of engineering skills – is the creation of a curvilinear form structure using curved elements. Bending is carried out using a special profile bending (presses) machines. Advantages of this method are the structural integrity, a smooth transition of internal forces by reducing the number of nodes, a high aesthetic appeal. Disadvantages are the high-cost price, long time of manufacture, necessity in special machines, etc. The bearing capacity of this kind of structure, as a rule, is higher than the one created from the separated elements. **The third method** – effective in case of the construction of large-span structures (stadiums, bridges, etc.) – is the creation of a curvilinear form structure using shrouds (cables). Advantages of this method are the relatively low-cost price, high load-bearing capacity, big aesthetic appeal. Disadvantages are the installation complexity, the general instability – relatively low external influences cause significant deformations. Shrouds (cables) never fulfil the function of the load bearing element, but only serves as an auxiliary. Fragile materials (such as glass) usually are not used with shrouds. **The fourth method** – very specific, usually used in a region with soft climatic conditions – is the creation of a curvilinear form structure using membranes. Membranes, as a rule, are produced from such synthetic materials as polyester, fiberglass, polyvinyl chloride (PVC), polytetrafluoroethylene (PTFE), ethylene tetrafluoro-ethylene (ETFE) and others. (Kurshakova, 2008) Special chemical additives can increase the membranes fire protection. Advantages are the lightness, flexibility (elongation under a load up to 30%), ability to withstand strong wind, snow loads, high aesthetic appeal. Disadvantages are the installation complexity (must provide the necessary tension across the membrane surface, otherwise it forms folds), general instability, relatively low durability (usually does not exceed 20 years). Membrane structures exist for a long time. It became widespread more than half a century ago. **The fifth method** – the most effective and the most technological – is

the creation of a curvilinear form structure using volumetric structural elements – shells. Shells are one of the greatest inventions that nature has been able to create. It can fulfil a load bearing function and also serve as an auxiliary element. The bearing capacity of shell structures is very high, a minimal weight structure allows to cover a very large area. The span of the shell structures is the highest of all that exist in the world. The durability of shells is very high. For example, the sailing dome structure (diameter 31 m) of Hagia Sophia in Constantinople (modern Istanbul), built during the time of the Byzantine Empire, exists for more than 1000 years already. The dome was destroyed by the earthquake, after this it was rebuilt by the Armenian architect Trdat in 989. However, despite such significant advantages, shell structures are rarely used in modern architecture, the reasons include the construction complexity, high labour-intensity, lack of engineering knowledges, technology backwardness and others.

The curvilinear architecture aspires to build "a new relationship between the material and geometry" as opposed to those that existed before. New technologies should make material production more cost-effective, "expanding its design possibilities" (Lynn, 1993).

Harbin Opera House

One of the most unique works of Contemporary Architecture – Harbin Opera House (Ch. 哈尔滨江北大剧院) – was designed by the Beijing architectural bureau (MAD Architects) under the leadership of Chinese architect Ma Yansong (Ch. 马岩松, born in 1975). (Fig. 1) The project has been implemented for five years. The first pile was hammered on October 15th, 2010, and the first musical concert dedicated to the cultural interaction between Russia and China, named "Melody of friendship" was held in the building on August 28th, 2015 (Ch. 友谊的旋律). The construction area amounts to 79,000 m². The total estimated cost of the project calculated in 2012, including all the necessary infrastructure – roads, a square in front of the theatre, bridges over the river, landscape design, etc. – amounted to 1.88 bil-

Fig. 1. Harbin Opera House. Author's photo, September 2015

lion yuan, which is about 310 million dollars. The total estimated cost of the theatre building is 1 billion yuan, about 167 million dollars. The project investor was Harbin Songbei Capital Development Group Co., Ltd. (Ch. 哈尔滨松北投资发展集团有限公司), construction monitoring was held by the Second Office of Songbei District Project Construction Management (Ch. 松北区项目建设管理第二办公室), architectural design – by "MAD Architects" (Ch. MAD建筑事务所), Beijing Architectural Design and Research Institute (Ch. 北京市建筑设计研究院), building inspection by Zhejiang Jiangnan Project Management Co., Ltd. (Ch. 浙江江南工程管理股份有限公司), construction by Beijing Construction Engineering Group Co., Ltd. (Ch. 北京建工集团有限责任公司). The theatre is located in the middle of the Northern wetland shore of the Songhua River (Ch. 松花江, Songhuajiang) with an area of 180 ha. This area, due to the narrow paths over the water, began to be used as a park, and become a special "part of theatrical decoration." The landscape design was developed by the Beijing Turenscape Institute (Ch. 北京土人景观与规划设计研究院) (Han Peng, 2012).

Space-planning solutions

The building (height 56.48 m), resembling a giant octopus shape, consists of two main parts connected with each other by a passage – a large auditorium scaled to fit 1,600 spectators and a small one for 400 spectators. The lobby areas are situated in front of each auditorium and can be entered directly from the street. A lot of auxiliary facilities are located behind the stage space – dressing rooms, a rehearsal hall, a stage equipment storage room, etc., administrative offices and VIP zones with an area of 100 m² are located at the higher floors; at the lower floors there is underground parking for 472 car places. The building has eight floors above ground with an area of 39,400 m² and two underground floors – area of 19,000 m². Lift shafts are equipped on both sides of the large auditorium from the first to the fourth floor (Fig. 2-4).

According to the author of the Harbin Opera House project, the form design is based on "the poetry of edge and surface", "softness and sharpness". The opera theatre "sculpted by wind and water", undergoing "synergistical blending with the surrounding nature", should become "a cultural centre of the future – a tre-
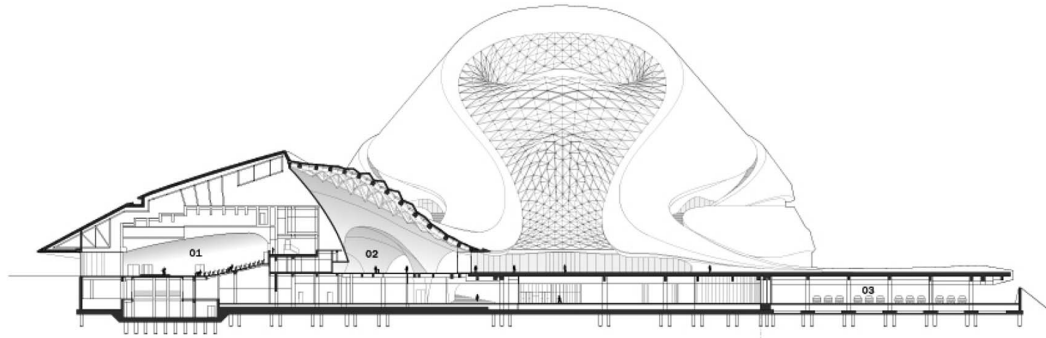
Fig. 2. Cross-section of the Harbin Opera House building.
Drawing of the architectural bureau "MAD Architects"
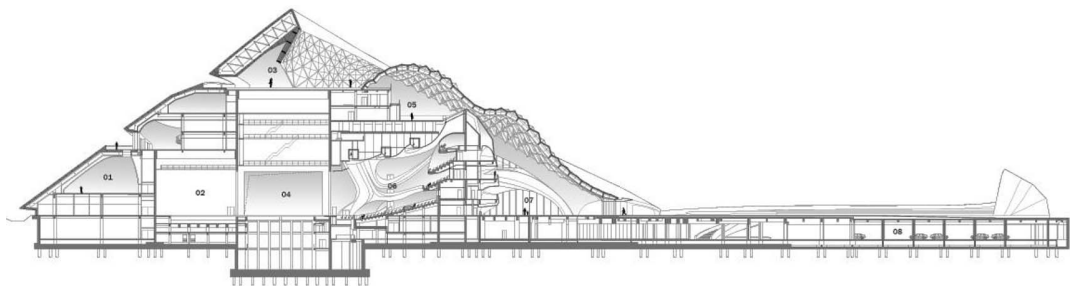
Fig. 3. Longitudinal section of the Harbin Opera House building.
Drawing of the architectural bureau "MAD Architects"
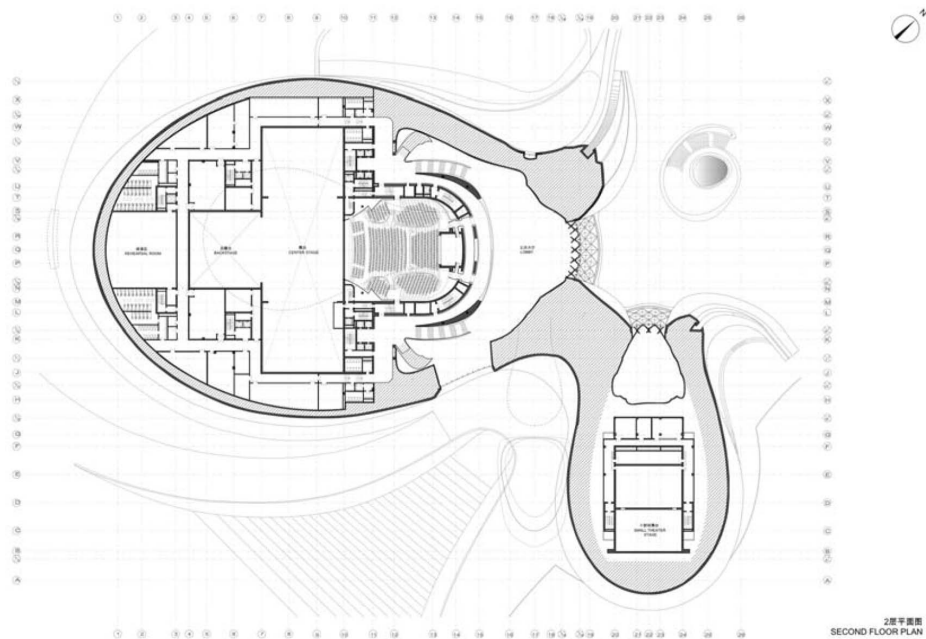
Fig. 4. Second floor plan of the Harbin Opera House building.
Drawing of the architectural bureau "MAD Architects"

mendous performance venue, as well as a dramatic public space that embodies the integration of human, art and city identity."

Despite an abundance of curvilinear forms, prevailing both in the exterior and interior of the building, the stage space, as a whole, has a traditional form; it was designed according to the type of a proscenium stage (resembling the character 品 – pǐn – "product", "master peace") implying a large free space above the stage, intended for a change of decorations, raising and lowering curtains and lighting fixtures. Sizes of the central stage space reach 32.4 m in length, 25.5 m in width (beam span), 50 m in height, side stage spaces – 25.5 m in length, 21.9 m in width (beam span), 19.2 m in height, back stage space – 24.6 m in length, 22.5 m in width (beam span), 20.25 m in height. The length of the small auditorium span amounts to 25.75 m. (Fig. 5).

A lifting mechanism designed by Beijing New Era Architectural Design Ltd. (Ch. 北京新纪元建筑工程设计有限公司) was placed into the technology space under the stage (hold) with height 15 m. The stage mechanics uses the following types of the lifting mechanisms: screwing (a "screw-nut" system with an electric drive, where the rise is carried out by the motion of a screw on the inner thread of a nut), hydraulic (a system of cylinders with pistons moving inside them), pushing chain (the Linklift, Serapid systems that consist of two rows of chain links laid into a cassette, which are winded up by the drive gear), spiral (the Spiralift system that has steel strips in the base: narrow strips with a serrated edge and wide strips with a perforated edge, where the rotor mechanism spirally unwinds the strips). In this case, the hydraulic system was used (Fig. 6).

Unusual interiors perception is formed by a sharp contrast between the rich texture of natural wood and white surfaces of the floor and walls. The walls are finished using gypsum cardboards, and the floor – using a tile with natural stone effect. The large auditorium interior is decorated using wooden panels GRG of a curved form. The interior design was developed by Harbin Weimeiyuan Decoration Design Co., Ltd. (Ch. 哈尔滨唯美源装饰设计有限公司), acoustic calculations were made by Acoustic and Theatre Special Design & Research Studio of East China Architectural Design & Research Institute (ECADI) (Ch. 华东建筑设计研究院有限公司声学及剧院专项设计研究所), lighting design – by China International Engineering Design & Consult Co., Ltd. (Ch. 中外建工程设计与顾问有限公司) (Fig. 7-9).

Fig. 5. Construction works inside the stage space. Author's photo, October 2014

Fig. 6. Automated stage structure. Author's photo, October 2014
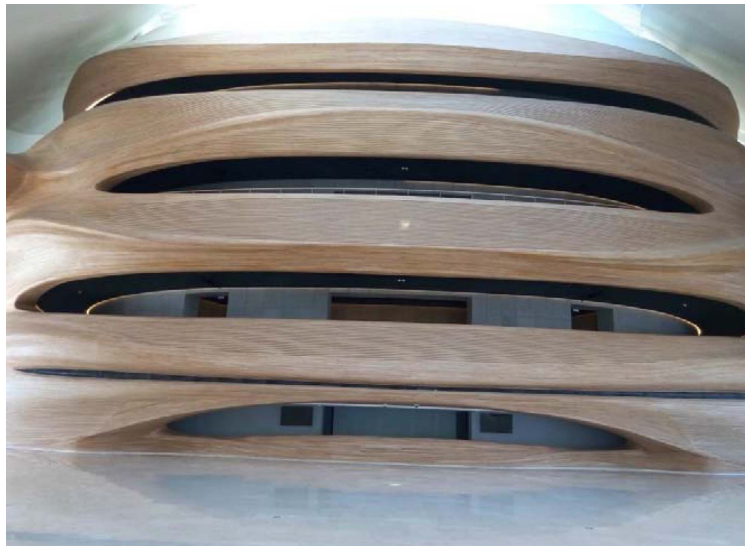
Fig. 7. Lobby zone in front of the large auditorium. Author's photo, September 2015

Structural solutions

Complex curvilinear structures of the theatre building were formed by the connection of straight, predominantly tubular section elements. Cross-sectional areas reach a maximum value in maximum stress zones – in the base of the building. The advantage of the tubular sectional elements is the sameness of an inertia moment on the axis OX and the axis OY. It significantly simplifies the calculation. The transition of internal forces is carried out through ball joints (Ch. 焊接球节点) implemented using the low-temperature welding technology in carbon dioxide, which allows to connect elements without melting of the base metal. Lower welding temperature varies in the range 750°-950°, reducing the possibility of deformation or cracking. Structures with a minimal stress

Fig. 8. Interior of the large auditorium. Author's photo, September 2015

Fig. 9. Large auditorium decoration fragment – a hanging curved wooden panel.
Author's photo, October 2014

are located in the front part of the building and were made using I-section elements with welded and bolted connections. (Ch. 螺栓节点) (Fig. 10-12).

Spatial metal structures of the theatre are based on the rectangular pylons that consist of the welded tubular section elements. Vertical

elements reach 500 mm in diameter, 1.0 m, 1.5 m, 2.0 m, 3.0 m in length; pipe thickness is 3.1 mm (±0.15 mm), steel grade – Q345B. Horizontal elements are 250 mm in diameter, 0.6 m, 0.9 m, 1.2 m, 1.5 m, 1.8 m in length, pipe thickness is 2.75 mm (±0.275 mm), steel grade – Q235B. Inclined elements, giv-

Fig. 10. Harbin Opera House construction process. Author's photo, October 2014

Fig. 11. Inclined arch structure using straight elements. Author's photo, October 2014

ing the structure a bigger spatial rigidity, reach 250 mm in diameter. They are located in sections with sizes 0.6x1.0 m, 0.6x1.5 m, 0.9x1.0 m, 0.9x1.5 m, 1.0x1.5 m, 1.5x1.5 m, 1.8x1.5 m, 2.4x1.5 m, pipe thickness is 2.75 mm (±0.275 mm), steel grade – Q235B. The pylons are installed on a reinforced concrete base. It undertakes compression, bending, torsion.

(Fig. 13) The pylons installation works have been carried out from the 4th to the 28th of August, 2011. During testing structures have demonstrated high strength (*End of the steel construction…*, 2013).

The size of beams over the central stage reaches 800x2500 mm, each beam has 125 tonnes weight. The size of beams over the

Fig. 12. Ball joint connections. Author's photo, October 2014

Fig. 13. Curvilinear form structure of I-section elements. Author's photo, October 2014

side stages is 1000x3500 mm, each beam has 190 tonnes weight. The size of beams over the back stage is 800(600)x2500 mm, each beam has 135 tonnes weight. All beams were made from reinforced concrete, the slab thickness is 180 mm. The most massive reinforced concrete beam located under the stage is 4.2 m in height, reinforcement diameter is 40 mm, weight is about 300 tonnes. The total number of embedded fittings exceeds 2000, the weight of the heaviest one is 1.5 tonnes.

The most difficult part of the construction works is the installation of the overlap structure over the large auditorium, which has a span of 32.78 m. The overlap structure consists of six steel compound beams installed in the

cross direction to the auditorium – two beams with sizes of H2600x700x40x80, each beam has 56 tonnes weight, four beams with size of H2600x400x40x80, each beam has 46 tonnes weight. The bottom of the overlap structure is located at the 23.050 m height. The large auditorium is 37 m in length, 32 m in width (beam span), 27 m in height. The beams material is the steel grade Q345GJC-Z15 and Q345GJC-Z25. Both sides of the beams are fixed with high-strength bolts. The installation of the structural elements was done using crawler cranes (履带式重机) with lifting capacity of 400 tonnes and a hook with maximum reach of 96 m, and also using a rails laid on a concrete base, on which the heaviest structural elements took their design position (*The official website of the architectural…*). The lower floors structures were made from reinforced concrete – cylindrical columns, beams of rectangular section (Fig. 14).

The structural calculations were made by Gehry Technologies Co., Ltd (Ch. 铿利科技有限公司) based on the model designed using the Rhinoceros software mainly intended for the three-dimensional visualization. Its important feature is the ability to design using vector graphics, which allows converting the model into other formats, without breaking the form into separate elements, saving original dimensions (Aigner, Brell-Cockan, 2009).

The project design also used AutoCAD – drawings of plans, facades, sections, nodes, etc., 3Dmax – for creating presentations and videos (Fig. 15).

Inhabit Group company (Ch. 英海特幕墙顾问公司) was a consultant for the facade solutions, China Jingye Engineering Co., Ltd. (Ch. 中国京冶工程技术有限公司) – a consultant for facing materials. The covering structure consists of a stainless-steel checker plate and metal profiles for the fixation of the decorative light-grey coloured aluminium panels. Due to the complex curved shape of the building, the joints between the flat rectangular panels are not successfully done everywhere. Defects are particularly evident at the junction of panels with the base of the building, staircases. The total area of the metal covering is 25,000 m². The cement wall panels also were used for the external facing, the total area of which is 7,400 m² (Fig. 16).

A tiling method was used in the design of the complex glass covering structure, implying the curvilinear form division on a plurality of separate surfaces, in this case – triangular, with subsequent raise of certain points. The result of modelling is a complex unusual structure that consists of a large number of pyramidal forms. The gutters were constructed on the contour of the glass coverings structure for water runoff. The total area of the glass

Fig. 14. The lower floors structures. Author's photo, October 2014

Fig. 15. Representative of the construction company tells about construction works.
Author's photo, October 2014
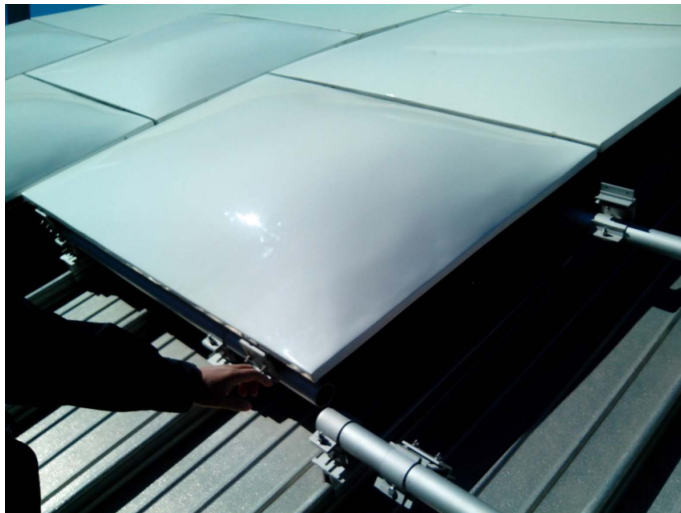
Fig. 16. Metal covering structure. Author's photo, October 2014

structures, including wall panels, is 5,300 m². The combination of glass material with steel structures is very common in the curvilinear architecture. Previously the complex transparent coverings structure was designed using large triangular panels with a mirror effect. However, subsequently, the large glass panels have been replaced by relatively small ones. The reasons of this decision are: firstly, the installation complexity, secondly, high labour expenses for production (most of the glass panels have individual sizes). As a rule, steel load-bearing structures, on which the glass panels are mounted, remain visually open. A distinctive feature of this project is that the glass panels are located outside of the coverings plane, and the steel structure itself is hidden behind a decorative trim. This solution, on one hand, significantly reduces transparency of the covering structure, which is considered bad, but, on other hand, it gives the structure a special aesthetic effect (Fig. 17).
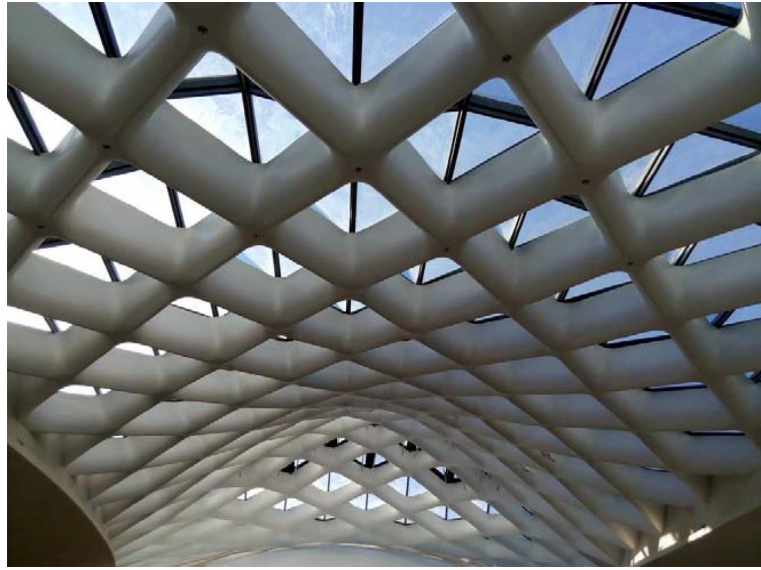
Fig. 17. Glass covering structure. Author's photo, September 2015

**Analysis
of the structural solutions**

Despite the abundance of curvilinear forms characteristic of the whole building, the structures of the theatre have a very traditional look, strength and stability of which are achieved by increasing the cross-sectional areas, rigid welded joints, configurations of structural elements in order to increase the moment of inertia. Thus, it leads to emergence of massive bulky structures with a weight of few hundred tons, which do not reduce the labour expenses during the installation, but also significantly increase the cost of the structure. In this case, it was necessary to construct a special mechanism, moving on which the structural elements could reach their own project positions, considering the fact that the span of the large auditorium (32.78 m) was relatively small. Newest technologies allow constructing buildings with a span significantly exceeding 100 m with a more economic effect.

The building structures, mainly formed using welded joints, have a very low repairability – structural elements are very difficult or almost impossible to completely replace in the cause of moral or physical deterioration. The building, in whole, has a fairly high level of fire risk. The decorative hanging wood panels of the large auditorium interior, lobby zone and other spaces are easily inflammable. At high temperatures, steel structures are rapidly losing their load-bearing capacity. Therefore, the steel structure elements require additional fire protection measures. The structure surfaces should not be open.

The Opera House is located in a region with a severely continental climate, where the absolute value of the minimum temperature in winter reaches -40.1 °C. Daily temperature fluctuations often account for more than 20 °C. The use of steel as the main material of the structure due to its high thermal conductivity promotes the formation of numerous cold bridges. Due to the lack of compliance of connected nodes and special deformation seams, a rigid metal framework is almost deprived of the opportunity to perceive thermal deformations, thus, there is a huge amount of unnecessary stress that significantly reduces durability of the structure.

The theatre structures would be more optimal, if, for example, the bulky metal framework playing the role of the main bearing element was replaced by thin-shell structures, that, reducing material expenses, make internal forces transition more effective, significantly increasing the interior space. The thin-

shell structures' rigidity is achieved exactly by curvilinearity.

As a rule, architects strive to introduce newest innovative materials for the special, unique objects design, however, the Harbin Opera House project uses quite usual aluminium panels for the facade facing, usual steel materials for the framework structures, chosen according to the Chinese standards, as well as quite usual decoration materials (wood, gypsum cardboard, tiles) for the interior design.

A lot of structural solutions implemented by the architectural bureau "MAD Architects" also were realized in the project of China Wood Sculpture Museum in Harbin (Ch. 哈尔滨木头雕塑博物馆), Jun Li district (Ch. 军力). This project is also distinguished by the rich content of curvilinear forms. It has been realized in period from 2009 to 2013.

Conclusion

Unfortunately, the level of technical skills, especially regarding the construction of complex, unique objects, is still very low today. The lack of engineering knowledges of architects, as well as the lack of architectural knowledge of engineers are a very common problem in contemporary architecture. It is absolutely obvious that the use of traditional types of structures for the realization of "ultra-modern" sophisticated forms is totally wrong. The curvilinear architecture, by the way, as any other, needs to develop its own, individual structural solutions. In the case of Harbin Opera House, huge opportunities that curvilinear form design has were not used. The structures, hidden behind a decorative trim, are almost completely devoid of any kind of aesthetic expression, and the external shapes formed by these structures are devoid of any meaningful content. American architect Greg Lynn notes that the result of the curvilinear form design is "out of formalism into a world of external influences", "it is important to maintain a logic rather than a style of curvilinearity." (Januszkiewicz, Banachowicz, 2016) It is difficult to disagree with these words. It is also important to understand that the architect's attention should be focused not only on the creation of a strange kind of external forms, but also on the structure of the designed object, because the final result directly depends on the architect's ability to find the conformity between the form and its content.

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Архитектурная криволинейность – анализ конструктивных решений Харбинского оперного театра

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Аннотация. В настоящее время криволинейная архитектура стремительно развивается во многих странах мира. В данной научной статье кратко описаны методы создания криволинейных строительных конструкций, названы их достоинства и недостатки. Был проведен анализ конструктивных решений одного из самых уникальных произведений современной архитектуры – Харбинского оперного театра, спроектированного китайским архитектором Ма Янсоном. Результат более чем пятилетних исследований показал, что уровень технических навыков, особенно связанных со строительством сложных, уникальных объектов, к сожалению, все еще остается низким. Огромные возможности создания форм складчатого формообразования не были использованы. Традиционный подход к архитектурному дизайну, в том числе к современным методам создания форм, ошибочен. Криволинейная архитектура, как и любая другая, нуждается в разработке собственных, индивидуальных конструктивных решений.

Ключевые слова: криволинейность, пространственные конструкции, Харбинский оперный театр, морфогенез, складчатые формы, современная архитектура, складка.

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The Image of the Yenisei in the Paintings of Krasnoyarsk Artists

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Abstract. The Yenisei river occupies a significant place both in the sphere of regional identity and in paintings and graphic works of Krasnoyarsk artists, since it forms the image of Krasnoyarsk and is a connecting link of the Yenisei Siberia. The article analyses paintings and graphic works of Krasnoyarsk artists to identify the features of the image of the Yenisei in regional art.
The study is based on the theoretical principles of the modern theory of visual arts and on the analysis of the selected paintings and graphic works of Krasnoyarsk artists of the 20th and 21st centuries from the collection of the Krasnoyarsk Art Museum named after V.I. Surikov. A wide range of sources, including studies of ethnocultural identity, the specific features of artistic culture and the characteristics of Krasnoyarsk landscapes is considered. In the process of comparing the analysis results, it has been revealed that for Krasnoyarsk artists the Yenisei is not only the embodiment of endless natural forces, but also a connecting and harmonising link between the human world and the natural world, at the same time representing a special identity of Siberians (Amosova, et al., 2019).

Keywords: painting, graphic art, landscape painting, Yenisei, regional cultural identity, Znak, Ruyga, Ryannel, Sergin.

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Introduction

The Yenisei forms the image of Krasnoyarsk, ultimately dividing it into the right and left banks, determining its territorial identity (including the name of sweets and a football club) and the identity of the entire region. "There, beyond the Yenisei, is a completely different planet, and people there are different, they walk differently, eat different food and speak a different language" (Astafyev, 2008). Respectfully and affectionately they call the Yenisei "the father", and in A.P. Chekhov's travel essays the Yenisei is "a powerful, fierce bogatyr who does not know where to apply its strength and youth" (Chekhov, 1978).

The relevance of the article is determined by the study of the regional identity of the Yenisei Siberia, as well as understanding the legacy of the Krasnoyarsk school of painting – a phenomenon that deserves the closest attention in its scale and diversity.

Regional cultural identity and the features of its formation through works of art are important topics in cultural studies (Koptzeva, Bakhova, 2010; Koptseva, Nevol'ko, 2012; Obmorokova, Nemaeva, 2016). The articles of Krasnoyarsk authors on the ability of architectural spaces to form people's ideas about themselves, about society and about the world, i.e. person's cultural identity, are devoted to its study (Tarasova, Grigorieva, 2011; Pimenova, Marysheva, 2011; Mirkes, Sergeeva, 2011; Kolesnik, Mirkes, 2011; Kistova, Tamarovskaya, 2015; Ilbeykina et al., 2015; Avdeeva, Degtyarenko, Shpak, 2017). This process is also impossible without appealing to the visual arts of the region (Sertakova, Gerasimova, 2011; Semyonova, Bralkova, 2011; Bulak, 2014; Bulak, 2018; Amosova et al., 2019) and paintings of some artists (Semenova, Soshenko, 2011; Kolesnik, et al. 2017; Panteleeva, 2018).

Predominance of landscape is typical for the visual art of Krasnoyarsk Krai; it arises from the natural desire of painters and graphic artists to capture the beauty of the area where they live. The Yenisei is one of the leading themes in Krasnoyarsk painting, both in landscape and in other genres: portraits, genre

paintings and narrative paintings often include images of the Yenisei.

Creative work of Toivo Vasilyevich Ryannel, a Russian artist of Finnish origin, is well known not only in Russia but in other countries. He considered himself to be more of a Siberian, while researchers associate his works with Siberian traditions (Moskaliuk, 2010, Omshina, 2007, Davydenko, 1978, Rusakov, 2003, Khudozhniki zemli krasnoiarskoi…, 2007). According to the artist, the theme of the Yenisei is one of the central ones in his creative work (Ryannel, 1970).

Rudolf Krustinovich Ruyga created drawings where he captured "not just a landscape, but a majestic rugged scenery of Siberia" with pencil and pen (Lomanova, 2006). R.K. Ruyga comprehended the nature and originality of the Yenisei in art expeditions to the construction sites of the Sayano-Shushenskaya and Krasnoyarsk hydroelectric power stations, to the deposits of the Udereisky district, and further to the North – to the undeveloped shores below the Podkamennaya Tunguska.

Creative work of Valeryan Alekseevich Sergin is characterised by "two clearly traced directions: large-format panoramic historic paintings and full-size sketches filled with romantic elation" (Simkina, 2014). The future artist travelled a lot along the Yenisei from childhood. He visited the mouth of the river in the North, but for V.A. Sergin the theme of the Yenisei in paintings is primarily associated with his small homeland – Krasnoyarsk.

Anatoly Markovich Znak in his creative work repeatedly addressed historical events that took place in Siberia, and themes related to depicting a person in the Siberian landscape, both wild and inhabited by people (Sibir', my rozhdeny toboi! 2014; Moskalyuk, Serikova, 2012). The painting "The Yenisei Is Blocked" was painted by A.M. Znak in 1976, 1 year after this event – the block of the Yenisei on October 11, 1975 (Sayano-Shushenskaya gidroelektrostantsiya).

Methods and materials

The methodology is based on the theoretical principles of the modern theory of visual art by V.I. Zhukovsky and N.P. Koptseva, as well

as the method of philosophical and art history analysis of paintings (Zhukovsky, 2011; Zhukovsky, Koptseva, 2004).

Representative paintings and a graphic work from the collection of the Krasnoyarsk Art Museum named after V.I. Surikov that reveal key aspects of the image of the Yenisei were selected for the analysis: the painting by T.V. Ryannel "The Birth of the Yenisei" (1958, oil on canvas) as a representative of the theme "The Yenisei in the South"; the landscape by R.K. Ruyga "The Brother of the Ocean (The Yenisei)" (1963, ink and pen on paper) as a representative of the theme "The Yenisei in the North"; the painting by V.A. Sergin "The City on the Yenisei" (1974, oil on canvas) as a representative of the theme "The Yenisei and Krasnoyarsk"; the painting by A.M. Znak "The Yenisei Is Blocked" (1976, oil on canvas) as a representative of the theme "The Yenisei and the hydroelectric power station".

"The Birth of The Yenisei" by T.V. Ryannel as a representative of the theme "The Yenisei in the South"

The creation of the painting "The Birth of the Yenisei" (Fig. 1) is associated with an order that the author received in the late 1950s and for which he went on an expedition together with other young artists in search of the origins of the mighty Siberian river (Ryannel, 1970).

The painting is a large-scale canvas, exceeding the average format – 150x130 cm. The vibrant textured and multi-coloured layer of the painting is diagonally divided into three zones from the lower left to the upper right corner based on the tone: 1) the light zone in the middle is the rough stream of the Yenisei, rushing among the Tuvinian rocks; 2) two lateral dark zones are rocky shores, as if squeezing the waters of the Yenisei with their faceted fists.

The widest and most textured strokes are concentrated in the light central diagonal zone,

Fig. 1. T.V. Ryannel. The Birth of the Yenisei. 1958. Oil on canvas.
Krasnoyarsk Art Museum named after V.I. Surikov

their location is often perpendicular, overlapping, varied in size and length, and is interspersed with small dot strokes. Their main tone is light blue with the shades of lilac, pink, yellow, turquoise, and dark blue. The greatest concentration of the complex dynamics of strokes, the diversity of their texture and colour, as well as brightness of the hues can be seen in the upper part of the middle diagonal zone – just to the right and above the geometric centre of the painting. This depicts the meeting place of two streams of the river, separated by a stone boulder at the top of the waterfall in a narrow space among the rocks, where the Yenisei waters start evaporating under the morning rays of the sun, rising to the sky in the clouds of vapour. The complex dynamics of the location, width and length of the strokes depicting the rapid waters of the Yenisei, reflects the difficult and full of obstacles path that the river cuts through the rocks.

The dark side zones of the rocky banks are predominantly of dark brown colour, but there are shades of red, grey, dark and light green, maroon, pink, blue, turquoise, yellow and white. The strokes in these parts are also diverse in their dynamics, directions, width and length, but are smoother than the strokes in the middle light zone. The greatest variety and brightness of the banks colour are concentrated next to the space of the river and closer to the top of the waterfall, illuminated by the sun. Another zone of bright hues concentration is the lower right corner, with a dark grey evenly shaded area with letters and numbers: "T. P 58 г." This is the painter's signature: "Toivo Ryannel, 1958".

The rocky banks of the Yenisei differ from each other. The bank located in the upper left corner is depicted as a cliff with a fir and cedar woodland growing on the top of the rocks. One cedar stands out: it is painted by a thin vertical line on the very edge of the bank at the place where splashes and clouds of vapour above the top of the waterfall rise to the sky. The cedar and the Yenisei vapouring in this place are depicted as two verticals, rushing up and overcoming the boundaries between the tops of mountain ranges in the background and the sky.

Located in the middle between the light space of the river and the dark banks in the tonal scheme, the rocks in the background are of a rounded shape and are depicted in the same tone and colour. The Yenisei and the mountain cedar directed upwards are depicted against the background of the forested mountain ranges. This might mean that overcoming borders and going beyond the limits of possibilities are feasible where opposites – light and dark, fluid and solid, changeable and constant meet. Only the confrontation of two wills generates heroes and increases strength.

The morning sun enhances the drama of the interaction of the river and the rocks and reveals the beauty of this process: intensifies the confrontation between the light and darkness, brightens the colours of the river and the rocks, vivifies the dormant nature with the splashes of light and colour in the dark parts of the painting. This is the compositional centre of the painting – the centre of concentration of the most powerful energy and beauty generated where such elements as water, rocks, light, and wildlife (trees and grass) meet. All this beauty and power rush on the viewer in a powerful stream. That is how the white waters of the river stream are depicted, rushing down from the top of the waterfall, and filling a large part of the lower space of the painting.

The second bank of the Yenisei is depicted closer to the viewer's space, with three spurs at the top. These are cliffs covered with grass, vibrant and colourful. The bank looks accessible for a person. It is no coincidence that the author's signature is located here. It can be concluded that the closest to the viewer bank can be interpreted as an accessible and safe to people space. And, at the same time, as a zone of possible growth. The bank is formed by three spur-steps leading to a narrow place at the top of the waterfall, where the mountain cedar, by its example, demonstrates the capabilities of a man tempered by the Yenisei for a purpose.

Thus, the painting is designed in a way that the viewer can observe the origin of a powerful and beautiful miracle – the Siberian river Yenisei, feeling like being washed by its waters. And, at the same time, viewers have an opportunity to see their own potential, which

is similar to the potential of the mountain cedar and the river itself – the potential for growth and going beyond the limits, the potential of a bogatyr hero.

"The Brother of the Ocean (The Yenisei)"
by R.K. Ruyga as a representative
of the theme "The Yenisei in the North"

"The Brother of the Ocean (The Yenisei)" (Fig. 2) is one of the most famous graphic works by R.K. Ruyga dedicated to this river. The name of the painting is a well-established speech pattern, as the indigenous peoples of Siberia called the Yenisei, noting its strength, power, and breadth. According to the book "100 Great Miracles of Nature" by the geologist B.B. Vagner, "in the lower reaches of this great Siberian river the banks are hardly visible from the ship even with binoculars" (Vagner, 2005). In the graphic work by Ruyga, the river is depicted in the lower reaches, most likely, below the mouth of the Angara or even below the mouth of the Podkamennaya Tunguska, since these tributaries greatly increase the width of the Yenisei channel.

The easel sheet is drawn with pen and ink. Using small swirling strokes and subtle tone transitions that make the graphic look like a monochrome drawing, the artist builds a black-and-white dramaturgy of the sheet based on the contrast of a dark river, dark clouds hanging over the river and the clear sky on the horizon.

The Yenisei, to which the graphic work is dedicated, occupies no more than a third of the painting space, most of the composition is the sky, depicted in a cloudy and changeable weather. There is a rainfall at the edge of the bank on the right side of the sheet, but there is no rain in the central part of the composition, and it is not clear whether it will rain: the seagulls circling in the sky indicate the approaching bad weather, but the gap between the clouds, visible in the distance, inspires hope that the thunderstorm will pass by. The Yenisei is as if crushed by the sky, it is in its power.

The river itself looks endless: the river bank is not visible on the left side of the drawing, and on the right side of the drawing the bank is depicted in a way that it seems to lead to the horizon and to the left, beyond the border of the drawing. At the same time, the waves in the foreground are so close, it seems that you can touch them with your hand. The viewer sees the river from the middle of it, and judging by the chosen angle, the person is
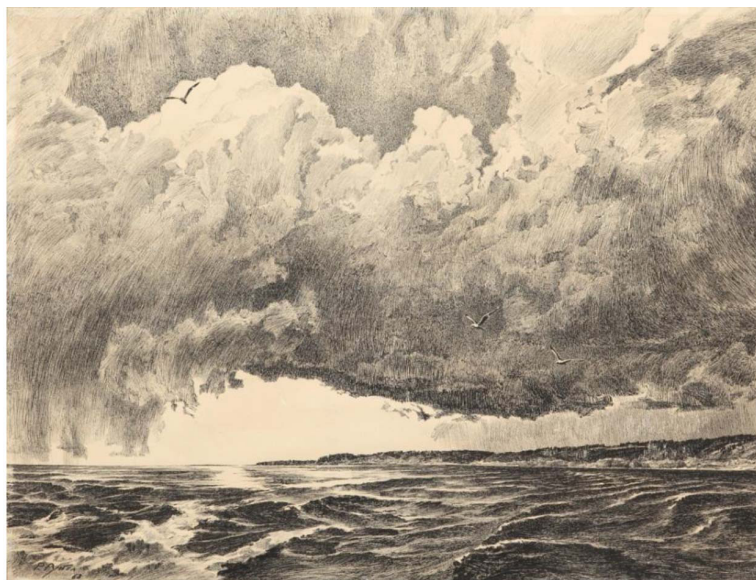
Fig. 2. R.K. Ruyga. The Brother of The Ocean (The Yenisei). 1963. Ink, pen on paper.
From the collection of Krasnoyarsk Art Museum named after V.I. Surikov

not on a ship, but on a small boat open to all winds, or on a raft.

The graphic work is monumental in its nature. According to the article "Siberia In The Graphic Art of The Krasnoyarsk Painter R.K. Ruiga" by T.M. Lomanova, the monumentality of R.K. Ruyga does not come down to the large size of the sheet, or forms generalisation, it stems from the themes of his paintings that reveal the greatness of Siberian nature (Lomanova, 2006).

The monumentality gives rise to epicism: the main thing for the artist in this landscape is not to catch the transitive state of nature, but to convey the feeling of confronting powerful natural forces. The Yenisei here acts as the embodiment of the water element in all its scope. As for other elements, that is, the basic elements of nature – air and earth, in the graphic work they are represented by the sky and the coast, respectively. As if made up of the primary elements, the drawing looks like an illustration to the history of the creation of the world, when, according to Christian ideas, "the Spirit of God moved upon the face of the waters."

In his creative trips, R.K. Ruyga was always attracted to the places where great con-

struction projects were unfolding, new deposits were discovered, as well as the North, which was actively developed in the late 20th century. Upon arriving there, the artist created mainly natural landscapes: Ruyga said that he sees his artistic task in "preserving the pristine beauty of these places for people" (Miroshnikova).

The North is not only beautiful, but also an inaccessible place, which is cruel to a person who decided to conquer this unknown land. The Yenisei in the graphic work by R.K. Ruyga "The Brother of the Ocean (The Yenisei)" becomes the embodiment of the boundless North, which nature retains its pristine essence. The Yenisei in the North looks like an element, a primary element, an eternal natural principle, the overcoming of which becomes a challenge created by the author of this graphic work to the viewers.

"The City on the Yenisei" by V.A. Sergin as a representative of the theme "The Yenisei and Krasnoyarsk"

The painting "The City on the Yenisei" (Fig. 3) was based on several large sketches from nature, made from the top of Karaulnaya Mountain. The painting was created in a typi-
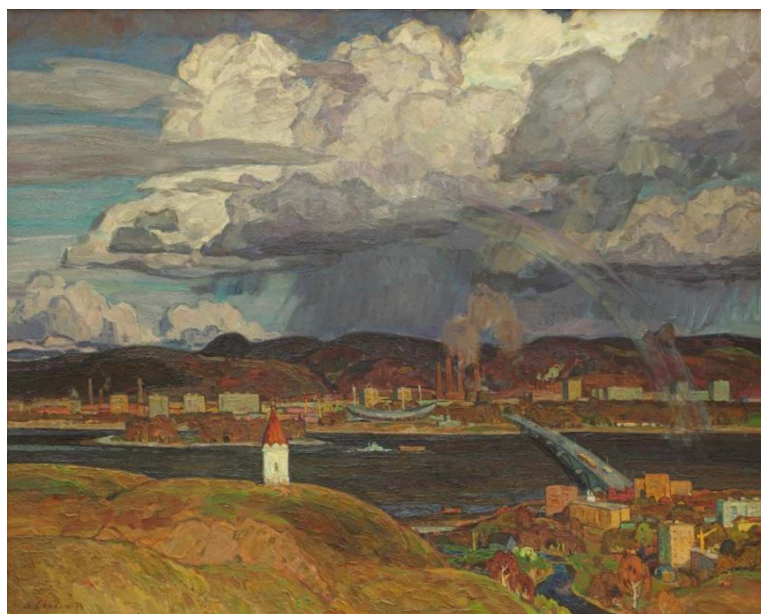
Fig. 3. V.A. Sergin. The City on the Yenisei. 1974. Oil on canvas.
From the collection of Krasnoyarsk Art Museum named after V.I. Surikov

cal for the artist manner – made with a palette knife, and large pastose strokes. The relief texture of the painting endows the depicted landscape with a specific materiality and almost physical tangibility. The format of the canvas is of a square shape and it is divided into two approximately equal parts: the upper part with the sky and high mountains-like clouds, and the lower part with the panorama of the city. The horizontal line of the Yenisei river divides the panorama of the city into two parts: in the foreground there are the left bank of the river, the slope of Karaulnaya mountain and Strelka (the *confluence of the Kacha* and *Yenisei rivers*), in the background there are Otdykha island, the right bank and the spurs of the Sayan Range. The painting is interesting not only due to its colour scheme based on a variety of shades of ochre, green, blue, grey and brown-red, but also due to the methods of chiaroscuro used in it. The painting is characterised by a sharp contrast, where the brightest spot is the white walls of the chapel, and a little bit darker white gap in the clouds. The waters of the Yenisei are depicted as dark and saturated in colour, only mountains in the background are darker than them. It should be noted that the silhouette of the chapel with its white walls are located just against the backdrop of the Yenisei, and due to this fact, the contrast becomes even more pronounced and obvious.

The Paraskeva Piatnitsa Chapel, a recognised symbol of Krasnoyarsk is emphasised in the painting compositionally and colouristically (Koptseva, Sertakova, 2015; Gevel', 2012; Istomin, 2007). This is not only a religious building, but a visible reminder of the history of the city and the time of its foundation. The specific role of the chapel among the religious buildings of Krasnoyarsk is emphasised by its location – on the mountain, which has always been a symbol of the higher, mountain world.

In the painting by V.A. Sergin, the chapel is similar in colour with the clouds illuminated by the sun, but it does not soar above the city, but forms its centre, its core. The Yenisei also occupies the central position. The Yenisei and the chapel exist inextricably, as two main dominants of the urban environment, as witnesses

of the history of Krasnoyarsk, and as two principles – nature and spirit, which cannot exist separately.

On the left side of the canvas the horizontal line of the Yenisei is crossed by the silhouette of the chapel, and on the right by the rounded line of the Communal bridge. The construction of the bridge in 1961 was an important milestone in the development of Krasnoyarsk: it was the first bridge connecting the left bank of the Yenisei – the historical centre of the city – with the industrial right bank, which was actively built up after the war and the transfer of numerous plants to Siberia.

The Museum of Local Lore is located near the Communal bridge, but in Sergin's painting it is located even closer and slightly higher, so that it seems that the bridge literally grows out of the museum building. On the opposite side, the perspective of the bridge is finished by a plant with smoking pipes. The bridge connects not only people living in different areas, it symbolically connects the past and present, as well as traditions and new industrial technologies. The bridge crossing the Yenisei is an evidence of the enormous human labour applied to turn a wide rebellious river from an obstacle into a connecting link and a resource for development. Due to the Communal bridge construction, it became possible to develop Otdykha island and to construct large sports facilities, such as the Central Stadium depicted in the painting. Not far from the Central Stadium, against the background of the river surface, the artist depicted another element – a tugboat with a barge heading north – indicating that by the time the painting was created, the Yenisei was becoming the river that served people. The direction of the tugboat's movement – to the north – arises associations with the Far North, with places that can often be reached only by river transport.

To the right of the Communal bridge are thin rainbow lines. The state of the nature depicted in the picture, when it is still raining on the right bank, the sun is shining on the left bank, and the rainbow hanging in the sky over the Yenisei, was captured by the artist in preparatory sketches from nature. Work with a sketch is the basis of the artist's creative meth-

od (Dybal', 2014). The immediacy and the feeling of a "stopped moment" is preserved in the finished variant of the painting. The rainbow in the painting looks like another bridge over the river connecting it with the sky. The sky is a steady symbol of eternity and the divine principle.

The image of the rainbow reminds that the Yenisei is included in many global and interconnected natural processes, as well as in the eternal cycle of life: the waters of the river not only absorb the rain from the clouds, but once they evaporate, they turn into clouds hanging over the city.

The Yenisei in the painting by V.A. Sergin "The City on the Yenisei" is a connecting link, which not only unites different regions of Krasnoyarsk and the krai, but also connects the past of the city, dating back to the time of its foundation, with its present, where Krasnoyarsk is a large industrial centre. The river acquires its quality of a connecting link due to the activity of men who develop the river and bring culture and spirituality to its banks. The Yenisei, in its turn, restores the connection of a city dweller with the natural world, with fleeting natural phenomena and eternal natural processes.

"The Yenisei Is Blocked" by A.M. Znak as a representative of the theme "The Yenisei and the hydroelectric power station"

The painting "The Yenisei Is Blocked" (Fig. 4) is of a horizontal format (175x240 cm). The colour scheme of the canvas is based on a combination of warm and cold complementary colours (ochre-brick and blue-green). The use of grey colour – from graphite, turning into black, to the light hue is significant. The title and the theme send the viewer to the day and the moment that became key ones in the construction of the Sayano-Shushenskaya hydroelectric power station, the moment of the Yenisei blocking on October 11, 1975. The event is captured in its final phase – there are three groups of jubilant people standing on a dam near one of the banks, their triumph is expressed in their jubilant actions. This mood is supported by the colour scheme of the painting: the ochre colour and active chiaroscuro, as well as glares on the water create the feeling of a warm sunny evening (judging by the shadows, the sun is not at its zenith). In general, the compositional solution can be described as scenic:

Fig. 4. A.M Znak. The Yenisei is blocked (Sayano-Shushenskaya hydroelectric power station). 1976. Oil on canvas. Krasnoyarsk Art Museum named after V.I. Surikov

the composition is made in fragments that are visually almost parallel to the horizontal edge of the canvas, the groups of people on the dam are located as if on the stage, and large arrays of shapes at the left and right edges of the canvas create a kind of wings, in the open space of which the main action takes place (emphasised by the fact that the background of mountains is located far from the scene, and groups of people are clearly distinguished against the blue background of the river). Nevertheless, the composition cannot be called secluded: both mountains and forms that act as the "wings" are as if cut off by the edge of the canvas, they go beyond its boundaries, that is, they make the composition open, as well as the diagonally located dam, creating the deep seated composition by the location of the groups of people. At the same time, the horizontal dominant in the painting format creates the effect of the stage representation of what is happening.

At the same time, the largest area of the canvas is occupied not by this key scene of triumph, but by the Yenisei landscape. The effect of the landscape dominance is achieved by emphasising the vertical: despite the prevalence of the horizontal in the format, the vertical is visually emphasised in the painting, and this is achieved by the active, almost straight, close to the vertical contours of the mountain folds, fixed by a deep and contrasting shadow. These lines are supported by other elements of the painting, they have their virtual continuation in the figures of people, as well as the contours of rocks and equipment in the middle.

There is almost no sky in the landscape, its fragment is rather miniature, the entire space from the horizon of the river line is occupied by the mountains, rapidly rising from the water, represented by almost vertical slopes. The tops of the mountain range are almost invisible, they go beyond the canvas. The impossibility to depict the mountain range within the painting creates the grandiose image of nature, which scale cannot be compared with human. Even the dam, as the human creation, depicted as a rock mass with its spontaneously formed folds and facets, emphasised by active chiaroscuro.

Generally, the composition can be divided into two groups: the mountains, the riv- er, and the rock in the middle as the natural world, and groups of people, equipment, and constructions as the human world. And the natural world is depicted as superior to man, inconceivably large-scale in relation to him. At the same time, the human world is not opposed to this natural world, but rather is a part of it. Thus, the colour scheme combines the landscape and the groups of people with all the attributes of human activity (equipment, construction): there are the same colours and hues in their depiction: ochre, red-brick, blue-green and grey. Even the vibrant brick-red colour against the dark graphite background, localised in the flag on the right, can be found both in the human world (clothes, banners with mottoes), and in the world of nature (the colour scheme of the mountains). The human world is not opposed but embedded in a grandiose and seemingly monolithic natural world, even in the process of conquering natural resources. And everything related to the human world is also depicted as seemingly monolithic: on the left side, the angles and overlapping equipment and constructions do not allow to single out individual objects in this mass. Despite the details, the groups of people are also depicted in a monolithic manner. Two worlds are distinguished by details: nature is depicted in large forms and is practically devoid of small details, while the human world has a lot of details, although they are not individual, but, rather, typical. One character – a flying female figure – is distinguished among this typical environment. She is distinguished by her location at the level of the horizontal median of the canvas in active contrast with a large fragment of the monolithic background, and by the fact that even her face expression (a smile) is clearly distinguishable, as well as by the fact that the woman is depicted like flying in the sky – soaring up against the background of the blue river. The image of the Yenisei block in the painting by A.M. Znak represents this event not as a man's victory over nature, not only as a technological breakthrough, but as a special moment of man's even closer involvement in nature (and the Yenisei is a part of it), and their utmost harmony. And at the same time, as overcoming of a person's limits,

since a flying woman-construction worker is made the key character for a purpose.

Conclusion

The analysis of the visual and graphic works allows to conclude that in the paintings of Krasnoyarsk artists the Yenisei is represented ambiguously.

On the one hand, in the graphic work by R.K. Ruyga and the painting by T.V. Ryannel, it represents one of the basic elements of nature – water, therefore, as a powerful natural force it is depicted by the means of visual expression, and a person feels delight and fear when he/she sees its greatness. It embodies the primordial forces of nature at the time of its vigorous birth and the boundless powerful North, the confrontation to which becomes a kind of a challenge for everyone who sees these works of art.

On the other hand, in the paintings by A.M. Znak and V.A. Sergin, the Yenisei is the part of the element that, with due persistence, can become a resource for the development of man and the human world. At the same time, the river does not cease its domination in the urban environment or in the space of the hydroelectric power station, but interaction with it becomes an important milestone in the development of man and his world, it testifies the passing history and human labour, helps in development and includes people in the natural process.

In this way, it can be said that in the paintings and graphic works of Krasnoyarsk artists the Yenisei seems to be a connecting link between nature and man. It embodies the primitive elemental power, which can serve to an obstinate and active person, at the same time preserving natural beauty and strength.

From the point of view of regional cultural identity, the Yenisei "educates" people living on its banks. Both the river and people can be characterised by strength, persistence, and scope in their existence, as well as in their activities.

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Образ Енисея
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Аннотация. Река Енисей занимает значительное место как в сфере региональной идентичности, так и в творчестве красноярских художников, поскольку формирует облик города Красноярска и является связующим звеном Енисейской Сибири. В статье анализируются живописные полотна и графическая работа красноярских художников с целью выявления особенностей образа Енисея в региональном искусстве.

Исследование основывается на теоретических положениях современной теории изобразительного искусства и на анализе репрезентантов коллекции произведений красноярских художников XX-XXI вв. из собрания Красноярского художественного музея имени В.И. Сурикова. Рассматривается широкий круг источников, включающих в себя исследования этнокультурной идентичности, специфики художественной культуры и особенностей красноярских пейзажей.

При сопоставлении результатов анализа установлено, что для красноярских художников Енисей является не только воплощением бескрайних природных сил, но и связующим, гармонизирующим звеном между Миром человека и Миром природы, в то же время представляя особую идентичность сибиряков (Amosova, et al., 2019).

Ключевые слова: живопись, графика, пейзаж, Енисей, региональная культурная идентичность, Знак, Руйга, Ряннель, Сергин.

Opera Dilogy *der Beglückte Florindo* ("Florindo Made Happy") and *Die Verwandelte Daphne* ("Daphne Metamorphosed") by G.F. Handel: Problem of Plot Formation

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Abstract. In line with the interest of domestic researchers in libretto of vintage operas and Baroque music theatre, this article turns over a new leaf of the G.F. Handel's operas of his early period, and also puts them into the context of the performance traditions of the Hamburg State Opera at the turn of the 17th and 18th centuries.

Der beglückte Florindo ("Florindo made happy") and Die verwandelte Daphne ("Daphne metamorphosed") are the operas, which were performed on the stage of the Hamburg Theatre at the Gänsemarkt square (lit. Geese Market) and became not only the first G.F. Handel's try on the genre of pastorals, but also a prime example of a Baroque opera dilogy. As the composer's music sheets have been almost completely lost, the author is focused on the preserved texts of the libretto and sets an objective to identify their specificity in the context of plot formation of a Baroque opera. This article makes an attempt to analyze Handel's opera dilogy in fine detail.

Thus, the author reveals the underlying dramatic conflict between two gods – Phoebus and Cupid, determines the number of pairs of characters involved in the love dramaturgical line and provides schemes depicting their relationships. In addition, there are enlisted key plot motifs such as mutual/unrequited love motif, motif of suffering, death motif, hatred motif, revenge motif and guile motifs. The identification of the role of each of these motifs in the plot contributes to the confirmation of the hypothesis that Handel's dilogy belongs to the traditional samples of the early 18th century operatic texts, which are distinguished by the complex intrigue, the intricate love relationships of characters, the typical plot and situational schemes.

Keywords: libretto analysis, the Hamburg Theatre, history of the opera, dilogy, plot formation, Hinrich Hinsch, George Handel, baroque opera, Der beglückte Florindo, Die verwandelte Daphne.

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Research area: musical art.

Introduction

The name of G.F. Handel, an outstanding master of the *opera seria* genre, attracts the extensive attention of performers, directors and is quite often found on posters of the world theatre stage. The research interest in Baroque opera as a whole, as well as in the works of the German composer, intensified in the 20th century. Among the largest foreign authors the outstanding figure is R. Strom, who devoted most of his works to the study of Italian and German tradition. The Book by W. Dean "Handel and the Opera Seria" (first published in 1969) and J.M. Knapp's "Handel's Operas of 1704-1726" (Dean, Knapp, 1995; first published in 1987) also became fundamental for modern Handel studies. Fundamental work on the collection of archival documents relating to Handel's life and works was carried out by the Oxford University team of D. Burrows, H. Koffey, J. Greenacombe, and A. Hicks (Burrows et al., 2013). One more thorough work was done by S. Leopold, S. McCleave, T. McGeary, D. Kimbell (Kimbell, 2016).

In Russian musicology, particular scientific interest in Handel and his operas dates back to the end of the 20th century. In 1970 a short monograph by A. Belonenko was published. This was followed by a number of articles by Russian researchers, such as V. Konen, V. Protopopov and T. Livanova. In 1994-1995, two dissertations were defended. One of them ("Musical Dramaturgy in Handel's Operas") was written by V. Demidov (1994), the other ("Opera Art of G.F. Handel") – by I. Fedoseev (1996). The latest publication was L. Kirillina's monograph "Theatrical Vocation of G.F. Handel" (Kirillina, 2019). But even this research is not exhaustive.

The present article is focused on the analysis of published libretti of operas "Florindo made happy" and "Daphne metamorphosed" by Handel. Let us remind once again that the scores have not been retained.

The research reveals a problem that challenges many musicologists: whether it is possible to study operas in the absence of musical notation; whether analysis of the libretto provides all the necessary data to draw conclusions about the operas' drama feature?

Methods

This study was implemented at an interdisciplinary level, involving methods of musicology, literature, theatre and cultural studies. The main approach was very comprehensive and included the most fundamental research methods: the biographical method; the cultural and historical method, which helped to establish the links of an artistic work with the history and culture, tradition and social environment of the Baroque epoch. As literary phenomena are polygenetic, the comparative method is particularly important in libretto analysis. By using this method, the author compares the event series in the libretto with a certain literary source or historical sources. Comparative literature studies enable making conclusions about the regularities of literary texts belonging to this or that culture within the Baroque period. The formal and structural method became the main ones for analyzing the plot formation of the opera libretto. These methods were an indispensable part of the national literature schools headed by V. Shklovsky, B. Tomashevsky, A. Veselovsky, Y. Lotman, V. Tyupa and others. Hermeneutical method developed by German scientists of the 18th–19th centuries F.D.E. Schleiermacher and W. Dilthey allowed me to deduce the meaning of works and determine their timeless artistic value.

Librettological problems necessitated the adoption of methodology from literary studies and predetermined the reference to such a

direction as plot studies. One of its scientific methods, story analysis, became a critical factor in the study of libretto of G.F. Handel's operas, opening up new opportunities for interpretation of the artistic text.

Discussion

Der beglückte Florindo and *Die verwandelte Daphne* are the examples of how G.F. Handel's first addressed one of the most famous plots of the opera pastorals, drawn from the myth of Apollo and Daphne. The earliest theatrical embodiments of this plot can be found at the turn of the 16th–17th centuries and they belong to Italian composers[1] – J. Corsi and J. Peri (1598) and G. Caccini (1602)[2]. In 1608 in Mantua M. de Galliano staged "Daphne" based on the libretto by O. Rinuccini; then the revised libretto in a free translation made by M. Opitz[3] was used in an opera by the German composer G. Schütz (1627, Torgau). Thus, we see that the plot about the nymph Daphne crossed the borders of Italy and was spread in Germany. Subsequently, the text written by Opitz was used by Bontempi (1671), Weissenfel (1698) and finally Handel (Korobova, 2007: 133-134). All this shows the extraordinary popularity of this story in Germany and the pastoral genre in general[4].

G.F. Handel's operas were created at the request of R. Kaiser in 1706. The author of the libretto was Hinrich Hinsch, a German poet and lawyer by education. His main task was to adapt a fashion of Italian opera for the German public[5]. Therefore, according to the Hamburg tradition, part of the vocal pieces (33 of the 96, including the arias and ensembles) were written in Italian (perhaps their texts were partly borrowed from the Italian libretto) and the rest in German. No exact details of the first and subsequent productions are available, but the performances were supposedly staged in January and February 1708 at the Hamburg Theatre on Gänsemarkt (Chrysander, 2019). Handel was in Italy at this time (Nigito, 2017: 125-136) and probably did not attend his dilogy, moreover, he may have not intended it to be performed in a single evening, as the poet might have originally conceived (Kimbell, 2016: 6-7). The decision to split the work into two operas was announced by Hinsch in the preface to the published libretto of *Der beglückte Florindo*[6] (1708) (Fig. 1, 2).

Following other researchers, I shall make a remark that before Handel dilogies, two evening performances of different operas had already been staged several times in this very Hamburg Theatre on Gänsemarkt. Among them are works by R. Kaiser: "The First Part of the Circe, or Ulysses" and "Penelope, or the Other Part of Ulysses" (libretto by F.C. Bressand) premiered in February 1696 in Braunschweig, Hagen Town Hall; then at the Hamburg Theatre in 1702), "Störtebecker and Jödge Michaels" (1701, libretto by Hotter), "The Dying Eurydice or Orpheus" (1702, libretto by F.C. Bressand). They were all full-length, three-act operas (Dean, Knapp, 1995: 72).

Turning to the analysis of the libretto, it is worth recalling that a fragment from Ovid's "Metamorphoses: Book I" was chosen as the storyline for the operatic dilogy of Florindo and Daphne. It recounts how Daphne avoided the wooing of Phoebus (Apollo) and turned to his father Peneus for help. He turns her into a laurel tree (Publius Ovidius Naso, 1983) (Fig. 3, 4).

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[1] M. Cohen dwells on curious historical and political parallels of the emergence of operas devoted to the popular myths of Apollo and Daphne, Orpheus (Cohen, 2017).

[2] Among the musical and theatrical productions, which used the myth of Apollo and Daphne, there is a dramatic pastorale with the music of J.P. della Viola, the first night took place in 1486 in Mantua.

[3] M. Opitz was one of the first authors to adapt the Italian libretto for the German stage (Flaherty, 2015: 11-12).

[4] A.G. Korobova in her dissertation gives examples of opera pastorals written by German authors at the turn of the 17th-18th centuries. Among them are works by I Sebastiani ("The Shepherd's Play, in Performing Music Presented", 1663), R. Kaiser ("The Royal Shepherd, or Basilius in Arcadia", 1693; "Ismena", 1693; "The Found Lovers", 1695; "Beloved Adonis", 1697; "Pomona", 1702); I. Kusser ("Narcissus", 1692; "The Loving Forest", 1699), I. Krieger ("Basilius in Arcadia", 1696), G.K. Schurmann ("Celebration of Joyful Shepherds", 1708).

[5] The traditions of the Hamburg Theatre are described in a special article (Kosheleva, 2014: 81-85), and a book by L.V. Kirillina (Kirillina, 2019: 27-38).

[6] Detailed consideration of this issue can be found in the article by M.A. Kosheleva (Kosheleva, 2019: 70-71).

Fig. 1. The title page of the libretto of the opera *Der beglückte Florindo* ("Florindo made happy")

Fig. 2. The title page of the libretto of the opera *Die verwandelte Daphne* ("Daphne metamorphosed")

Fig. 3. Carlo Maratta "Apollo in pursuit of Daphne" (1681)

A complete list of characters[7] is given in the Preface to the libretto of *Der beglückte Florindo* (Hinsch, 1708):

Phoebus, in love with Daphne.

Daphne, daughter of the river god Peneus, with whom Phoebus is in love, engaged to Florindo.

Florindo, son of the river god Enipheus, engaged to Daphne and secretly in love with Alfirena.

Lycoris, a Thessalian nymph in love with Florindo.

Damon, a Thessalian shepherd in love with Lycoris.

Galathea, an old nymph, Daphne's confidante.

Alfirena, daughter of the river god Apidan, secretly in love with Florindo.

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[7] Phoebus, Daphne, Cupid, Galathea, Peneus, Enipeus and Vulcan are mythological creatures, while Lycoris, Damon and Florindo were made up by the librettist.

Fig 4. Virgil Solis "Apollo kills Python"
(Engraving for Ovid's "Metamorphoses Book I", 16th century)

Thyrsis, noble shepherd from Arcadia, close friend of Damon.

Cupid, god of love.

Vulcan, god of fire.

Peneus, father of Daphne, god of the river.

Enipheus, Father of Florindo, god of the river.

Choir, shepherd boys and girls of Thessaly, Cyclops, Tritons and Nayades.

In the foreword to the libretto, H. Hinsch justifies the choice of names for operas that bring special meaning to the operatic content: "For instance, the first of these two parts depicts the feast celebrated in honour of Phoebus (Apollo) and the betrothal of Florindo to the nymph Daphne, which took place on the same day. So, the opera is called "Florindo made happy". The other part tells of Daphne's stubborn resistance to Phoebus's love, then the rejection of the feeling of love for a man, and finally her metamorphosis into a laurel tree. Thus, the opera is called "Daphne metamorphosed" (Burrows et al., 2013: 118).

The integrity of the dramatic action of the two operas is enhanced by the distribution of scenes along the plot. While the first opera *Der beglückte Florindo* gives an exposition of all the actors, a node and a main conflict, the second opera, *Die verwandelte Daphne*, develops the conflict, its culmination and outcome.

Traditionally, as in most of the storylines in Baroque opera, the key themes in these very operas are **"the struggle for power"** and **"love"**. The former is realized at the level of mythological plot and dramaturgy as the confrontation between the two gods – Phoebus and Cupid. The determining factor is the plot *motif of revenge*, which drives Cupid's actions. This motif appears in scene 2 of Act I: Phoebus mocks Cupid's bow and the latter decides to prove his superiority as a mighty god endowed with the power to control other people's destinies (Cupid's aria "Wiltum einem Wort nicht glauben / Solln's dir meine Werkelehren" / "If you don't want to believe my words, my work will make you"). He hurts Phoebus with a golden-tipped arrow and instills in him a feeling of love. Then, when Cupid sees that Phoebus is trying to gain Daphne's favour but in vain (scene 8 of Act I), he is crestfallen, feeling doubt about his own power. Cupid decides to reinforce his puissance by poisoning the heart of Daphne, who was supposed to cause Phoebus's love suffering. He turns to Vulcan for help. In scene 2 of Act III, Vulcan, in sympathy with Cupid, makes a lead-tipped arrow to arouse the hatred of all men in Daphne. In scene 1 of Act I of the second opera, Cupid comes at the wedding of Florindo and Daphne and wounds her,

interrupting the ritual. In the interaction of the two subject lines (mythological and love story) *the motif of revenge* generates *the motif of hatred* and *the motif of rejection of love*, which will determine Daphne's actions. In the second opera, the nymph, whose heart was filled with love for Florindo and liking for Phoebus, grows to hate this feeling in all its manifestations and flees from everyone, completely devoting herself to wildlife. As a consequence of the loss of his beloved, Florindo feels misery, and the motif of suffering, which appeared in scene 3 of Act III, will accompany the hero to the end of the opera.

The climax is traditionally attended by gods and *the motif of forgiveness* contributes a lot to universal reconciliation: Peneus transforms Daphne into a laurel tree; Cupid blesses Florindo and Alfirena for their union and asks Damon to forgive Lycoris, after which they are also reunited.

However significant *the motif of revenge* might be, in a love story and drama line, *the motifs of mutual* and *unrequited love* are decisive. The only couple that was originally united by love is Daphne and Florindo. After Cupid's intervention, this tie is torn. In addition, there are five other pairs of characters whose behaviour is guided by an unrequited love motif:

Alfirena → Florindo
 Lycoris → Florindo
Damon → Lycoris
Galathea → Thyrsis
Phoebus → Daphne

Such a complicated tangle of love relations corresponds to the traditional scheme of *opera seria* (to some extent it even outstrips *opera series*) with its complex figurative structure (Scheme 1).

The very exposition in the first opera *Der beglückte Florindo* reveals the complexity of love relations. Specifically, in scene 4 of Act I, wounded Phoebus feels that he is madly in love with Daphne and barely bears her coldness for him (recitative and aria of Phoebus "Miro, vagheggio, e adoro" / "Look, admire and adore"). Next, in scene 3 (duo), Alfirena admits to Daphne that she is in love and her feelings are unrequited, then in scene 5, Alfirena, gripped by her love for Florindo, performs the aria

"Dolce foco mi tormenta" / "Fire of tenderness torments me") In scene 8, Lycoris in her arias sings about her nonreciprocal feelings for Florindo, and in scene 9 Damon confesses about his one-sided love.

The motif of unrequited love gives rise to *the motif of suffering* that moves the actors in different ways. Thus, the hesitant Damon is ready to fulfill any wish of Lycoris who taunts him. After long and dark suffering, Alfirena dares to act bravely and confides (albeit secretly) in her feelings to Florindo. In next opera she will carve a love message on a tree (opera *Die verwandelte Daphne*, scene 11 of Act I). Noble and wise nymph Galathea, having suffered from an unrequited love for a young shepherd, Thyrsis, acts virtuously. She is worried about Damon and with all her might tries to dissuade him from realising an insidious plan of Lycoris (opera *Die verwandelte Daphne*, scene 5 of Act III). Florindo, who suffers from the anguish of love with Daphne who has been wounded in the heart, for most of the second opera attempts to get his beloved back.

In contrast, plot *motifs of unrequited love* and *suffering* played a "cruel joke" with Lycoris. As a consequence, they generated *the motif of guile,* which ordains all her actions. This has greatly complicated the love affair, and the actions of this character led to slander against Daphne and her subsequent death. On the other hand, there could be no other outcome, because the "wounded" Phoebus, having not reconciled
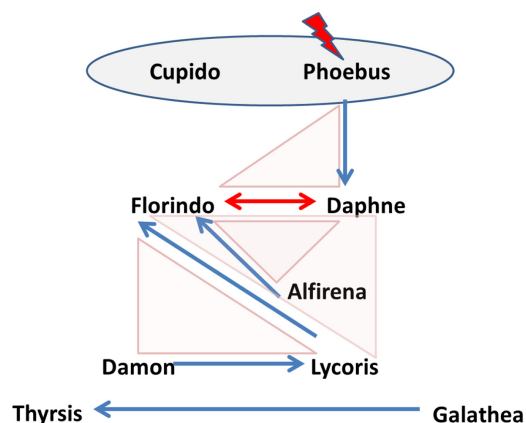
Scheme 1. Relationships between characters in the plot of the opera *Der beglückte Florindo*

to the irresponsibility of the feelings of the nymph and seeking to reclaim her, made Daphne even more miserable. Her transformation was the only way out.

The paradoxical nature of the operas' plot formation lies in the predominance of *the motif of unrequited love* at the exposition stage; there are five pairs of characters, who are affected by initial insult to Cupid: it is he who endues Phoebus with a sense of unrequited love and suffering. Moreover, Cupid subverses the only harmonious love union between Daphne and Florindo. However, as a result of the action development, the conflict between Phoebus and Cupid is resolved by Daphne turning into a laurel tree, which entails the harmonization of relations between the other characters and establishes the dominance of *the mutual love motif* (Scheme 2).

It is impossible not to mention two other plot motifs, traditionally used in Baroque operas. The first one is *the motif of changing clothes*. It appears in scene 11 of Act II of the opera *Die verwandelte Daphne*: Lycoris meets Daphne in the woods and complains to her about her misfortune of unrequited love. Daphne comforts Lycoris and once the former says she wants to sleep, Daphne covers her with the cloak. When Lycoris gets Daphne's clothes at her disposal, she changes and follows her cunning plan; this time her task is to convince Florindo that the nymph does not love him and flirts with other men. In scene 2 of Act III, Lycoris handles Daphne's clothes to Florindo, traducing Daphne, saying she has left it after a date with a satire.

The second plot motif the is *the abduction of a beloved girl* (3 pp., II act, *Die ver-*
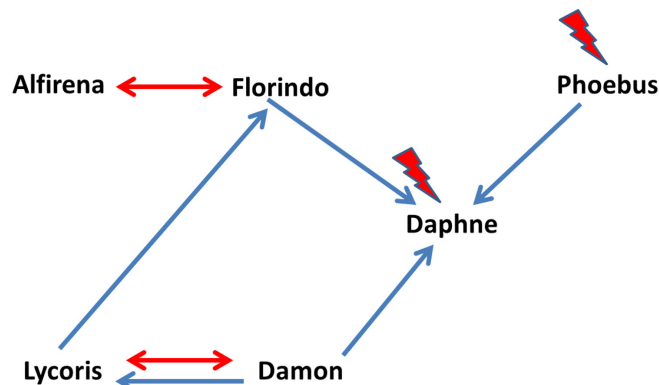
Scheme 2. Relationships between characters in the plot formation of the opera
Die verwandelte Daphne ("*Daphne metamorphosed*")
(with the result in pairs Alfirena-Florindo and Damon-Lycoris)

It was the death of Daphne which "removed the obstacles" on the way to love between these pairs of characters: Florindo-Alfirena, Damon-Lycoris.

In this way, Cupid proves his powerful influence on people's lives. By sacrificing the love of Daphne and Florindo, he ruins a world in which the unrequited love reigns and promotes the creation of new relationships based on love and reciprocity[8].

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[8] The final outcome of the plot embodies the philosophical and aesthetic thought of the sublime, expressed by F. Schiller. He wrote that the sublime "gives way out of the sensual

wandelte Daphne). The fact is that a typical component of the plot of many Baroque operas, including those of Handel's, is the insertion of a magical element. Hinsch in his libretto introduced a spectacular scene of Vulcan producing a magical instrument, as well as Cupid's calling for Furies. After Cu-

world" and at the same time "spurs mixed feeling. It is a combination of grief and joy, where the mind and sensuality do not coincide, and this contradiction between them accounts for that magic, which is mastered by our mind" (Schiller, 2019). This is one of such educational ideas that turns out to be close to those of G.F. Handel and will be materialised in his subsequent operas" (Berghahn, 2016).

pid's aria of revenge "Lasset die Mord-Trompeten ersthaslen" / "Let the murderous tube sound", he becomes fearful of that Daphne could be inflamed with love with Florindo once again, and therefore he decides to kidnap her. That is how the motif of the abduction appears in the plot formation.

With that said, the libretto of Handel's dilogy is a typical example of early 18th-century operatic texts distinguished by the complexity of intrigue, the complexity of the love relations between characters, the priority of such plot motifs as *the motif of mutual/unrequited love, the motif of suffering, the motif of death, the motif of hatred, the motif of guile.*

Conclusion

To sum up the study of the features of the libretto written by H. Hinsch, the following conclusions can be drawn.

The opera dilogy of *Der beglückte Florindo* and *Die verwandelte Daphne* is theatrical performance of high quality, falling in line with traditions of Baroque opera of the beginning of 18th century. First of all, it is the choice of everyone's favourite and well-known mythological plot in the pastoral genre. Secondly, it is a thoroughly composed plan and dynamic dramaturgy, including bright scenes of conflict situations and their resolution. Thirdly, the storyline is coherent and consistent. Fourthly, the multiplicate figurative structure of the interrelationships of operatic characters that undergoes changes as the action develops. The fifth trait is the use of the native German language (with the exception of separate arias in Italian), which is a vital constituent in gaining success with the Hamburg public. Finally, there is a spectacular component that was also taken into account by the librettist, as evidenced by the remarks in the text.

All this shows that there may have been room for continuous performing if only the scores of "Florindo" and "Daphne" had somehow survived.

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Оперная дилогия «Счастливый Флориндо» и «Преображенная Дафна» Г.Ф. Генделя: к вопросу о сюжетосложении

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Аннотация. В русле интереса отечественных исследователей к либретто старинных опер и музыкальному театру барокко данная статья открывает одну из новых страниц опер Г.Ф. Генделя, относящихся к раннему периоду творчества композитора, а также вписывает сочинения в контекст традиций постановок Гамбургского оперного театра рубежа XVII-XVIII столетий.

«Счастливый Флориндо» и «Преображенная Дафна» – оперы, ставшие не только первым обращением Г.Ф. Генделя к жанру пасторали, но и ярким примером барочной оперной дилогии, постановки которых осуществлялись на сцене гамбургского театра на Gänsemarkt (площади Гусиного рынка). Так как музыка композитора практически полностью утеряна, в центре исследовательского интереса оказались сохранившиеся тексты либретто, определившие цель, заключающуюся в выявлении их специфики в контексте сюжетосложения барочной оперы. В статье предпринята попытка анализа оперной дилогии Генделя.

Так, автором выявляется основной драматический конфликт между двумя богами – Фебом и Купидоном, определяется количество пар персонажей, участвующих в развитии любовной драматургической линии, и приводятся схемы, отображающие их взаимоотношения. Помимо этого, определяются такие ключевые сюжетные мотивы, как взаимная/безответная любовь, страдание, смерть, ненависть, месть, коварство. Выявление роли каждого из перечисленных мотивов в сюжетосложении способствует подтверждению того, что дилогия Генделя принадлежит к традиционным образцам оперных текстов начала XVIII века, отличающихся сложностью интриги, запутанностью любовных отношений персонажей, типичностью сюжетных и ситуационных схем.

Ключевые слова: анализ либретто, гамбургский театр, история оперы, дилогия, сюжетосложение, Хайнрих Хинш, Георг Гендель, опера барокко, «Счастливый Флориндо», «Преображенная Дафна».

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Siberian Identity in Traditions and Innovations of Art Culture

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Abstract. The article considers the transformation of visual signs reflecting the Siberian identity. The phenomenon of the Siberian identity could be seen at some aspects of visual arts: the primitive art of petroglyphs, ethnographic elements of indigenous art and the legacy of the Siberian artist V.I. Surikov. Based on the philosophical and art history analysis of art works some visual signs of the studied aspects were identified, such as primitive pictures of people, ethnic clothing and patterns and, the painting "The Capture of the Snow Town" by V. Surikov. The most innovative ways of their interpretation in the modern cultural process have been identified. The article considers major Siberian festivals (for example Siberian Maslenitsa and the Krasnoyarsk Universiade), computer graphics, work of clothing designers and design of the facilities of the Krasnoyarsk Universiade. This study has resulted in understanding that there are certain visual signs that carry the burden of the formation of the regional Siberian identity in modern cultural processes.

Keywords: Siberian identity, visual arts, transformation of visual language, Siberian art, petroglyphs, ethnographic elements, culture proses.

Research area: fine and decorative arts and architecture.

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Introduction

The development of self-awareness, patriotism and the formation of a sense of regional identity among the citizens have been the most important areas of the state policy (Ukaz Prezidenta RF ot 19 dekabrya 2012 g. N 1666). The issue of the regional (Siberian in our case) identity is quite urgent in connection with the search for new ways to maintain the cultural stability of the territory, because Yenisei Siberia today is a multi-ethnic region, where the development and formation of various ideals takes place.

Human self-consciousness is formed by various means, the most important of which are culture in general and art in particular. We think that it is important to turn to visual arts, since a person gets more than 70% of vital information through visual signs. Moreover, visual information perceived through art, through an artistic image has a unique ability to influence. Therefore, the relevance of the study of those signs of visual arts that are markers of the Siberian regional identity is obvious.

In the framework of this study, the goal is to identify the most effective, innovative ways of representing the Siberian identity through art. Based on the foregoing, the main tasks are to search in the history of Siberian art for those visual samples that have survived to this day and are firmly integrated into the culture, to consider their specifics and analyse their existence in modern times. Such an approach makes it possible not only to trace the basic transformations of expressively – figurative language, but also to identify those qualities of regional identity that are relevant in modern society.

Conceptological basis for the study

The concept of regional identity in the literature has been investigated quite thoroughly. Regional identity can be defined as a form of some self-presentation which allows one person or community of people to assess their position in relation to the outside world (Malkova, Tishkov, 2009). The constructivist approach gives an idea of its multiplicity and various practices that influence its formation (Khukhlaev, Khait, 2012). When forming images of regional identity, the most significant factors according to the academician V.A. Tishkov (Tishkov, 2017) are the natural and cultural landscape, famous monuments of natural and cultural heritage, historical and political events related to geographical sites on the map, biographies of famous people (Malkova, Tishkov, 2009).

The actual Siberian identity was studied by such scientists as A.A. Anisimova, A.O. Boronoev, O.G. Echevskaya, E.E. Dutchak, N.V. Sverkunova, E.A. Gerasimova and N.P. Koptseva. Most of them believe that the formation of the Siberian community is associated with geographic (huge territories, remoteness from the centre), climatic, cultural (interaction of different cultures and beliefs) and historical factors (Boronoev, 2010). The difficulty in identifying the individual components lies in the synthetic nature, the inextricability of the links between various signs of the regional self-identification of the individual. One of the principles for identifying and consolidating the Siberian identity are socio-cultural practices, including works of art. Art culture, in this case, becomes, on the one hand, a mediator, and on the other, a reflection of the components of the regional identity.

The studies in the field of regional art culture were carried out by M.V. Moskalyuk, T.M. Lomanova, N.P. Koptseva, V.I. Zhukovsky, A.A. Semenova, K.V. Reznikova, N.N. Pimenova, A.V. Kistova, E.A. Sertakova, E.V. Golovneva and others. Art culture and creativity, as its component, can have a big impact on people's consciousness, change the perception of the surrounding reality, reflect the mood of political ideology and the image of a particular culture constant in a certain period of time.

Problem statement

This article proposes to consider three aspects of the Siberian identity related to the field of visual arts: the primitive art of petroglyphs, ethnographic elements of indigenous art, and the legacy of the most famous Siberian artist V.I. Surikov. Currently, these cultural strata are the most significant for the self-identification of a resident of the Yenisei Siberia. Their presence can be seen in various types of modern culture and art.

Discussion

The presence of ancient settlements is evidenced by petroglyphs located in southern and eastern Siberia. The Krasnoyarsk artist V.F. Kapelko made a major contribution to the study and copying of ancient petroglyphs. His method of copying on mikalent paper is suitable not only for the transfer and preservation of ancient drawings, but also for exhibition purposes. The presentation of ancient cave paintings to the viewers enables Siberians to use one of the aspects of regional identity: their attitude to the territory and its history. Presentation of ancient petroglyphs almost in their original form in expositional conditions builds the relationship of the viewer with ancient artists, their way of life and beliefs, and the culture of the indigenous people. Identification of the territories where the copies were made, provides the individual with an understanding of the historical importance of the land where they live.

Already in the 80s-90s of the 20th century, Vladimir Feofanovich Kapelko, not only copied, but also created paintings using the visual language of ancient art. In the work "Shishkinskaya Pisanitsa" (1990), the artist depicts the famous cave paintings of the Palae-olithic Epoch updating their meaning: ancient drawings dominate the work. Visual signs are transformed from simple copying (on mikalent paper) to the means of depicting a historical event, the means of creating an artistic image in a work of art. It looks like the ancient nomads continue their journey in our time, linking different layers of history.

The contemporary existence of visual signs of primitive Siberian art – petroglyphs – can be seen in the works of many modern artists. Sergey Anufriev, an academician of the Russian Academy of Arts, Honoured Artist of the Russian Federation, often turns to rock paintings in his sculptures, installations and objects of decorative and applied art. In his work "12 Shamans" (2016, enamel), the iconography of rock paintings is clearly represented, but at the same time saturated, often contrasting colours are used, texture and motif of movement, changes and transformation appear (Fig. 1). Ancient anthropomorphic and geometric motifs take the form of modern art and are transformed into relevant images in demand by today's audience.

Searching for the Siberian artistic identity in the 1980s, Nikolai Rybakov, a well-known

Fig. 1. S.E. Anufriev "12 shamans"

Siberian painter and graphic artist, turns to archaeological and ethnographic material, travels a lot across Siberia from Taimyr to Tuva, and takes part in expeditions. His early works based on ethnographic observations, reflect an interest in ancient sites and cave paintings (Lomanova, 2009). In the works "Nomads" (1989, oil on canvas) and "Green Encampment" (1990, oil on canvas), the artist uses the visual signs of cave paintings: the archetypal image of a person, his sketchy image (Fig. 2). The main thing is the colour and texture of the canvas. Here bright, but not contrasting (brown and green) colour solutions are presented. The appeal to cave paintings and the use of one colour dominant form a visual statement that addresses the culture of ancient settlements. However, the predominance of abstraction over realism and texture over content gives the primitive visual code a new, modern tone. On the one hand, the compositions draw the viewer's attention to the historical value of the territory, its saturation with great events, and on the other, its vitality and uniqueness in the modern world. The interpretation of the primitive visual language has undergone the way from a simple typical image to abstract art. However, it continues to transmit the meaning of Siberia as one of the cradles of mankind and makes it possible to see oneself as a resident of an ancient land with a rich history.

A new trend, conditionally named ethno-archaic, took shape and actively declared itself in the visual arts of Siberia of the last quarter of the 20th century, which evidences the demand for and emotional rethinking of the ancient signs of our land by modern culture. The expressive language and imagery in the works of ethno-archaic is built on the artistic and aesthetic development of the heritage of ancient Siberian civilisations. The most striking example of the transformation of a petroglyph in a modern context is the "Concept of Visual Identity of the Krasnoyarsk Airport" developed by the Art Style Group (Fig. 3).

According to the systematisation by E.V. Golovneva (Golovneva, 2018), an ethnocultural narrative accounts for 10% of the definition of the term "Siberian" and is an important component of the Siberian identity. The Krasnoyarsk Krai is home for representatives of more than 150 nationalities (Amosova et al., 2019). The first images of indigenous peoples in Siberian art can be found in V.I. Surikov's works, in his watercolours and picturesque sketches made during his travels in Khakassia. Since then, the ethnographic motif has firmly entered the visual language of Siberian

Fig. 2. N. Rybakov "Nomads"

Fig. 3. The concept of visual identity of the Krasnoyarsk Airport

art and has become a part of the formation of the Siberian identity by means of visual arts. Ethnographic motifs can be found in the works of many Krasnoyarsk artists: A.P. Lekarenko, T.V. Ryannel, V.F. Kapelko, A.A. Dovnar, V.T. Bashmakov, G.G. Gorensky, K.S. Voinov, V.I. Meshkov and others. Elements of clothing and life, patterns and deer represent the traditional recognition of indigenous peoples, and, accordingly, of the north of Siberia in the visual arts.

In a series of etchings "The Youth of Taimyr", S.F. Turov uses not only everyday life and clothing of indigenous peoples, but also mythological elements: in the upper part of the sheets "Dream" and "Song" (1978, Krasnoyarsk Art Museum named after V.I. Surikov) there are images of inverted deer that turn us to the Upper World. According to the beliefs of indigenous peoples, the Upper World is like an inverted land, which takes the viewer to the legends and tales of the north (Fig. 4). Each sheet of the series is a whole universe where characters live, where "the nature and traditions of the past are an integral part of human being" (Bulak, 2018).

The work by A.A. Dovnar "Nganasan Pipes" (1973, oil on canvas, Krasnoyarsk Art Museum named after V.I. Surikov) is quite fascinating, where the central element is the traditional Nganasan kumalan rug. The kumalan circle defines a circular composition, collects all other objects around a single centre with the tobacco pouch and pipes lying around it, i.e. a meeting of close friends is observed here (Bulak, 2018). This work transmits peace and tranquillity. The objects used in the work have an ethnic context that is noticeable to an ordinary viewer, and the general atmosphere of friendship is interpersonal relations, both within the same nationality and in the region as a whole. The matches and the metal tobacco pouch indicate the use of Russian household items in the everyday life of indigenous peoples, which also demonstrates their co-presence and cohabitation in the same territory. The viewer of this work, recognising the signs of the language, feels this atmosphere and joins in with understanding the importance of participation in other nationalities (Fig. 5).

Among the young generation, one can single out the works by Evgeny and Yuliya Porotovs, whose works appeal to the Dolgan culture. Their creative interests include experiments in the field of arts and crafts, various graphic techniques and computer graphics. The latter gives the traditional motifs of indigenous peoples a modern tone. The use of folklore and fairy tales to create illustrations filled with the aesthetics of comics, computer games and modern animation, demonstrates a new round of understanding the role of the northern peoples in modern art culture. The illustrations that represent the originality of the Dolgans, at the same time,

Fig. 4. S.F. Turov "Dream". Series "The Youth of Taimyr"

Fig. 5. A.A. Dovnar "Nganasan Tobacco Pipes"

are indicators of the Siberian identity, where Siberia appears as an ethnocultural region, which is home to a large number of different ethnic groups. The illustration for the Dolgan fairy tale "Diga Baba" from the book "Folklore of the Dolgan of the Khatanga Tundra" (2016, computer graphics) is a complex visual image where the ethnic and the modern were mixed. The fairy tale itself tells the story of the hero Aiyy protecting the Middle World from the

Lower World and killing the evil being raised by Diga Baba. The hero himself, depicted in the illustration twice, by the power of visual signs appears as a warrior-saviour, a modern super-hero in an ethnic costume. Diga Baba, the shaman, is represented with her attributes during the shaman's ritual (Fig. 6). The combination of several scenes within the framework of one artistic image provides the viewer with the opportunity to see all the main characters of the fairy tale and to update the traditions of indigenous peoples in modern culture.

A series of "Rovduga" addresses the archaic sources of the Dolgan cosmology. The work "Osuokhkay" ("Circle Dance"; collage, mixed techniques, 2014) presents the cosmology of the Dolgan people, their customs. The actualisation of the Dolgan epic in this case is expressed both in materials (dressed leather, wood, threads) and in embroidered drawings, peculiar "patches" with the images of people. Different colours and shapes of stripes, but a single pictorial system represent a generalised image of Siberia – co-participation in a single "round dance of life" (Fig. 7).

Today, not only direct references to indigenous peoples are actively used, but also national patterns: in clothes, footwear and hats. The pictorial language of the art of indigenous peoples has firmly entered the outline of the social life of the Siberian, and is already perceived as 'local'. A variety of festivals are held annually, the most famous of which is the "World of Siberia", an international festival of ethnic music and crafts, which is currently becoming one of the main cultural events of the Krasnoyarsk Krai.

The Siberian community enshrined in the cultural code, manifests itself in the national vibrant holiday of Maslenitsa, which culminates with the game 'The Capture of the Snow Town'. The folk game long gone into oblivion, has become a symbol of Siberian festivities, thanks to the painting of the same name by V.I. Surikov (1891, oil on canvas. State Russian Museum, St. Petersburg). The artist reflected in his work the joy and brightness of the Siberian holiday. Creating the work, he used all the rich material that the city of Krasnoyarsk gave him at the end of the 19th century: the costumes
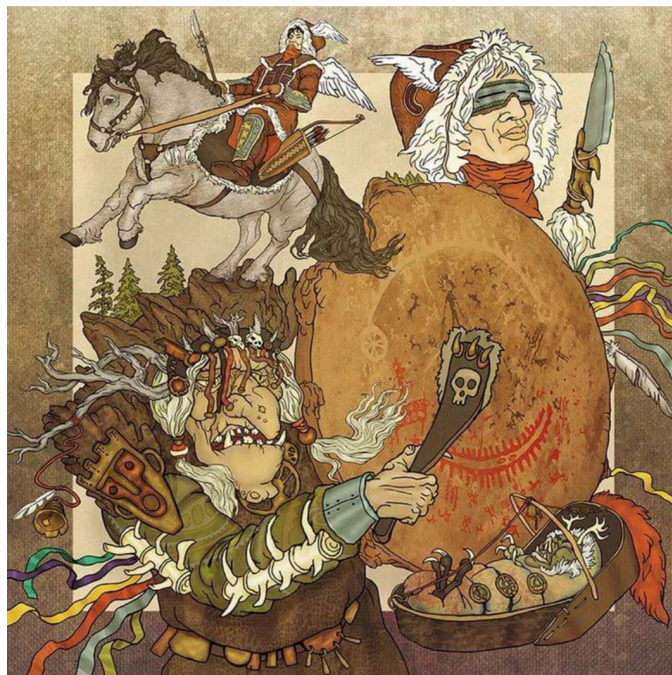
Fig. 6. E. and Yu. Porotovs. "Diga Baba". Illustration to the book
"Folklore of the Dolgan of the Khatanga Tundra"

Fig. 7. E. and Yu. Porotovs " Osuokhkay" ("Circle Dance")

of the townspeople that he sketched at fairs, horse decorations, and of course, the Cossack recklessness of Siberian residents. The brightest and most cheerful work by V.I. Surikov became a visiting card of Siberia: the names of the Krasnoyarsk people depicted in the picture, the specific place where the artist painted the landscape, the traditions of festive celebrations are known. Thanks to the artistic image of "The Capture of the Snow Town" painting, a chain is formed that reveals the regional identity of the modern Siberian: reading the signs of the visual language contributes to the formation of the image of Siberia at the end of the 19th century, the feeling of belonging to the region and the city, correlating oneself with the author and heroes of the work, awareness of involvement in culture contributes to the formation of a stable socio-cultural context of the personal perception of the viewer. The levels of correlating oneself (Kistova, 2018) with the presented event reveal the basic principles of the formation and reflection of the regional Siberian identity in the visual arts.

"The Capture of the Snow Town" by Surikov allows us to see innovative ways to consolidate the images and ideas of works of visual arts in modern cultural practice. The Siberian Maslenitsa and saying farewell to winter, which has already become a traditional holiday, has been celebrated annually in the Siberian region since 2008. The main event, i.e. the game of

capturing the snow town, is held in the village of Sukhobuzimo, Krasnoyarsk Krai, where the atmosphere is recreated, enshrined in the work by V.I. Surikov. The 2019 Winter Universiade Park is quite remarkable in this aspect as it hosted not only Maslenitsa festivities, but also provided everyone with an opportunity to become the hero of the famous painting, the Cossack who broke the snow fortress. A special interactive platform allowed one to become the hero of the picture, to try on the outfits of that time and to play the show. Such use of the famous work of art gives the viewer an opportunity to be imbued with its imagery and become part of not only the picture, but also the holiday itself, which means "a true Siberian". This example clearly shows how outstanding artistic images influence the formation of regional identity.

Conclusion

Presented visual complexes, namely, ancient petroglyphs, ethnographic motifs, Surikov's painting "The Capture of the Snow Town" have their own history of existence in Siberian culture and are its traditional components. It was not our goal to comprehensively study them, as the main idea for us was to trace their modern interpretation, to reveal the actualisation of the meanings that they contain. In the formation of the Siberian identity, each of the three components considered has its own load. Petroglyphs in their numerous modern

transformations make it possible to understand the depth of historicity of the Siberian land. The whole diversity of the use of ethnographic motifs in artistic innovations allows us to feel as locals in a wide circle of the peoples of Siberia, these are like various forms of inclusion in the symbolic "peace pipe". Strength, scope and recklessness transmitted through various forms of "The Capture of the Snow Town" allow one to try on the Siberian character. The visual signs fixed in time are transformed according to the requirements of modern society and continue their mission: providing the opportunity to feel like part of the Siberian region and a real Siberian through the artistic image of the work of visual arts.

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Сибирская идентичность в традициях и новациях художественной культуры

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Аннотация. Целью данной статьи является рассмотрение трансформации визуальных знаков, отражающих сибирскую идентичность. В рамках исследования обозначены три аспекта сибирской идентичности, связанные со сферой изобразительного искусства: первобытное искусство петроглифов, этнографические элементы искусства коренных народов и наследие крупнейшего сибирского художника В.И. Сурикова. На основе философско-искусствоведческого анализа были выявлены визуальные знаки исследуемых аспектов и представлены наиболее новационные способы их интерпретации в современном культурном процессе. В работе рассмотрены произведения как традиционного искусства: живописные и графические работы В. Сурикова, В. Капелько, А. Довнара, С. Турова, так и современные практики их изменения: творчество современных художников С. Ануфриева, Н. Рыбакова, Е. и Ю. Поротовых, фестиваль «Сибирская Масленица», работы дизайнеров одежды и визуальное оформление объектов Красноярской Универсиады. Основным выводом, сформированным в работе, является наличие в современных культурных процессах определенных визуальных знаков, несущих в себе нагрузку формирования региональной сибирской идентичности.

Ключевые слова: региональная идентичность, визуальные искусства, трансформация визуального языка, искусство Сибири, петроглифы, этнографические элементы, культурный процесс.

Научная специальность: 17.00.04 – изобразительное и декоративно-прикладное искусство и архитектура.

The Development of Arts in the Context of the Stroganovs' Activity as Ktitors and Art Patrons in the 16ᵗʰ-17ᵗʰ Centuries

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Abstract. The Stroganovs, known in the 16ᵗʰ–17ᵗʰ centuries as merchants, industrialists and landowners, left a deep mark in the history of not only the economy, but also of the culture of Russia. There is the vast scientific literature covering various aspects of the family members' life, but their ktitor (founder and donator of church building) and art patronage activities of that time were not specifically studied. Only certain aspects were considered in the context of scientific searches in the field of art history. The authors of the article show that primarily the ktitor activity of the Stroganovs was consisted in the construction of numerous parish churches at their own expense during the development of the vast Ural-Pomor lands. This activity acquires great spiritual and cultural significance with the construction of magnificent stone Cathedrals (Sol'vychegodsk, Nizhny Novgorod, etc.), especially the family Blagoveshchensky (Annunciation) Cathedral (1560-1584) in Sol'vychegodsk, in which even a ktitor's place was arranged. Concerns about providing the churches with everything necessary led to the foundation by the Stroganovs icon painting and book-writing workshops, decorative needlework and silver jewellery making, and the support of the Usol'e (Stroganov) masters of chanting. With a certain degree of conventionality for that time, the Stroganovs can be called not only ktitors, but also patrons of the arts. The theme of patronage of art and culture development by individuals in certain historical periods is often found in world science, but as a rule, on the examples of the Modern Age period. A few works are known about medieval patronage (about European rulers mainly). Therefore, the presented work highlighting the rare theme of patronage in Russia in the late Middle Ages complements the data of this issue at the world level. Thus, the purpose of the researching is to present in a generalized form the phenomenon of the flourishing of arts in the Stroganovs' possessions precisely in the context of the formation and development of their activity as founders and donators of church building and art patrons in the 16ᵗʰ–17ᵗʰ centuries. This multifaceted activity is interpreted as the basis for the development of arts in the period under review. On the basis of the available scientific data, including one belonging to the authors, as well as with the involvement of new materials, a generalizing analysis of Stroganov masters' works of art is also presented. The most significant scientific approaches are the complexity and interdisciplinary of the study. The results of solving the posed issue complement the

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modern scientific knowledge about the ways of development of art and ecclesiastical culture of Russia.

Keywords: Russian culture and art of the 16th–17th centuries, clan of the Stroganovs, ktitor, patronage activities, outstanding works of art and architecture, late Russian Middle Ages.

Research area: theory and history of art.

In the second half of the 15th century small settlements on the trade routes to Siberia are appeared. They were founded by the people from Novgorod and Suzdal' and were called Chernigov, Vybor, Sol'vychegodsk (Usol'e Vychegodskoe). The trading opportunities and setting up new ventures attracted numerous men of business. Thus, Feodor Stroganov settled down in the suburbs of Sol'vychegodsk and by the end of the century had two houses here (Vvedensky, 1962: 17). After Feodor's death his sons took up salt production. The youngest son Anika (born in November 1497) became the founder of the powerful branch in the Stroganovs' family – the clan of eminent merchants and manufacturers from Sol'vychegodsk. The Usol'e (the place for salt production) Vychegodskoe (on Vychegda River) became the family nest for many decades. Founded as a trading and manufacturing centre it turned into a rapidly developing town in the course of time. Anika got his father's house in Usol'e and in the middle of the 16th century he was already a landowner. Half of the suburb land was belonged to him (Vvedensky, 1922: 93). It is here, on the banks of the Vychegda River where the special Stroganovs' world was created.

In accordance with his social status Anika Stroganov finished building his new spacious Chambers in 1565. Near the Chambers there were numerous household buildings; in 1560 Anika laid the foundation of the stone Blagoveshensky (Annunciation) Cathedral on the bank of the river. Its construction was finished after the Anika Stroganov's death (September, 2, 1569). His sons Yakov, Grigory and Semyon continued their father's business. In spite of the formal division of their property the Stroganovs always were united and defended the interests of the clan. Each of their houses presented a complicated household with a great number of buildings and living spaces for the masters and servants. In the early 17th century walls, towers and gates fortified the Stroganovs' Chambers, Cathedral, buildings and workshops. Hard work was going on behind reliable walls, high art was born.

The economic and financial power of the manufacturers grew due their competence in the salt production business, which was concentrated in their hands. The most important income item was also fur trading which expanded after the Stroganovs got the Perm' lands. According to the Tsar's letter the Stroganovs delivered the most precious goods to the court. For executing trade operations on a regular basis they built their residences in numerous towns of Russia. Anika Stroganov was the first representative of family who started purchasing land in Moscow (Vvedensky, 1962: 232, 275).

The multiplication of the Stroganovs' riches started with the exploration of the Prikam'e (territories along the Kama River) or Velikopermskie (Perm' the Great) lands. The first letter patent issued by the Tsar Ivan IV in April, 4, 1558 was given to Anika's son Grigory Stroganov. It allotted him the territories on both banks of the Kama River and all other rivers and rivulets flowing into it. In the following years the Stroganovs managed to get new letter patents for lands and benefits in Perm' the Great

(1564, 1568, 1597, 1615 etc.). By the end of the 16th century the Stroganovs' lands occupied the half of Prikam'e territories explored by Russian people. Grigory and Yakov stayed in these places for a long time developing their towns – Orel and Nizhne-Chusovskoy. Initially their father Anika frequently visited these lands helping to put everything in order. Approximately in 1560 he founded the Spaso-Preobrazhensky (Savior Transfiguration) Monastery on the Pyskorka River where before his death he took the monastic vow (Dmitriev, 1889: 109).

The Stroganovs' Pomorskie and Velikopermskie lands were gaining more and more weight in Russia's economy. The Stroganovs became regular court suppliers. During the Livonian war the Tsar demanded money credits. In the following years the Stroganovs often provided the financial support to the government (Vvedensky, 1962: 34, 125, 130). For outstanding public service Anika's grandchildren were the only ones in Russia who were granted with the title of "eminent people" ("imenitye lyudi") in 1610. Since then the Stroganovs' names like the boyars' ones were written with the full patronymic (Yakovlevich, Grigorevich, Semyonovich).

The Stroganovs' activities in the development of the Urals and Siberia corresponded to the far-sighted policy of Tsar Ivan the Terrible and were supported, including by the Russian Orthodox Church. It was deeply rooted in society, determined the spiritual world of both the Stroganovs themselves and their workers. Gradually, the local population through Christianization was included in the household structure of the Stroganovs' patrimonies, which ensured economic growth in the conditions of peaceful coexistence of different ethnic groups.

The exploration of new lands was accompanied with building churches for satisfying the religious needs of the Russian people and adaptation of the locals (those who were involved in salt production and other manufactures) to Christianity. Thus, in April 1559 Makary, the Metropolitan of all the Russia, gave Grigory Stroganov a permission to build churches in new lands and employ the necessary clergy of a parish; these churches were freed from "the metropolitan's contribution" and all other du-

ties. In May 1565 the Stroganovs in response to their petition received the Metropolitan's "blessing letter": the Stroganovs' Father superiors and priests were given the right to baptize coming foreigners, unbaptized people according to the Church Charter (Vvedensky, 1962: 42–43).

The Stroganovs were not the first to erect cathedrals in their possessions at their own expense. At the beginning of the 16th century the Nagiy family built the Annunciation Church near Vladimir, and the Golokhvastovs – the Church of the Nativity of Christ in Yurkin (Moscow Region). A striking example of patrimonial the churches of the second half of the 16th century are the Cathedrals erected on the initiative of Boris Godunov, the Sheremetevs family. But the activity of the Stroganovs as founders and donators of church building, which encompassed a vast territory in the second half of the 16th–17th centuries, is notable for its extraordinary scope. On the expenses of their possessions they erected many parish wooden churches. The unique drawings have been preserved that testify to their construction in the hipped roof church style (Vvedensky, 1962: 198). The beginning of stone church building at Stroganovs concerns to 1560, time of the starting of a construction of their Blagoveshchensky (Annunciation) Cathedral, consecrated in 1584 (Fig. 1). The massive Cathedral was crowned with five bulbous domes. Moscow masters Feodor Savin and Stefan Aref'ev created its frescoes: (Preobrazhensky, 2017: 156–231).

The Stroganovs ordered the icons to the best masters of the Tsar's Armory – Prokopy Chirin, Istoma Savin, Nazary Istomin. The exterior and interior of the Cathedral correspond to the ancient Moscow traditions of architecture, which follows from the general design solution, the volume of semi-circular apses, the partitioning of facades and combination of a severe monolithic, almost devoid of decor exterior with a spacious interior.

Heir of the Stroganov Empire, a powerful ally of Peter the Great, the Eminent Man Grigory Dmitrievich Stroganov continued the church building activity of the family and erected in Sol'vychegodsk no less majestic Cathedral –
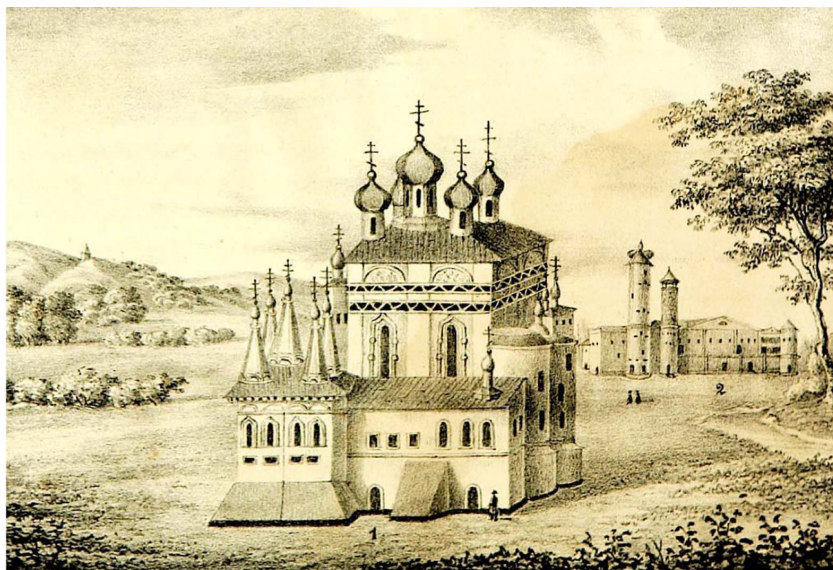
Fig. 1. Stroganovs' Cathedral of Annunciation and Chambers in Sol'vychegodsk.
Engraving of the 19th century

Vvedensky (Introduction of the Virgin to the Temple) in 1689–1693. It is close to Blagoveshchensky Cathedral in its size and volume, the main compositional features. But it reflected a new stylistic direction in architecture – the Russian Baroque (Braytseva, 1977: 25)[1].

New churches demanded necessary equipment for divine services – icons, books, silver cups etc., which cost a lot. Possessing a great fortune the Stroganovs could employ and keep the best masters, create the own art workshops. Their lands, which were a state within a state, gave rise to the development of art as well. The Stroganovs could easily keep up with the capital feudal aristocracy in matters of spiritual needs. The family started to support arts since the 16th century. Initially it was triggered by practical reasons mostly.

The construction of new churches in developing lands, the erection of the Blagoveshensky Cathedral, monasteries and living separate Chambers for each family of the clan led to increase in the number of icon-painters among the house-bonded people and serfs. There were other icon painters as well hired for temporary contracts. According to the documentary sources the Stroganovs opened their own icon workshops in the 1580s. The description of Nikita Grigorevich's place of living says that near the master's Chambers there were "people's rooms" located between "the icon workshop and a big log house"; at the back yard there was a place for eating near the icon chamber. Maxim Yakovlevich, Nikita's cousin, among his possessions kept icon equipment, boxes with icon paints and different ochres (Vvedensky, 1924: 23–24, 32).

The most active period of the Stroganovs' icon painting fell on the end of the 16th – the first quarter of the 17th centuries. The greater part of these icons was kept in the treasury under the Cathedral in two storage rooms (Vvedensky, 1962: 187). The collection includes hundreds of icons made for different churches, donations, gifts and for sale. The most expensive icons were created by the hired best masters (sometimes by the Tsar's icon painters) and were meant for the masters' Chambers.

Russian scholars of the 19th century introduced the concept of "Stroganov icon painting school" (Rovinsky, 1856). Its stylistic origin

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[1] It should be noted that the sons of Grigory Dmitrievich, barons Stroganovs continued his father's ktitor activity. At their expense in the Perm possessions by the middle of the 18th century the churches were built in Novy Usolye, Orel-town, Dedyukhin, Zyryansky, etc.

was widely debated (Parfentiev, 2004: 5–10). Modern science considers the Stroganov icon painting as one of the stylistic directions in the Russian art of the late 16th – early 17th centuries, characterized by refinement and detailing. This provision was most definitely formulated by I.N. Dmitriev. The scholar conditionally defined this style as a "school" as far as its icons created by the local and the tsar's masters differ from other works, including those ones created in the tsarist workshops. The Stroganovs should be given credit for supporting this style, contributing to its development and keeping the samples (Dmitriev, 1955: 646, 650). Some modern scholars accept this term "Stroganov school", others, on the contrary, are against it.

The sources fall into two groups of Russian icon painting connected with the Stroganovs' family. The first group is the biggest one – these are icons made in the workshops of Sol'vychegodsk. The best samples were left in the Stroganovs' family and were signed by their icon painters whose names became thus known. The masters' activities were supervised and totally controlled by the Stroganovs. Their icon painters formed own traditions, which passed from generation to generation ("made by Ivan, Sobolev's pupil"). At present there is too little information about it; on the whole the masters did not work out their own universal style (Vlasova, 1992). Apparently, it can be explained by the large-scale projects, which were to be performed during short periods of time (a great amount of icons for new churches in the developing lands). The icons of various origins could serve as samples for the Stroganovs' masters: old works of archaic Byzantine and Dionysius' traditions, of Novgorod and Moscow schools (Vlasova, 1994: 136). As a result, each master formed his own style of icon painting. At the same time it should be noted that no matter however different in these styles works of Stroganovs' masters could seem, all of them originated from one and the same centre.

Among Stroganovs' painters of the late 16th – early 17th centuries there was a prominent master Persha, Maxim Yakovlevich's serf. Some of his icons are still preserved (e.g. "The week of the Holy Fathers", "The Laying in the Tomb", "The Mother of God"). Alongside

Persha there was Pervusha, a pupil of master Prokopy Chirin, also Maxim Yakovlevich's serf (e.g. "The Slaughter of the Holy Fathers" et al). At times Persha and Pervusha worked together (e.g. "Deisis"). There was one more master – Mikhailo (e.g. "The Entering in the Jerusalem", "The Holy Wives", "The Intercession", "The Crucifixion", "The Assumption of Virgin Mary", "The Last Supper"). His son Terenty with wife is mentioned in the 17th century list of the Stroganovs' people (Vvedensky, 1922a: 69). Martem'an Elizariev's icons (e.g. "The Raising of Lazarus", "The Healing of the Blind Man") (Dmitriev, 1955: 664–665), apparently, reminded the contemporaries of master Istoma Savin's works. Most probably this was the reason why Martem'an got his nickname – Istoma. At the turn of the centuries there was one more master in Nikita Stroganov's icon chambers – Semyon Borozdin (e.g. "The Beginning of the Indiction", "The Our Lady of Bogolubov", "Koz'ma and Damian", "The Birth of Nikola", "The Seventh Ecumenical Council"). Some of his icons Nikita Grigorevich presented to the Blagoveshensky Cathedral (1601). The Stroganovs' icon painters also include Emel'an Moskvitin ("The Council of Apostles", "The Three Youths in the Fiery Furnace", "In Thee We Rejoice") (Taktashova, 1981: 7–8). Judging by his nickname, Emel'yan was from Moscow and in Sol'vychegodsk he became dependent on the Stroganovs'[2]. The hired master could quickly turn into a serf; the documents concerning the icon painter Feodor Snazin prove it: in 1638 Feodor Snazin was to paint icons for five churches (Vvedensky, 1962: 202–203).

The icons, made by the Moscow masters and the tsar's icon painters who happened to stay at the Stroganovs' place in Sol'vychegodsk (e.g. Prokopy Chirin during the Time of Troubles) and executed their commissions, presented the second group. The scholars state that there was a limited amount of masters as far as the Stroganovs applied only to those masters who could suit their wishes and tastes. Alongside the above-mentioned prominent icons of the Stroganovs' masters the works of Moscow

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[2] Obviously, this nickname Emel'yan received while living in Sol'vychegodsk. He would not have been so called in his hometown.

icon painters comprise the well-known masterpieces. They gave rise to the mainstream, which was supported and encouraged by the Stroganovs. They took great care of these works, signed them and used them later as samples.

The Stroganov style demanded great technical mastery. At the end of the 16th century one of the masters, Istoma Savin, started to perform the Stroganovs' orders: first, Semyon Anikievich's order ("Our Lady of the Don"), then Maxim Yakovlevich's order ("The Saviour", "Peter the Metropolitan with Life", "The origin of the Precious Wood of the Life-giving Cross of the Lord" et al). The style of these icons belongs to the court painting of the late 16th century, though the technique is much subtler and more sophisticated (Taktashova, 1981a: 6). The master's sons – Nazary and Nikiphor – continued this tradition greatly encouraged by the Stroganovs. Some early works by Nazary Savin (1614–1616) were painted for Nikita Grigorevich often for free ("The Guardian Angel", "The Tsar of Glory" et al). In 1622 according to Andrey Semyonovich's order Nazary painted the icon "Tsarevitch Dmitry". In the 1620s, enlisted in the tsar's icon painters, he also worked for Patriarch Philaret. His brother Nikiphor Savin became famous as a master of miniature painting ("The Paternity", "St. George and the Dragon", "The Icon of the Mother of God of the Kiev Caves", "Konstantin and Elena", "Nikita the Warrior" et al).

During the Time of Troubles in the early 17th century the tsar's icon painter Ivan's son Prokopy Chirin was staying in Sol'vychegodsk (till 1616) to execute the Stroganovs' orders ("Nikita the Exorcist", "The Virgin of Vladimir with Holidays and Saints" et al). Here the master was teaching the Stroganovs' serf Pervusha. On coming back to Moscow Chirin continued his service as the tsar's icon painter. Some other Moscow masters made icons for the Stroganovs: Semyon Khromoy ("The Virgin Hodigitria of Palestine"), Stephan Aref'ev ("The Saviour Not-made-by-hands", "The Creation of the World" et al), Feodor Savin ("The Veneration of the Chains of St. Peter", "The Beginning of the Indiction". In 1600 Feodor Savin and Stephan Aref'ev stayed in Sol'vychegodsk working in the Blagoveshensky Ca-

thedral, what is reported in the graffiti of the Cathedral (Makarenko, 1918: 47).

Thus, the Stroganovs, possessing a great fortune, not only had their own icon chambers with icon painters but also hired the most outstanding Moscow masters. Their artistic preferences and stylistic peculiarities influenced other painters who did not work out any common style, though. There can be distinguished two groups or two layers of these works. The first one is the elite, the "classical" layer that was compiled by the landowners themselves by means of the local and Moscow masters collections. The Stroganovs supported and encouraged a special style, which formed a new trend in Russian icon painting of the 16th–17th centuries (taking into account individual peculiarities of some icon painters as well). The second layer was created by the local masters and was aimed at imitating the old technique of icon painting[3]. It is quite evident that both artistic directions form a unique phenomenon closely connected with the Stroganovs' names – "the Stroganov icon".

One more kind of arts developed in the Stroganovs' lands at the end of the 16th – throughout the 17th century was decorative needlework. It is called sometimes "needle painting". Since Old Russian times the works of this craft were used in divine services and in the church decorations. These were the covers for the altar thrones and tombs of saints, hanging sheets for the icons, large veils, covers of church vessels, the clothes of clergymen (felon', saccos, surplice, etc.), intended for the solemn rites of the shroud and gonfalon. Needlework was one of the main occupations for the medieval woman. The prince and boyar courts as well as some other wealthy people had their own workshops or "svetlitsas" (attics) where their wives and daughters alongside professional embroideresses worked.

The sources provide evidence that Stroganov needlework began at the time of Anika Feodorovich and was developed by his sons, grandsons and great grandsons. Semyon Anikievich's wife – Evdokiya Nesterovna – and

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[3] In later times, the Stroganovs also demanded that their icon painters adhere strictly to ancient iconography (Kazarinova, 1992: 83).

Peter Semyonovich's wife – Matrena Ivanovna – worked in one of these "svetlitsas". Dmitry Stroganov's wife – Anna Ivanovna performed a great amount of works. These women worked together with house female-serfs and hired workers (e.g. the steward Alexey Agapov's wife etc.) (Georgievskaya-Druzhinina, 1929: 127).

The Stroganov needlework is famous for its sophisticated technique. The works of the late 16th – early 17th centuries present colourful pictures embroidered with bright silk and moderate use of gold (gilded) threads, giving images a golden glow, which made them resemble the icon painting. In the following years the gold threads start to dominate. It is already a genuine gold needlework, which imitates an icon in precious setting. The majority of scholars claim that icon painters took part in creation of these works. After a special silk fabric was chosen – satin or taffeta – painters started their work and drew a picture on this fabric. Then embroideresses started their work using various silk as well as gold and silver threads and precious stones. One of the most favourite materials was pearl. Previously strung on a thread pearl seeds were attached to the fabric according to the contour of the drawing. The Stroganovs' lands were also famous for pearl industry. Near Sol'vychegodsk on the Iksa River the Stroganovs' people were growing and producing pearly bodies (Vvedensky, 1962: 182). These pearls decorated the setting of icons and were used in needlework.

As far as all needlework was meant for churches, the pictures were devoted to those holidays and saints in whose honour they were built. E.g., Nikita Stroganov presented gonfalon "The Annunciation" made with the help of gold, silver and silk threads to the Blagoveshensky (Annunciation) cathedral. The twelve names of the saints were embroidered on the margins of this church banner; their names were given to the side-chapels of the Cathedral: St. John the Evangelist, St. Simeon Stolpnik (Stylites), St. Gregory of Nazianzus, St. Aleksey the Metropolitan of all Russia and others (Silkin, 1984: 42). Frequently the needlework was created for contribution to monasteries. In such cases it depicted the saints of the corresponding cloister. Anna Ivanovna Stroganova's workshop in 1658–1661 produced the epigonation (part of the clergy's garment) and two veils depicting the miracle-workers from the Solovetsky Monastery – Zosima and Savvaty. All these works were contributed to the Solovki from the Stroganov family. For the Troitse-Sergiev (Trinity-Sergius) monastery Anna Ivanovna, being a widow already, chose a veil "St. Sergius of Radonezh" (1671). According to the traditions of that time the Stroganovs also practiced embroidering of the names of their saints. In October, 1656 Anna Ivanovna's workshop produced a veil "The Tsarevich Dmitry with the saints". Among the most worshipped saints one can also find women-martyrs Anna and Pelageya (eponymouses of the mother Anna and her daughter) and Tsarevich Dmitry (Dmitry Andreevich's (the father) namesake).

Not breaking with the traditions of the past the Stroganovs' needlework craftswomen worked out their own artistic peculiarities, which became prominent in the first half of the 17th century. The features of the saints' faces, which were depicted in two dimensions without shading shading, were first outlined in black thread and later differed in a certain pattern with subtle contrasting shadows. In the majority of works there was a specific technique of eyes drawing resembling the glasses. Figures and folds of clothes were depicted with salient silver contours. In some works elongation of figures, the affectation manner of movements and gestures, which have passed from icon painting, are observed. But in mature works of the Stroganov style, figures are squat, with shortened proportions.

The veils, covers, shrouds had a wide borders where the saints were depicted or inscriptions in Old Slavonic lettering, which acquired the character of ornament. The background, which was done by means of gold threads, turned into a precious setting. All this was accompanied by great thoroughness and virtuosity. The peak of Stroganov needlework and the creation of a unique style dated back to the middle of the 17th century (Georgievskaya-Druzhinina, 1929: 121, 128; Svirin, 1963: 120–122).

At present the scholars have found about 50 works made in the Stroganovs' "svetlitsas" (needlework chambers). The available documentary sources also dwell upon approximately the same number (Silkin, 1984: 42, 45). Besides the above-mentioned works one should single out one of the oldest pieces of art – "The Laying in the Tomb", the shroud of Christ, which was granted in 1591/92 by Nikita Stroganov to the Blagoveshensky Cathedral. This work is well preserved and marks the initial stage in the development of Stroganov needlework (Likhacheva, 1987: 119). In the 17th century, especially since its middle, the amount of works is on the increase, their size is also growing. The big pyle (veil) from Anna Ivanovna's workshop depicts Tsarevich Dmitry who was a patron saint of Dmitry Stroganov, her husband. The pyle of 1651 contributed to the Blagoveshensky Cathedral by Dmitry Andreevich himself (1654) is of special importance. The inscription says that nun Marfa, called Veselka, and Anna Ivanovna made it (Georgievskaya-Druzhinina, 1929: 122).

It should be mentioned that alongside laywomen there was a nun in the workshop. Among the goods made in the Stroganov "svetlitsas" there were double-sided ones (having a mirror image on the inner side). Such technique is extremely sophisticated and is mainly applied for gonfalons. The church banners of the 17th century – "The Saviour Not-made-by-hands", "The Transfiguration of Christ", "The Archangel Michael" – are well preserved (Silkin, 1984: 45). As we can see, "Stroganov needlework" developed into a complicated, impressive and original art.

The decoration of new churches demanded the iconostasis design, the production of divine crosses and cups, icon and book frames, lanterns and other things connected with the silversmiths' craft. The living chambers also needed silver utensils. In the 16th century Anika Stroganov had silversmiths among his people who were after his death "divided" by his sons (Vvedensky 1962: 38). Besides these serfs the landowners also employed the craftsmen from Sol'vychegodsk and other places. Thus, the Stroganovs' masters got interconnected with various trends and grasped the achieve-

ments of other artistic centres. By the middle of the 17th century the silversmiths from Sol'vychegodsk got recognition throughout Russia. In 1653 several Sroganovs' people and Usol'e craftsmen from townspeople were sent to Moscow to work at the design of the iconostasis frames for the Assumption Cathedral of the Kremlin (Pomerantsev, 1925: 104). A great amount of works done by the Stroganovs' silversmiths gives evidence of the real workshop, which they formed.

The documentary sources also present some data about the variety of precious things, which were kept in the Stroganovs' chambers. Maxim Stroganov, for example, had "silver and gold crosses", "gold panagia with rubies and pearls", "silver and gold panagia", folding icons in precious frames etc. (Vvedensky, 1962: 187–188). At present there exist a cup and a ladle made at the turn of 16th–17th centuries, which belonged to Maxim Stroganov. The cup is decorated with antique and Russian herbal ornamental patterns. Nikita Stroganov granted such cups to the vestries of different Cathedrals (Pleshanova, 1987: 105). Probably they were produced in one and the same workshop. The small ladle, which belonged to Maxim Yakovlevich, was decorated with carved inscription. The masters had a good taste and sense of harmony.

The Stroganovs donated the great amount of goods to the monasteries. They also brought silver cups, crosses and icon settings from the Usol'e to Perm lands (Vvedensky, 1962: 45, 200; Bobrovnitskaya, 1983: 62–63). The interior of the Blagoveshensky Cathedral was of great importance for the whole family. The preserved icon settings are similar in style and have a rather fractional drawing of minted patterns. As a rule the settings were decorated with crowns, stones or pearls. Some scholars assume that all of them came from the same workshop, which was likely to belong to Nikita Grigorevich (Pleshanova, 1987: 104).

The Cathedral inventory mentions "three blessed crosses framed with silver and gold", "five blessed crosses from the coffins of Yaroslavl' Miracle-Workers" (Savvaitov, 1886: 40). One of the last five relics is preserved. This is an eight-pointed cross with silver and gold tips

decorated with turquoise; it is put on the wooden base and covered with gold ornament. The elements of this cross are made of the saints' coffins (Saint Princes Vasily and Konstantin of Yaroslavl'). In 1609/10 Nikita Stroganov brought this cross to the Blagoveshensky Cathedral. A bit earlier in 1605 Nikita Grigorevich donated a silver cup to the Cathedral, in 1607 – a wine bowl with a special chased ornament, characteristic to the Cathedral icon frames (Pleshanova, 1987: 104, 105).

The luxurious silver objects, made by Stroganovs' masters, are decorated by jewellery techniques: scan (filigree), chasing, carving and blackening. The ornamentation of such items is closely connected with the ancient traditions of Russian silver jewellery making. They are somewhat different from the elite works of Moscow masters of the late 16th – early 17th centuries, having exquisitely sophisticated forms, aristocratic, refined decor. The Stroganovs, having a peculiar artistic taste, pointed out to the masters the best examples of church art that needed to be followed. Therefore, the pieces of silver made in their workshops are united by a single bright artistic style, which can be called "Stroganov" (Igoshev, 2017: 21–22).

In the late 17th century the Sol'vichegodsk silversmiths elaborated a new filigree technique – coloured enamels (enamel). It was used for producing everyday utensils – cups, glasses, knives and forks, boxes etc. Sometimes it was used for church decorations – icon settings, frameworks for the altar Gospels. The Usol'e enamel was characterized by vivid colour scheme on the white background. It depicted various things – birds and animals, heads of young people, biblical and genre scenes. The most typical feature was a decorative vegetative ornament – broad leaves and flowers with bending petals, which were three-dimensional. The contemporaries greatly appreciated the masters' art.

There is no doubt that Sol'vychgodsk was the centre of the Usol'e enamel. But was this art really connected with the Stroganovs' masters? Scholars are divided into two viewpoints in this matter. The first viewpoint, which connected the Usol'e enamel with the Stroganovs, was formulated by N. Pomerantsev (1925) and

became a well-spread one. The second viewpoint expressed by I. Bobrovnitskaya (1983) questioned the participation of the Stroganov family in the development of this art. I. Bobrovnitskaya states that the available documents have not confirmed the first theory yet, moreover, the Stroganovs themselves bought the enamel goods at the Sol'vychegodsk market (Bobrovnitskaya, 1983: 59–63).

Each church that belonged to the Stroganovs needed the books for divine services. They were in great demand at that time and even the book printing, which was launched in the 1550s, could not satisfy the needs for books. Till the middle of the 17th century the books produced by Moscow and other publishing houses were as costly as manuscript books. The country experienced the constant shortage of divine books as well which gave rise to the popularity of Ukrainian and White Russian (Lithuanian) editions and led to the production of manuscript books. Under these circumstances the Stroganovs' book collection presented a great book storehouse with several copies of the same book. Later they were sent to different family churches, cathedrals and monasteries or donated as monastery funeral gifts.

Apparently, this collection developed into a famous Stroganov library even under Anika Feodorovich. It housed a great number of different books that reflected the worldview and the emerging reading tastes of the owners. The library, which belonged to Anika Stroganov and his sons by 1578 (the year when it was divided among the family members), numbered 215 books (dozens of books were donated to churches and monasteries including the Blagoveshensky Cathedral). It was one of the biggest private libraries of Russia in the 16th century and contained mainly liturgical books. One can also find in this collection moral tales for "soul instructing" reading (Margarit, Mirror, Bee etc.) as well books on the world and Russian history (Chronicles of Georgy Amartol, Chronographs, Russian Chronicler, Chronicler of Stefan Permsky etc.). One third part of the library presented printed books, which included the Frantsisk Skorina's, Moscow anonymous publishing house editions, the books of Russian print workers Ivan Feodorov and Pe-

ter Mstislavets, Andronik Nevezha and others (Mudrova, 2015: 50-74).

Anika Feodorovich's grandsons also possessed great library funds. Nikita Grigorevich got 73 books from his grandfather's collection and increased their amount to over 360 books. This collection contained liturgical and patristic books, hagiography, books on the state structure of Russia (Sudebnik, Stoglav), on ideology (The Story about Babylon, The Tale about the White Klobuk, Enlightener by Iosif Volotsky, The Book about Feodosy the Squint-eyed by Maxim Greek), on education (ABCs, Grammar books, Arithmetic), on icon painting, as well as musical chant books and others. The manuscript books there were the greater part of them. The library of Maxim Yakovlevich (another grandson of Anika Feodorovich) also numbered more than 300 books. It had the same kinds of books. Interestingly enough, Maxim Yakovlevich during his trips took "travel" books (Mudrova, 2015: 95–113).

The traditions of collecting books were passed on to the next generations of the Stroganov family. The books were kept in the living chambers and in the underground storerooms of the Blagoveshensky Cathedral in different boxes. These collections were famous all over Russia. While compiling *The Book of Degrees* in the 1650-s in Moscow diak Grigory Kunakov even suggested making use of the Stroganovs' books (Belokurov, 1902: 78). The Stroganovs also donated a great number of books to churches and monasteries.

The formation of family libraries and book donations urged the Stroganovs to buy other expensive manuscript and printed books, hire scribes and search for new ways of solving this problem. Apparently in the early 1580-s the landowners created their own scriptorium in the Sol'vychegodsk residence and hired the first-class scribes who specialized in different things (Parfentiev, 2008). Since that time the Stroganov libraries, the Blagoveshensky and other churches started to get constant supply of chant books (it will be dwelt upon in detail further on). The close study of those manuscripts proves that often they were a collaborative work of several scribes. The names of the best masters, which have reached us, are the following: Feodor Basov, Grigory Bazykin, Konstantin Tikhoi and others.

By the beginning of the 17th century the Stroganovs' scriptorium developed its own traditions of book writing and designing. Nikita Grigorevich Stroganov closely watched the whole process and managed the activities of the workshop. After his death (1616) Andrey Semyonovich took this position. Thus, great demand for books made the Stroganovs organize their own manufacture in the simplest way – by means of copying books. The family libraries mainly contained manuscripts. The Stroganovs' churches also possessed the collections of manuscript books. The inventory of the Blagoveshensky Cathedral (1606) states the church library housed no less than 195 books and only the fifth part of them was printed books (Sapunov, 1975: 40). Most probably the greater part of all the manuscripts was produced in the Usol'e scriptorium.

Particular attention is drawn to the works of brothers Stefan and Feodor Basov, made for Nikita Stroganov. Being masters of manuscript art, the brothers settled in Moscow by the middle of the 1580s. Here they formed a kind of artel (workshop), carrying out orders of "different rank of people". Obviously, the first Stroganov' orders in the late 80s – early 90s Stefan and Feodor performed while living in Moscow. With the increase in these orders, they could even settle in the Moscow Stroganov's residence, forming their workshop there. But Nikita Grigorevich himself constantly lived in Sol'vychegodsk and could not leave his vast economy for a long time. Therefore, we can assume that in the second half of the 1590s and both brothers – outstanding scribes and drawing-artists – moved here, since it was then that the large artistically decorated church-singing collections were appeared (Parfentiev, 2008).

The decoration of the best and most significant Stroganov singing collections was entrusted to Feodor Basov. Often, the master decorated the manuscripts with traditional headpieces with elements dating back to popular printed books (primarily to the Apostle of Ivan Feodorov). However, often these were new, original compositions, sometimes even with the inclusion of an image of a beast (lion).

For the first time in collections, at the beginning of a book or in front of large sections, pages appear, completely filled with various images of a tree composed of elements of the same old-printed ornament. Sometimes these images are also enlivened by the location of animals and birds around them. Similar frontispieces were not found in the handwritten books of other masters and scriptoriums[4].

Thus, the acquaintance of N.G. Stroganov with scribes and drawing-artists the brothers Basovs in the late 1580s turned out to be for the masters of the fact that in the early 1590s they began to perform voluminous orders of the owner of fiefdom (sets of volumes of Prologue, Menaion), and in the early 17 century actually worked only for him (Parfentiev, 2008; Sherstobitova, 2016, 2017). We also note an interesting feature that manifested itself after the brothers began to fulfil Stroganov's orders. Thanksgiving afterwords, addressed to the customer as the art patron, disappeared from their handwritten books. Most likely, the nature of the brothers' relationship with him has changed. Probably, he became their host and they worked now in his workshop.

At the same time, Feodor created the Book-Written Podlinnik (a collection of samples), which more than once attracted the attention of researchers. Other masters, including Sol'vychegodsk scribe nicknamed "Varluk", took part in the writing of this book also. They completed the manuscript in November 1604, creating a real masterpiece of Russian book-handwritten art. It obviously was to serve as a model for both young and experienced scribes of the Stroganov workshop. All the decorations in the Podlinnik were made unusually thinly and confidently, appear as quite established and finished (Parfentiev, 2008).

Thus, the Stroganovs' economic power and enormous riches created favourable conditions for keeping the best masters in different arts. The landowners themselves took part in the development of certain artistic peculiarities. All this gave rise to the formation and

development of local church musical school of "raspevshiks" (composers) and didascaloi (teachers). One of the brightest phenomenon in the Russian music of the 16th–17th centuries was a special artistic direction called by the oldest chant masters as "Usol'skoe masteropenie" (Usol'e master singing) (Mezenets, 1996) and known in the modern science as the Usol'e or Stroganov school of church chanting. During a short period of time the Usol'e masters gained recognition along with the outstanding masters from the Moscow and Novgorod schools and other professional chanting centres.

The first records of the Usol'e masters' activity appeared in 1846 when was published the "Preface, where and since when the church eight-modes singing was appeared in Russia" (the first Russian musical and historical treatise) (Undolsky, 1846: 19–23). This document became the main source in the researches devoted to the Usol'e singing centre, which was located "in the Stroganov place". The information from the "Preface" was quoted by various scholars and used in many studies.

Gradually other sources besides the "Preface" appeared. D. V. Razumovsky found the chant collection, which belonged to the outstanding Usol'e master Ivan Lukoshkov and contained some biographical information about him (Razumovsky, 1863: 65–66). The old manuscripts also contained some raspevs (musical interpretations) of the Usol'e chant masters, which proved that the Usol'e centre mentioned in the "Preface" existed really. Among the Usol'e chants one can find the anonymous works and raspevs, created by Ivan Lukoshkov and Faddey Subotin. If we add the numerous interpretations of the separate neumas and znamennaya (neumatic) formulae, there will appear the process of intensive creative work done by the Usol'e chanters (Parfentiev, Parfentieva, 1993).

The Stroganov singers of the church choir were taught by a didascalos who mastered the art of singing in Novgorod the Great. The "Preface" mentions some facts obtained from the pupils of Moscow chant master Feodor Krest'anin. He told them that in Novgorod the Great there were masters Savva Rogov and his brother Vasyly and that this Savva taught not

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[4] Their researching shows that Feodor knew not only the "Large uppercase alphabet" by Dutch artist and engraver I. van Meckenem (late 15th century), but also the great Albrecht Durer's engravings (early 16th century) (Parfentiev, 2019).

only Krest'anin but also other masters – Ivan Nos, Stefan Golysh. While Feodor Krest'anin and Ivan Nos were serving at the Tsar's court in Alexandrovskaya Sloboda Stefan "was teaching different pupils in the Ussol'e land at the Stroganovs', for example, he had a pupil Ioann Lukoshkov who later took the monastic vow and the name Isaiah" (RNB. Q.I.1101: 194–202).

As we can see this documentary source mentions one more tradition that appeared in the Russian medieval music – the Usol'e master singing, which is also of great importance like Moscow and Novgorod chanting schools. It was Stefan Golysh who is closely associated with the development of this singing centre. Here the question arises: where did this master work, what does the Usol'e land mean? The researchers did not pay special attention to this question and usually spoke about North-Eastern part of Russia or Perm and Vologda regions, towns Ust'-Sysolsk, Solikamsk, Novoe Usol'e etc. Studying this issue in particular we proved that Golysh's activity was closely connected with the Usol'e art of singing in the Stroganovs' lands in Sol'vychegodsk (Parfentiev, Parfentieva, 1993: 45–47 etc.). It was the town that gave rise to the development of a new artistic musical direction in the North-East of Russia. Thanks to the Stroganovs' vital energy and wealth as well as to the talented local masters Sol'vychegodsk became a unique cultural centre of Pomor'e and the whole medieval Russia. Thus, the formation one of the leading schools of old-Russian musical art here is not accidental.

In the 16th century the Stroganovs founded not only the Blagoveshensky Cathedral but also Vvedensky Monastery. Similar to the Pyskorsky Monastery, founded by Anika Stroganov in Prikam'e, the Vvedensky Monastery in Sol'vychegodsk was a matter of high concern for the Stroganovs. They donated for it not only icons and books but also their settlements and lands. Like all Russian monasteries the Stroganovs' cloisters were greatly independent. The landowners had to write special letters in the form of contracts where they put forward some certain conditions (Dmitriev, 1889: 195–197). There are also records of lawsuits between

the Pyskorsky Monastery and the Stroganovs themselves (Dmitriev, 1890: 43).

The family Blagoveshensky Cathedral was another matter. Being for a long time the only stone construction of the Usol'e land the Cathedral was the Stroganovs' pride and joy. The rooms underneath the Cathedral housed the family archives. Near the Cathedral there was the burial place of the family members that made the Cathedral sacred. The best samples from the icon painting and needlework chambers, silver workshops and scriptorium were collected in it. There was the place where the landowners organized their choir, which later turned into the centre of a new singing school. The most outstanding master of it ("the Usol'e priest") Ivan Lukoshkov worked in this Cathedral. All members of the Stroganov family (especially Nikita Grigorevich) donated a great number of chanting handwritten books for the Cathedral library.

Following data also prove in favour of the hypothesis about the emergence of "Usol'e master-singing" at Sol'vychegodsk Blagoveshensky Cathedral. P.I. Savvaitov published the Inventory of the Cathedral compiled some years after the fire in 1579 where the name of Ivan Lukoshkov appeared several times. Thus, enumerating the mirrors, dishes and cups the author of Inventory mentions a costly china cup, which was granted by Ivan Trofimov's son Lukoshkov (Savvaitov, 1886: 77). This record contains the full name of the famous chanting master and connects him with the Blagoveshensky Cathedral: "contribution of priest Ivan Trofimov's son Lukoshkov". If representatives of other churches or monasteries made the contribution, this fact was necessarily indicated in the Inventory. One more record proves that Lukoshkov lived near the Blagoveshensky Cathedral – a document dated December 1614 and compiled by Andrey and Peter Stroganovs according to which the old residence near the Cathedral was divided between the brothers. This paper states that Andrey got the part of the territory with the Lukoshkov's place. Further on it was mentioned as Lukoshkov's yard (RGADA. F. 1278. № 25:1). Similar data can be found in the documents of the 1620s, though at this time (like in 1614) the chanter and the

members of his family already left Sol'vyche-godsk.

There is one more peculiar reference. D. V. Razumovsky managed to find a handwritten chant book, which belonged to Lukoshkov the Archimandrite (Razumobsky, 1863: 65). "Belongs to Isaiah Lukoshkov" is written twice on the first page of the book and on each page contains such footnote: "On March, 25, 1615 this chant book belonging to Archimandrite Isaiah was donated to the stone Cathedral of Blagoveshenie (the Annunciation of the Most Holy Theotokos)" (GIM. Synod. № 819: 1–28). Being the Archimandrite of one of the most significant monasteries (Nativity Monastery in Vladimir) Lukoshkov decided to grant a chant book to the Cathedral of Sol'vychegodsk "to commemorate for himself and for his parents". What could connect him with this Cathedral? Taking into consideration all these facts we can claim that here he became the outstanding master of chanting and didascalos and started his career.

Thus, in the late 1560s – early 1570s when Feodor Krest'anin and Ivan Nos stayed at the Tsar's court in Alexandrovskaya Sloboda Stefan Golysh was living and teaching pupils in Sol'vychegodsk. At the same time he could grasp the local traditions of singing art. Stefan Golysh proved to be an outstanding chant master and got recognition in the Usol'e land. In July 1584 the Blagoveshensky Cathedral was consecrated and started to perform its functions[5]. The choir of chanters must have existed already. Apparently it was formed during the 1570s. It should be noted that the appearance of the choir that belonged to the prominent landowners was a common practice. The representatives of the Moscow feudal aristocracy had even their own choirs of singing and krestovye diaki[6]. The Stroganovs invited Stefan Golysh to teach their chanters. The master paid special attention to his most talented pupil Ivan Lukoshkov and taught him

the composition techniques, learned by himself in Novgorod.

According to the "Preface" Golysh, Lukoshkov's didascalos, at the Stroganovs interpreted a lot of chants and created his own works (RNB. Q.I.1101: 202). As far as there are no chants marked with Golysh's name (which was a typical feature of that time) we can only assume that there are some of his works in the Stroganov scriptorium books of the 16th century or among some anonymous Ussol'e chants in other collections. Like Feodor Krest'anin in Moscow, Stefan Golysh learnt and fixed some local traditions in Ussol'e thus establishing the foundation for the future activities of Usol'e masters in the framework of the Usol'e tradition. Stroganov choir of the Blagoveshensky Cathedral in Sol'vychegodsk became its centre. The appearance of the highly professional masters also attracted the Stroganovs's interest to the art of church singing. Certain representatives of this family (Nikita Grigorevich, Maxim Yakovlevich, Andrey Semyonovich) loved this art and greatly contributed to its development. The scribes of the Stroganov scriptorium also started to copy numerous chant books. Some of the preserved manuscripts give us an idea of their design, composition and content (Parfentiev, 2008; Seregina, 1987). They testify that the Stroganov masters made an outstanding contribution to the development of old Russian church singing and book handwriting arts.

So, in the second half of the 16th–17th centuries Sol'vychegodsk, being the family nest of the Stroganov trade-industrial dynasty, became the centre of the formation and development of their activity as founders-donators of church building and art patrons. This led to the subsequent emergence and development of arts and crafts, which were called the Stroganov ones (architecture and icon painting, needle-working, book writing, silver jewellery and church singing art). The ktitor activity of family members manifested itself in the foundation and construction of monasteries, cathedrals and parish churches, the maintenance and provision of everything necessary for worship at their own expense. The consequence of this activity was the formation of

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[5] It is possible that some chapels of the church been in force before, since the Inventory of the Cathedral property appeared in 1579.

[6] For example, on December 27, 1585, the krestovye diaki of D.I. Godunov, B.F. Godunov, A.Y. Shchelkalov and V.Y. Shchelkalov came to the Chudov monastery to praise (RGADA. F. 196. № 273: 122–123).

the needs of the founders and donators in the development of crafts and arts. If initially the Stroganovs had to purchase all the necessary church items for worship, then they organized and maintained the own icon painting, book-writing and other art workshops in their possessions. The decision to invite the leading masters of their time to form the arts was strategically correct. The tsar's icon painters, including the famous Procopy Chirin, worked for them in Sol'vychegodsk. The Stroganov school of church singing art was founded by the master Stefan Golysh, a pupil of Savva Rogov, who in Novgorod taught the masters, served at the court of Ivan the Terrible and subsequent tsars. The prominent scribes and drawing-artists, masters of manuscript art, the brothers Basovs worked for the Stroganovs.

As a result, the works of the Stroganovs' workshops began to be distinguished by a high level of artistic skill. With a certain degree of conventionality for that time, the Stroganovs can be called not only ktitors, but also patrons of the arts. Representatives of the dynasty were not just customers; they financially supported and formed schools as directions in art, reflecting their ideas and tastes. Being enlightened people (the Stroganovs had one of the largest library collections of the time) they not only gave commissions to already known masters, but also attracted them to teach young talented people of their own region, contributing to professional development of them. Thus the Stroganov schools arose as the leading directions of Russian art of the time in question.

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BRAN – Library of the Russian Academy of Sciences (St. Petersburg)

GIM – State Historical Museum (Moscow)

IRLI – Institute of Russian Literature (Pushkin House) of the Russian Academy of Sciences (St. Petersburg)

RGADA – Russian State Archive of Ancient Acts (Moscow)

RNB – Russian National Library (St. Petersburg)

Развитие искусств в контексте ктиторской и меценатской деятельности Строгановых в XVI–XVII вв.

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Аннотация. Род Строгановых, известных в XVI–XVII вв. промышленников и землевладельцев-вотчинников, оставил глубочайший след в истории развития не только экономики, но и культуры России. При наличии обширной научной литературы, освещающей различные стороны жизни и деятельности этого рода, их ктиторская и меценатская деятельность того времени специально не изучалась. Рассматривались лишь отдельные аспекты ее проявления в контексте научных поисков в области искусствознания. Ктиторская деятельность вотчинников проявлялась прежде всего в строительстве на средства Строгановых многочисленных приходских церквей в ходе освоения обширных урало-поморских земель. Огромное духовно-культурное значение эта деятельность приобретает с возведением ими великолепных соборов (Сольвычегодск, Нижний Новгород и др.), в особенности домового сольвычегодского Благовещенского собора (1560–1584), в котором было устроено даже ктиторское место. Заботы об обеспечении храмов всем необходимым привели к основанию Строгановыми деятельности иконописной и книгописной мастерских, производству лицевого шитья и художественного серебра, поддержке творчества мастеров «усольского мастеропения». С некоторой долей условности для той эпохи можно назвать Строгановых не только ктиторами, но и меценатами, покровителями искусств. Тема покровительства отдельными личностями развития искусства и культуры в те или иные исторические периоды достаточно часто встречается в мировой науке, но, как правило, на примере Нового времени. О средневековом меценатстве (главным образом европейских правителей) известны немногочисленные труды. Поэтому публикуемый труд освещает редкую для Руси проблему меценатства в эпоху Позднего Средневековья и дополняет разработку данной проблематики на мировом уровне.

Таким образом, цель статьи – представить в обобщенном виде феномен расцвета искусств в строгановских владениях именно в контексте становления и развития ктиторской и меценатской деятельности знаменитых предпринимателей. Эта многогранная деятельность осмысливается как основа для развития искусств в исследуемую эпоху. На основе имеющихся научных данных, в том числе принадлежащих авторам, и с привлечением новых материалов представлен также обобщающий анализ произведений строгановского искусства. Одним из значимых научных подходов является комплексность и междисциплинарность исследования. Результаты решения поставленной проблемы дополняют современные научные представления о путях развития искусства и духовной культуры России.

Ключевые слова: Русская культура XVI-XVII вв., род Строгановых, ктиторская и меценатская деятельность, выдающиеся произведения искусства и архитектуры.

Научная специальность: 17.00.09 – теория и история искусства.

Appendix 1

Stroganov Blagoveshchensky Cathedral
in Sol'vychegodsk (1560–1584)

Stroganov Vvedensky Cathedral
in Sol'vychegodsk (1688–1693)

Stroganov Blagoveshchensky Cathedral
in Sol'vychegodsk. Iconostasis (17th century)

Stroganov Blagoveshchensky Cathedral
in Sol'vychegodsk. Ktitor's place (1694)

Appendix 2

Entering of the Stroganovs in the church. Fragment of the icon "Holy Mass".
The second half of the 16th century (before 1579)

Nikita is a warrior. Procopy Chirin.
The beginning of the 17th century
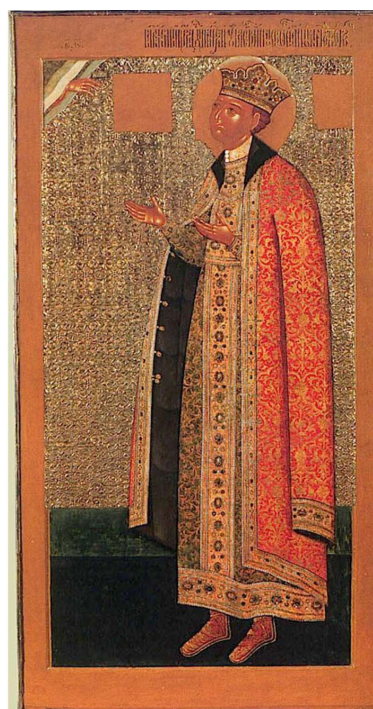
Tsarevich Dmitry is praying.
Nazary Istomin Savin (1621/22)

Appendix 3

The laying in the Tomb. Shroud (1592)

"Ustyug Annunciation". Pyle.
The first third of the 17th century

Tsarevich Dmitry with the Saints.
Pyle (1656)

Appendix 4
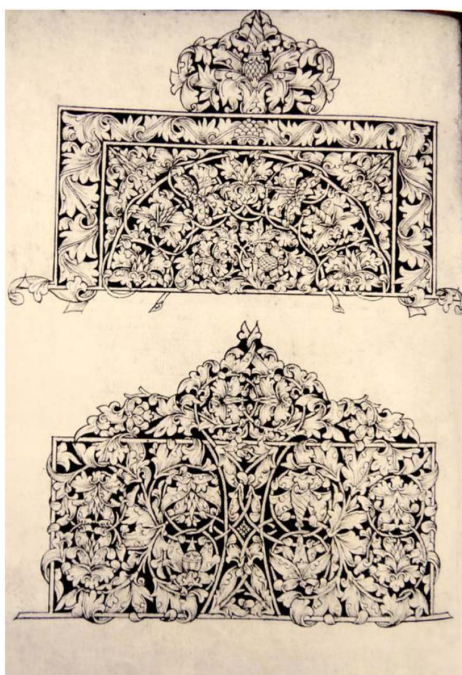
Book-written Podlinnik. Headpieces
of the manuscript. Feodor Basov. About 1604

Sticheraria. Frontispiece. Feodor Basov.
Early of the 17th century

Sample of book handwriting and headpieces.
Stefan Basov. The beginning of the the 17th century

Sample of book headpieces decoration.
Feodor Basov. The beginning of the 17th century

Development of the Requiem Genre as a Reflection of Philosophical and Social Ideas About Death

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Abstract. The article deals with the Requiem genre and its evolution in the context of a philosophical worldview through various historical periods of human development. The basis for this is the periodization proposed by V.V. Mineev, which reflects different attitudes to death in the process of evolution of philosophical and scientific thought. Views of the public consciousness concerning the issues of death resonate not only with philosophical reasoning and scientific works, but also with works of art. In the field of music, this is particularly evident in the genre of Requiem, which produces immediate response to social change. The author traces the transformation of ideas about death from superstitious – fantastic nature to medical justification of death, its treatment and prevention.

The Requiem originated within the walls of the Catholic Church as a cult genre, capable of instilling religious fear in parishioners. Over time, it has freed itself from prejudice and gradually accumulated not only the memories of a particular deceased person who, but also the recollections about all mankind. The latter trait manifests itself in a departure from the Latin text and images of the Last Judgment, as well as in introducing secular texts into the spiritual genre.

Keywords: Requiem, church genre, religious music, philosophy, death.

Research area: musical art.

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The history of music is inextricably linked to the history of human development. For thousands of years, music has accompanied everyday life, and so it is quite natural that there emerged such genres that reflect the most important events of the earthly path. It is no coincidence that L. Mazel and V. Tsuckerman define the genre as "such kinds and types of musical works, historically formed in connection with various social functions of music (in particular, its functions of accompanying routine affairs and social-applied functions) based on certain types of its content, its essential purposes, conditions of its performance and perception" (Mazel, Tsuckerman, 1967: 22).

In this respect, the genre of Requiem seems to be exceptionally specific, for it corresponds to the moment when a human passes to another stage: from life – to death, from reality – to the world beyond, from suffering – to eternal bliss (or vice versa, from earthly pleasures – to everlasting torment). And the bifurcation point separating them is death.

The idea of death, with which the appearance of the Requiem is associated, has been changing over time. Consequently, the genre itself has predictably changed. This article will attempt to highlight some of the processes of development of the Requiem, which followed changes in the social, philosophical, moral-ethical and aesthetic views of society

The name of the genre, as we know, comes from the first words of the Catholic prayer – *Requiem æternam dona eis Domine (Eternal rest grant unto them, O Lord).* Accordingly, Requiem is a mass of mourning which is associated with the image of death. Doctor of Philosophy, Professor V.V. Mineev in his book "Philosophy of Death and Dying" considers the history of human development in connection with death and proposes his own periodization, consisting of five stages. Let us take it as a basis, since it is, in our opinion, the most indicative and objective at the present time of all existing concepts. Let us specify in advance that V.V. Mineev in his periodization relies not on historical periods of cultural development (antiquity, Middle Ages, Renaissance, etc.), but on types of thinking that sometimes go against the usual chronological boundaries of epochs.

The first type is characterized by the "harmony of life and death of the living and dead" (Mineev, 2003: 79). This is due to the fact that death was perceived as an ordinary, inevitable and not instilling fear phenomenon. This perception of death was characteristic of the ancient man who did not treat death as a personal tragedy. There was a perception that the bodies of the deceased once entrusted to the care of the Church would sleep peacefully in anticipation of the Second Coming. It is not accidental that such idylls were preserved until the end of the 19th century.

The second type dates back to the 12th century and was the dominating one until the 18th century. In the light of purpose of this article, this period is of particular interest, because the 13th century marked the incipience of the canonical text of the Requiem and since that the structure of the genre has been crystallizing to correspond to the church service. Social psychology of the Middle Ages was characterized by contrasting, sometimes opposite states that the individual experienced: "The constituent of medieval sensitivity was the indivisibility of the intellectual and emotional spheres. Medieval people, as historical sources depict them, appear extremely sensitive" (Shkuratov, 1994: 156). Intense impressibility, based on ancient prejudices, freely lapsed into *pathological manifestations of fear.* "Medieval civilization was formed in the atmosphere of physical fear of man against the constant threat from the surrounding world. Truly, there was no place or moment in their life when they would feel safe. People of that epoch were constantly in a state of heightened excitability, easily debouching into hysteria" (Barg, 1987: 140-141). One of the main components of human consciousness was fear, and the whole Christian worldview venerated importance of fear of the power and might of the Creator, of the vengeance of the Almighty, of His will and of the Last Judgment.

The image of the Last Judgment is among the most ubiquitous themes of medieval art. The most frequently the idea of the Last Judgment was reflected in a huge number of paintings on this theme created in this period. Mandatory episodes of the wall painting of Catholic

churches were those dedicated to the apocalypse.

The emphasis on eschatological themes, the detailed display of the Day of Lord determined the relationship between the church and man. The church dictated the moral imperatives which a person had to obey. At the end of the 13th century, Raymundus Lullius wrote: "There is no need to be afraid of death. It is impossible to foreshadow when it will come, it is impossible to avoid it, it is necessary to care only for the salvation of the soul, for the fearful is not the death of the body, but the death of the soul". In this connection, there comes to the fore the idea of punishment for mortal sins, which is most clearly embodied in the work by H. Bosch *The Seven Deadly Sins* (1475-1480). It is indicative that in the central part of the canvas there is an inscription *Cave cave d[omi]n[u]s videt ("Beware, Beware, The Lord Sees").*

In the studied historical period people were constantly and literally surrounded by death. The evidence is the fact that cemeteries were situated in residential areas, and it was not until 1763 that it was decided to relocate them outside the city. In addition, cholera and plague epidemics were rampant in Europe, they repeated every 10-12 years due to the low level of medicine, which gave the church a reason to consider any disease as punishment for mortal sins. Thanatological themes and medieval ideas of people were realized in another genre that originated at the time: Dansemacabre, i.e. the dance of death. Without describing it in detail in the present article, let me mention that at first it was a series of paintings. The very first examples depicted Death, leading a string of dead, in which people alternated with skeletons.

This kind of mentality is also exemplified in the Requiem. When the text of the mass of mourning is being compiled, the central episode is Dies irae, which presents events of the Last Judgment. In textual terms, this is the largest part (the entire Requiem contains 89 lines, Dies irae – 57 lines). Musically, this is reestablished by the Gregorian chorale passage in the sequence. It is known that the first Requiem belongs to Guillaume Dufay, but the author of the first specimen in this genre, which survived

to us, is one by Josquin Depré (c. 1470). Other famous Requiems are the masses of Pierre de La Rue, Giovanni Palestrina and Orlando Lasso. It is not possible to highlight in detail the features of these works because of the lack of score and the low popularity of the works.

The third historical type of attitude to death originated in the 14th century and reached its peak during the Enlightenment. In this period, death was regarded as the result of biological aging of man. "High Realism" achieved the alienation of man from death, treating it as a social act and no more. Reason and rational attitude to all phenomena emerged in prominence following the appearance and active development of atheistic tendencies. This brought disharmony into the balance between life and death that had existed in medieval aesthetics and theology. Until the 18th century, man had not sought to understand and cognize death by scientific methods. Then it became important to explain all processes, to find logic in everything that is impossible with a priori respect to death. Death became "wild" – incomprehensible, unknowable, inexplicable. Attempts to study death empirically are shown in one of Rembrandt's paintings *The Anatomy Lesson of Dr. Nicholaes Tulp*, where a group of students attends the autopsy of the corpse.

We may find interesting observations in T. Mordovtseva's book "The Idea of Death in Cultural-Philosophical Retrospective": "Passion for anatomy at that time is a fashionable occupation not only for male specialists (doctors and lawyers), but also for curious women. Anatomical drawing may become a nice gift for a lover or a visual aid for a student. And a rich man, not without interest in the different phenomena of nature, could afford to have an anatomical study and do the autopsy as a hobby in the pauses between lunch and evening meals. Grave digging for a while even becomes a profitable business, 'fresh' material has a special price and is usually sold without any delay" (Mordovtseva, 2001: 76).

The previously dominant, lasting for centuries contempt for the lifeless body is dispersed by itself under the influence of reason and will. Man seeks to understand lethality in order to anticipate, and nothing can pre-

vent him from doing so. It is no coincidence that M. Foucault in his work "The Birth of the Clinic" compares *life, illness and death*, coming to this triad in the course of theoretical and metaphysical reasoning. Grasping the essence of the disease predetermines its treatment and prevention. Death is seen as the same disease, a temporary illness for which there should be a cure. The appearance of death can be opposed in the same way as the birth can be prevented, because death is a process, rather than a moment.

While in the public consciousness the breathless body still retains signs of the influence of the other world on the mundane one (e.g., zombies, vampires), in the academic circles the remnants are "dishonoured" with a lancet and a surgical knife and turned into a doctor's handy material, like clay for a potter or marble for a sculptor. The corpse loses its cover of mystery, and after this death itself transcends the boundary of the material. Thus, in human consciousness, death descends to the bottom in the hierarchy of distorted perceptions and false ideas, with the dead body occupying the entire space of physical reality. Therefore, "from the anatomical cabinet, Death is gradually heading towards art and literature" (Mordovtseva, 2001: 78).

Requiem in this period is characterized by the penetration of secular features, in particular, the introduction of traditions, vocal forms and methods of development peculiar for theatrical art. The desire to make the Requiem understandable and accessible to the bourgeois public led to the appearance of the German Requiems by M. Praetorious (year of its creation is unknown) and H. Schütz (1636). The secularization of the genre and a different view of death resulted in the appearance of major versions such as the Requiems by H. Biber and J.A. Hasse.

In the specified by V.V. Mineev period, which started in the second half of the 18th century and ended with the end of the 19th century, one can also include a romantic Requiem. At this time, the role of family and kinship ties was increasing. Therefore, the death of a loved one was experienced as a personal tragedy, a great loss. It is not by chance that in 1791 Requiem by W.A. Mozart appeared. Mozart's Requiem is fundamentally pre-Romantic and it became a model for a new type of mourning mass where the emotional aspect is ingrained into the musical content. In the 19th century, these tendencies were exacerbated by those characteristic features that distinguish the Romantic era from other artistic phenomena. The state of experience, the tragedy of human life; accentuated in the aesthetics of romanticism, is further intensified in mourning mass. In addition, the Requiem epitomizes a number of philosophical and aesthetic endeavors characteristic of the 19th century.

In the line of romantic ideas, the Requiem personified a craving for national concepts which is most vividly represented in the German tradition. The German Requiem by I. Brahms is symbolic in this respect, since its text instead of being a translation from Latin into German was made by the composer himself on the basis of the biblical source. The tendency to synthesize the arts, which constituted the era of Romanticism, manifested itself in the introduction of theatrical traits in the Requiems by H. Berlioz and G. Verdi. On the other hand, the aspiration towards intimacy and the chamber character of the "ulterior" bearing one's grief (the expression of M.P. Musorgsky) took its shape in the Requiem of C. Saint-Saëns. An interesting example here is F. Liszt's Requiem written for male chorus as the composer created the work when he served as the Abbot and thus was focused on the monastic chorus.

The fifth type of thinking, according to periodization offered by V.V. Mineev, formed at the sunset of the 19th century. Against the background of the powerful development of the scientific knowledge and many discoveries in various fields, a person was losing faith in the higher forces, the Higher Reason. In the 20th century people rethought themselves as the creators of the life. A person is enkindled by a desire to own the whole world, which reinforces the wish to explore the space and ocean depths. The idea of educating a man-god, who would exert power not only over life but also over death, was developing in this century. A separate branch of science appears – thanatology (the science of death). *"The idea of death*

is interpreted in *the context of cultural crisis*, degradation of customary stereotypes of person's thinking towards depersonalization and desubjectivation" (Mordovtseva, 2001: 85). "The thought of death ousting clogs the mind. The dream of killing death is transformed into the practice of killing people" (Mineev, 2003: 80), which is expressed in total violence and numerous wars.

The tendencies of fusion of secular and religious principles continued to develop in music art in this period. In the Requiem this is materialized not only in the preservation of Latin text, but also in the usage of secular texts of poets and writers. These are Requiems for the memory of victims of the Revolution, of the Great Patriotic War and alike, B. Britten's *The War Requiem* (1962), in which the Latin text is interspersed with poems by the English poet W. Owen; *Requiem dedicated to those who died in the fight against fascism* by D. Kabalevsky (1973) who used the poem of R. Rozhdestvensky; *Requiem* by E. Denisov (1980) who used the verse of F. Tanzler and Latin texts; *The Fire Requiem* by N. Lens (2003) who used the libretto of the Belgian writer and diplomat Hermann Portocarero, etc. It should be noted here that despite all the variety of author's original readings of the genre, the stimulus to create a requiem (to pay homage to the memory of humanity, the memory of a particular person) remains the same.

So, European culture has undergone several revolutionary changes in public and scientific consciousness. The attitude to death has also changed. At the beginning, there was an emotional rapture of life, the sensual freedom of which obscured the concurrent fear of postmortem punishment. The urge to feel the fullness of being made a person look for ways to avoid suffering, and the consequent disease and death. As time wore on, death became controllable and manageable due to inexhaustible possibilities of mind, now it organically fits into the natural life cycle of matter and nature, losing its incomprehensible essence. From now on, death does no longer cause awe, as nowadays it can be studied. "Having been a secret enemy, it is becoming a blatant opponent of man. With the development of medicine religious fear finally gives way to scientific optimism, and now the subject of faith is not a transcendental essence, but the human mind. People gain faith in the ability to control everything that opposes their authority. Thanks to the emancipation of the mind, previously forbidden sensual experiences are also freed. Willful control exercised by religious prohibitions and intimidation of punishment are being removed" (Mordovtseva, 2001: 83).

All stages in the evolution of human consciousness are somehow depicted in the Requiem. Dating back to the 13th century, this genre still undergoes some changes and, like a symphony, it is able to mirror the worldview of the era, bringing to the foreground the problems of death seen in philosophical, spiritual and moral terms. Having lost the connection with the church ritual character, it gradually rose to the level of conceptual genre, capable of embodying generalized philosophical ideas.

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Развитие жанра реквиема как отражение философско-социальных представлений о смерти

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Аннотация. В статье рассматриваются жанр реквиема и его эволюция в контексте философского мировоззрения в различные исторические периоды развития человечества. За основу взята периодизация, предложенная В.В. Минеевым, которая отражает разное отношение к смерти в процессе эволюции философской и научной мысли. Взгляды общественного сознания относительно вопросов смерти находят отклик не только в философских рассуждениях, научных трудах, но и в произведениях искусств. В сфере музыки особенно ярко это проявляется в жанре реквиема, способном остро реагировать на социальные изменения. Автором прослеживается трансформация представлений о смерти от суеверий мистико-фантастического характера до медицинского обоснования появления смерти, ее лечения и профилактики.

Реквием зародился в стенах католического храма как культовый жанр, способный вселять в прихожан религиозный страх. С течением времени он освобождается от предрассудков и постепенно аккумулирует в себе не только память об одном человеке, но и память обо всем человечестве. Последнее проявляется в отходе от латинского текста, изображения картин Страшного суда, а также в привлечении светских текстов в духовный жанр.

Ключевые слова: реквием, духовный жанр, культовая музыка, философия, смерть.

The National and the International in Three Works of Contemporary Chinese Artists

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Abstract. The article formulates and analyses a hypothesis, according to which, thanks to modern postmodern art, a single international visual language was formed in the late 20th – early 21st centuries, and previously mysterious and incomprehensible foundations of national culture became accessible and open at the international level. This concept is considered on the basis of the international popularization of Chinese art, as the Chinese national culture and art remained mysterious for Western audiences for many centuries. The mechanisms of popularizing national culture are disclosed in the article based on an analysis of three works created by famous contemporary Chinese artists – Odyssey by Cai Guoqiang, Coloured Vases by Ai Weiwei and Last Supper by Zeng Fanzhi.

Keywords: avant-garde Chinese art, Cai Guoqiang, Zeng Fanzhi, Ai Weiwei, traditional Chinese art, modern Chinese art.

Research area: theory and history of art.

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Introduction

From the last decade of the 20th century until this year, Asian art, in particular, Chinese, Korean, Japanese, began to occupy a leading position in the international art scene. Each country occupied certain cultural "niches" where it became a leader. South Korea has been at the forefront in the field of cinema (this is confirmed, at least, by the 2019 "Golden Palm" that undoubtedly went to the film "Parasites" by Bong Joon-ho). Japan is home to the manga comics with teenage fans around the world, as well as a number of well-known contemporary artists – for example, Yayoi Kusama, who in the film "Kusama: Endless Worlds" complains that, in fact, in 1960's when she joined the Fluxus movement, her ideas with soft sculptures were "stolen" by Claes Oldenburg, and her creative work remained unknown, while in the 2000's she became considered as one of the greatest contemporary artists in the world, and major museums of the world wanted to get her works; Takashi Murakami, who managed to turn nuclear explosions, the experienced collective tragedy of Japan and the whole world into a pop brand; Chiharu Shiota and others. In turn, China is home to a significant number of contemporary artists who are among the best and most expensive artists in today's art platform – these are Cai Guoqiang, Ai Weiwei, Zeng Fanzhi, Zhang Huan, Huang Yongping, Liu Bolin and a number of other artists.

The purpose of this article is to analyse some universal mechanisms for popularizing national cultural features that are used by contemporary artists at the international level. We will focus on works of art created by Chinese artists as a material for the analysis of such cultural mechanisms. Chinese contemporary art was chosen for the analysis, since it remained completely mysterious, incomprehensible, distinguished by rare craft practices for a long time, but today, thanks to the efforts of Chinese artists, many of the "secrets" of Chinese culture have become clear and accessible to the international community.

The article analyses such works as Odyssey by Cai Guoqian, Coloured Vases by Ai Weiwei and The Last Supper by Zeng Fanzhi; identifies the artistic methods that reveal national

cultural "secrets" to the world community, thus forming a single global world.

Methodology

The study is based on a bibliographic analysis, which implies the study of modern scientific publications about Chinese art – both foreign and Russian, published in journals, peer-reviewed by the authoritative databases Scopus, Web of science and RSCI. The philosophical and art-history analysis, developed by professors V.I. Zhukovskii and N.P. Koptseva (Zhukovskii, Koptseva, 2004) at the Chair for Cultural Studies and Art History of the Institute of the Humanities of Siberian Federal University to interpret the artistic images of three works created by contemporary Chinese artists.

Analytical Review

There are several kinds of the modern Chinese art. Firstly, the ancient traditional art of "Guohua" continues to exist and is actively developing, and it turns, rather, into souvenir export products, since even Western spectators and tourists are interested in the aesthetics of "Guohua" – ink wash painting – as a sign of the authenticity of Chinese culture: "Thus, in the modern culture of China, traditional painting remains relevant in many areas of society's life, acting as an object of investment, a source of inspiration for artistic creativity, an ethnic brand in the cultural industries, a heuristic element of synthetic kinds of art, including those based on modern computer technology" (Ivanova, Iakovleva, 2013: 235).

Secondly, in the 20th century, as a result of active cooperation between the PRC and the USSR after 1949, oil painting became one of the main art techniques in the country. In the scientific literature, especially Russian, there are an extremely large number of publications devoted to the history of the development of oil painting in China and its current state. They necessarily focus on the educational method of P.P. Chistiakov and educational activities of K.M. Maksimov, and analyse the works of students and modern successors of the traditions of "socialist realism" in Chinese art (Lv, 2011; Wang, 2013; Xiaobin, 2017;

Bogodelina, 2018). In detail, the history of oil painting in China from the 17th century to "village realism", "scar art", and finally, the most widely known "cynical realism", is described and presented in Guo Xiaobin's thesis research titled "The Influence of Russian and Soviet Realistic Painting in China of the 1950-1960's: receptions and traditions." The history of oil painting in China is of great interest to contemporary critics, since if in the 1980's and 1990's, when Chinese art was just beginning to enter the international art platform, art historians paid attention primarily to pro-Western Chinese art based on the avant-garde art traditions of the 20th century, which is close to the aesthetics of postmodernism, then Chinese painting soon began to gain wide popularity and value in the art market – for example, paintings by Zeng Fanzhi, Yue Minjun and others.

The most famous at the international level is another type of Chinese contemporary art, which is based on the avant-garde traditions of the 20th century, primarily pop art, as the avant-garde was "brought" to China in 1985 by Robert Rauschenberg; art of a postmodern nature; "unofficial" Chinese art, since the national version of "socialist realism" is recognized as official. The names of Chinese postmodern artists are popular at the widest level, as evidenced by the large number of journalistic texts about their work in printing and online mass media – these are Ai Weiwei, Cai Guoqiang, Liu Bolin, Zhang Huan and others. The general characteristics of this type of art, its development trends and description of the creative work of leading masters are presented in several monographic studies and articles in Russian and English (Zhong, 2014; Andina & Onnis, 2019; Kee, 2018; Dubrovskaia, 2018; Quas, 2017; Neglinskaia, 2010). Comparing the sociocultural conditions of the existence of Soviet and Chinese "unofficial" art, E.A. Kartseva draws attention to an important difference: "China that has transformed toward a developed market economy is also rapidly changing with respect to the once non-conformist art, which has come under the scrutiny of the West. State censorship is becoming less authoritarian, the party's government tends to promote a

Chinese product that can make money" (Kartseva, 2017: 159).

Since the main attention in the article will be focused on the analysis of the works of such artists as Cai Guoqiang, Ai Weiwei and Zeng Fanzhi, it is also worth pointing out some scientific publications dedicated specifically to their work. The creative path of the artist Cai Guoqiang and the analysis of his key works are described in the articles of such authors as Zhong Y. (Zhong et al., 2014), Neglinskaia M.A. (Neglinskaia, 2020), Jingyu Sh. (Jingyu, 2019). The article by Starkman Ch. (Starkman, 2010) is of particular relevance in the context of this study, since the author describes the process of creating the work titled Odyssey, which we are going to analyse in this article. Ai Weiwei is probably one of the most famous artists in China today, so it is not surprising that a huge number of journalistic texts around the world, as well as scientific research works are devoted to him. Examples of foreign scientific research works include Sorace Ch. (Sorace, 2014), Menezes C. (Menezes, 2011); among Russian texts – Faryno J. (Faryno, 2018), Pashuk A.A. (Pashuk, 2015) and others. Regarding the creative work of Zeng Fanzhi, due to a record-high sale – the highest price for a work of Asian art – there are many journalistic articles in both the Western and Russian press: for example, on the Public delivery web-resource (Public delivery, 2019) or in the article by T. Gorbutovich (Gorbutovich, 2014). Serious attention is also paid to the work of this artist in scientific research literature (Vial-Kayser, 2015; Gultekin, Peker, 2016). the article by Vial-Kayser Ch. Is particularly significant in the context of this study, since it carried out a detailed art review of The Last Supper, which is in the centre of our interest.

Analysis of Odyssey by Cai Guoqiang

Cai Guoqiang was born in 1957 in Quanzhou. He received a professional art education, initially worked as a stage designer at the Shanghai Institute of Drama. In 1985 he emigrated to Japan, and later to New York, where his studio is located today. Starting his work with traditional painting, Cai Guoqiang gained fame for his "powder" painting. The most

spectacular in his work is the creation of conceptual fireworks that add up to amazing figurative paintings. The conceptual approach is expressed in the fact that he carefully refers to the choice of locations for his powder shows – for example, his modest, when compared with the scale of future fire shows, project "Age of Mushroom Clouds", when he shot gunpowder in the form of a nuclear explosion, was conducted in the background of the recognizable New York landscape, in Nevada, where nuclear tests had previously been conducted, as well as in Hiroshima. In addition to multi-coloured paintings of fireworks, he also creates planar "drawings" choosing an unconventional material – burning gunpowder. In postmodern art, turning to atypical art materials to create works of art is the most common technique, but a conceptual explanation of the use of strange materials is always required – in this case, Cai Guoqiang emphasizes several aspects at once: he grew up in a city where they specialized in the production of gunpowder from the time of the Cold war, so this material was well known to the artist since childhood, and China is also

known as the country of the invention of gunpowder, as a country where fireworks and the culture of fiery performances are appreciated.

We chose the 49-meter (3.15 x 49.38 m) painting "Odyssey" created by the artist in 2010 for the Museum of Fine Arts in Houston as a work, based on the analysis of which it seems to us that the indicated problem can be best solved (Fig. 1, 2).

This work emerged as a result of the fact that the curator of the museum, where there is an extensive collection of ancient Asian art, developed a concept according to which ancient art must be displayed in a dialogue with the contemporary art, so that viewers feel the connection of times and understand how the past responds to the present. The realization of this concept began with an exhibition of Korean art, where one of the most famous Korean artists, Do Ho Suh, participated, and in 2010, Cai Guoqiang was invited to create his own work to display the Chinese collection. He presented the traditional gunpowder drawing on 42 panels of chipboard, on top of which hemp paper is glued – these panels
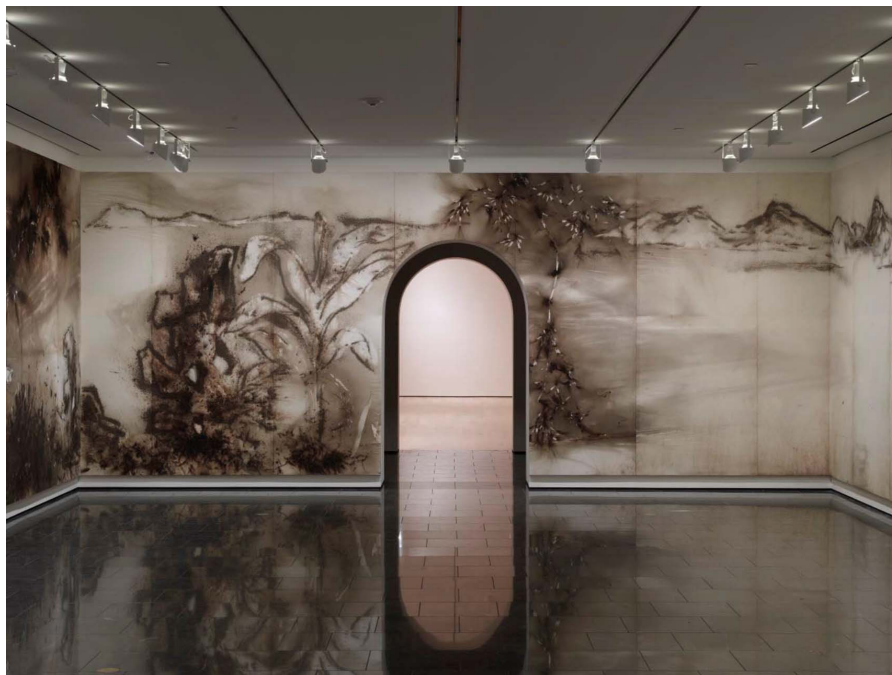
Fig. 1. Cai Guoqiang, Odyssey, 2010, gunpowder and pigment on paper, the Museum of Fine Arts, Houston © Cai Guoqiang. Available at: https://www.mfah.org/art/departments/arts-asia

Fig. 2. Cai Guoqiang, Odyssey, 2010, gunpowder and pigment on paper, the Museum of Fine Arts, Houston © Cai Guoqiang. Available at: https://caiguoqiang.com/projects/projects-2010/odyssey/

completely cover the walls of the exhibition room, which also has two arched openings for entrance and exit. Cai Guoqiang presented a "powder" painting in the landscape genre that is traditional for Chinese art of Guohua – "shan shui": indeed, images of mountains and water, symbolizing yang and yin are the main plot of the image; also the painting is filled with traditional "characters" of Chinese painting – peony flowers and lotus, images of pines and bamboo. All of them symbolize the noble qualities that the room is filled with: peonies – wealth, lotus – purity, pine trees – firmness and longevity, bamboo – determination, etc. The interpretation of these symbolic signs in Chinese art is very often given in articles about the Gohua painting – for example, S.A. An (An, 2010). The postmodern artist in his art addresses the ancient origins of national Chinese painting. In this case, the interpretation of the name "Odyssey" suggests the following: a character of Greek mythology Odysseus wandered around the seas for a long time in search of the way back to his home, to his homeland – here the experimentalist artist who emigrated from China to the USA returns in his art to the "alphabet", the foundations of the traditional Chinese painting. In addition to symbolism, the black-and-white aesthetics of drawing on paper, the work reveals a number of features typical of Gohua: the elongation of the drawing in length, the ability to read it as a scroll, as well as the modest embeddedness of a human figure into the image – usually in Chinese landscapes a man is barely noticeable, but here this technique is solved interactively: entering the exhibition hall through the arch, a viewer is involuntarily integrated into the universal natural space.

Thus, Cai Guoqiang, with his unique technique also rooted in Chinese culture, his fame on the world art arena and the scale of his work, draws attention of a modern viewer to understanding Chinese painting: a viewer is given a way to symbolically read the landscape and its elements (flowers, trees), the basics of Eastern Buddhist philosophy, where opposites always exist in the process of transformation into each other, and as a result of destruction, creation occurs (destruction of paper by fire, explosions

of gunpowder, leads to the creation of land-scape).

Analysis of "Coloured Vases" by Ai Weiwei

Ai Weiwei was born in 1957 in Beijing. He received education in Beijing and New York. He lived in New York from 1981 to 1993. In the 2010's, he was recognized as one of the most influential artists in the world. He works in various media – from video to the creation of large-scale installations. He became widely known as a revolutionary artist, dissident artist, a member of the art group called the "Stars", which is considered as the beginning of the history of non-conformist art in China. Ai Weiwei is known for his work raising the problems of modern totalitarian states, the problems of social injustice, the problems of international injustice and the economy. In one way or another, he almost always turns to traditional Chinese crafts and things to create his works: sewing clothes by low-paid Chinese workers for the whole world; Chinese migrants, whose very existence has been turned into a work of art; unique Chinese craftsmanship for creating three-legged stools; a bicycle as a typical means of transportation in China, etc. One of the key materials in the artist's work is traditional Chinese porcelain, a craft for the manufacture of porcelain vases. Ai Weiwei often turns to this material – in particular, in his most famous work "Sunflower Seeds" for the Turbine Hall of Tate modern, created in 2010,

when he gave work to the Chinese masters, who previously specialized in the manufacture of imperial porcelain, but in the 21st century their skills became unwanted. They manually produced porcelain seeds that Tate modern visitors in London were allowed to walk on. Since the 1990's, the famous Chinese craft for the manufacture of porcelain vases has been a significant theme in the artist's work: for example, in 1995 he created one of his most famous works "Dropping a vase of the Han Dynasty" (Fig. 3).

In this work, he destroyed an expensive vase of a great cultural and historical value and documented this fact. This work is included in the "alphabet" of postmodern art of the turn of the 20th-21st centuries. It has been repeatedly cited by other artists. The second version of the transformation of a porcelain vase in the artist's work is the inscription "Coca-Cola" on it (Fig. 4).

The third example of working with vases is "Coloured Vases", 2006 (Fig. 5).

In all three versions, a viewer observes the fact of the destruction of the ancient, traditional, famous past by various means: through the direct destruction, through destroying an ancient artifact with an advertising design, through colouring the ancient ceramic art in the spirit of abstract painting, abstract expressionism. In fact, in all three works, we observe the destruction of the past by the culture of the 20th century. Despite the fact that Ai Weiwei

Fig. 3. Ai Weiwei. Dropping a Han Dynasty Urn. Photographic documentation of the performance. 1995. Available at: https://artchive.ru/artists/78922~Aj_Vejvej/works/544824~Ronjaja_vazu_dinastii_Khan%27

Fig. 4. Ai Weiwei. Coca-Cola vase. 2014. Signed and dated 'Weiwei 2014'
on the underside painted Han dynasty vase (206 BC-220 AD)
35 x 50 x 27 cm. Available at: https://www.phillips.com/detail/ai-weiwei/UK010119/17

Fig. 5. Ai Weiwei. Coloured vases. 2006. 51 ancient vases coloured by paint

is often condemned for the vandal nature of these works, he skilfully confronts the viewers with the very fact of destruction forcing them to somehow experience it – to feel sorry for the great past; to hate the one who does this and, in this case, to provoke the protection of the heritage of the past; or, conversely, to support the idea of destroying the past for the present. Ai Weiwei chooses the famous national Chi- nese craft as a material for demonstrating de- struction and demonstrates the nature of the impact of the global culture of the 20th century on it.

**Analysis of "The Last Supper"
by Zeng Fanzhi**

Zeng Fanzhi was born in 1964 in Wu- han. He received his art education at the Hubei

Fig. 6. Zeng Fanzhi. The Last Supper. 2001 Oil on canvas. 220 x 395 cm.
Available at: https://gorbutovich.livejournal.com/53902.html

Academy of Arts. Now he lives and works in Beijing. He is recognized as one of the most expensive contemporary artists in China, since in 2013, his painting "The Last Supper" (Fig. 6) was sold at Sotheby's auction in Hong Kong for a record amount.

On the one hand, unlike Cai Guoqiang and Ai Weiwei, Zeng Fanzhi is in a different creative situation – he did not emigrate from China, but continues to work in Beijing, and also works in the tradition of figurative oil painting, that is, he does not turn to new genres in contemporary art – installations, video art, performances – and also does not experiment with art materials, while remaining committed to traditional painting. On the other hand, his art also originates from the avant-garde art practices of the beginning of the 20th century – from the expressionism painting, where the realistic image is distorted in order to express the person's inner experiences. In the early 1990's, he gained fame thanks to his "Hospital Series", and in the late 1990's, his second highly rated series with masks was created. "The Last Supper", created in 2001, is considered by many experts to be the main symbol of modern Chinese art: it is an interpretation of the famous fresco of the same

name by Leonardo da Vinci in Milan based on modern Chinese realities.

Zeng Fanzhi's "The Last Supper", recreates the composition by Leonardo da Vinci, where 13 characters are seated at the table: a character in the centre is surrounded by 12 others. The easily recognizable similarity of the works ends at the compositional level, and the differences are as follows: instead of Christ surrounded by his apostles at the table, there are characters in white masks and costumes of pioneers of the communist era (red ties and white shirts), the action takes place, presumably, in the hall for public meetings, where communist slogans in Chinese are hung on the walls. The vanishing point of lines, like that of Leonardo da Vinci, is a window behind which the landscape is visible; there are numerous bright red watermelons on the table; among the pioneers there is only one different character who, instead of a red pioneer tie, is wearing a yellow business tie, and his white shirt has a pocket, plus to everything he is not included in the group with any other character, while all the others are grouped in two or three people – traditionally this character is compared with Judas. At the Sotheby's auction, the meaning

of this work was interpreted by art historians as the history of political changes in China, where the communist regime was betrayed by the capitalist regime. The scientific study of Vial-Kayser Ch. (Vial-Kayser, 2015) reveals the political basis of this work, as the author compares "The Last Supper" of 2001 with the earlier work of Zeng Fanzhi with the same name and composition, but with Mao in the place of Christ and Judas. She also publishes watercolor sketches of this work, which shows that the action was originally supposed to take place in the Communist Party meeting room, where red banners are placed in the background (the landscape appeared already in the final version of the work, painted in oil) and photographs of real meetings of the Communist Parties, which really related to the composition of "The Last Supper." In the work of Zeng Fanzhi, a significant emphasis is placed on hands: in the film about his creative work, the author himself tells that he was always interested in the inner, emotional life of people, but for the Chinese society at the end of the 20th century it was not customary to express their emotions openly, so there are masks in his works, which is depersonalizing people; white (the colour of mourning in Chinese culture) masks hiding their inner experiences, therefore, to a greater extent, the artist emphasizes the movements of hands painted with bright red contours that also express the inner life of a man. Indeed, observing the gestures of the hands, we understand that there is an emotionally intense dispute at the table, the characters express their true feelings with their hands: the central character is completely calm – his hands rest calmly on the table, the palm of his left hand is confidentially open to a viewer, his right hand is clenched in a fist; the characters on the right side, one by one, express different feelings with hand gestures – someone in adoration tries to touch the person in the centre, the other points to his forehead emphasizing the importance of rational understanding of what is happening, the third holds on to his heart emphasizing the heartiness of his feelings; the fourth and the fifth emotionally point to the person in the centre, prove something trying to convince the person on the far right from something. The characters on

the left whisper about something, demonstrate their open palms to the viewer emphasizing the purity of their thoughts, resolutely rise from the table, perhaps preparing to say something important; the character wearing a yellow tie clenched his hand in a fist and sternly looks towards the man in the centre. Thus, things are humming at the table, a debate is being held about the most important beliefs in life. Vial Kayser Ch. (Vial-Kayser, 2015) in his study also draws attention to the fact that the argument at the table during the meal is an important and characteristic part of Chinese culture, which the author expressed in his work. The fact that bread and wine that are traditional for the Christian version are replaced with watermelons is explained as the culture of China, where watermelon is the most affordable and widespread food of poor people (the artist himself at a time when he was very short of money, often ate only watermelons), as well as by the aesthetic reasons: the artist actively uses red as the colour of blood and flesh, which also corresponds to the concept of "The Last Supper", the essence of which lies in the fact that Christ shared his flesh and blood with his disciples.

Thus, Zeng Fanzhi uses the following techniques to tell about the features of national culture at the international level: referring to the most famous works in the history of art in his paintings, which allows the Western audience to immediately begin to look for differences in the works and at the same time understand new meanings, and, secondly, he is actively addressing the representation of the socio-cultural and political realities of his country, which are of interest to the world community.

Conclusion

The purpose of the article was to understand how contemporary art makes mysterious national and ethnic cultural codes that were previously clear only to members of a particular national or ethnic community accessible and understandable. The article attempts to understand such mechanisms on the basis of the study of Chinese contemporary art, since this culture remains not fully known to Westerners until today. For this, three works of Chinese artists working in line with the postmod-

ern paradigm were analysed – "Odyssey" by Cai Guoqiang, "Coloured Vases" by Ai Weiwei and "The Last Supper" by Zeng Fanzhi. As a result of the study, it was revealed that contemporary art uses such methods to ensure global understandability and accessibility of national cultural codes as: 1) the effectiveness and entertainment, immensity of the works, which attractively affects the audience; 2) the use of unique artistic techniques and materials (for example, gunpowder) that were mastered only by one artist, which makes viewers get interested in their work, the basics of their rare artistic craft, and in the future, to understand the unknown cultural signs used in their works; 3) provocative gestures (for example, destruction) that make viewers emotionally respond to the work – to resent the artist's vandalism, support his revolutionary gesture, etc., thereby forming their own attitude to a particular cultural phenomenon; 4) the synthesis of traditional culture, the culture of the past and modern cultural technologies, practices in order to actualize the idea of the interconnectedness of time, that knowledge of the cultural signs of the past helps to better understand the present; 5) finally, the synthesis of two national cultural codes (for example, the union of Western and Eastern visual images), due to which a person of one national culture is able to understand a person of another national culture, since the unknown and incomprehensible were rewritten for him in his native visual language.

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Национальное и интернациональное в трех произведениях современных китайских художников

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Аннотация. В статье сформулирована и рассмотрена гипотеза, согласно которой благодаря современному постмодернистскому искусству в конце XX – начале XXI века был сформирован единый интернациональный визуальный язык, а ранее загадочные и непонятные основы национальной культуры стали доступными и открытыми на международном уровне. Настоящая концепция рассматривается на основе международной популяризации китайского искусства, так как китайская национальная культура и искусство в течение многих веков оставались загадочными для западных зрителей. Механизмы популяризации национальной культуры раскрыты в статье на основе анализа трех произведений знаменитых современных китайских художников – «Одиссея» Цай Гоцяна, «Цветные вазы» Ай Вэйвэя и «Тайная вечеря» Цзэн Фаньчжи.

Ключевые слова: авангардное китайское искусство, Цай Гоцян, Цзэн Фаньчжи, Ай Вэйвэй, традиционное китайской искусство, современное китайское искусство.

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The Influence of Creative Societies on the Formation of Art Education in Krasnoyarsk of the Late 19th – Early 20th Centuries

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Abstract. The article considers the processes that took place in the Siberian city of Krasnoyarsk in the late 19th – early 20th centuries and were connected with the creation of cultural and educational societies. The principles of historicism and objectivity as well as the systemic approach form the key methodological basis of the research. Their application resulted in reconstruction of cultural and social life of the city and identification of the initiatives related to professional art. The use of unique archival documents and retrospective literature ensured a special focus on the history of the musical societies' and art associations' creation, that influenced not only the development of performing culture and exhibition activities in Krasnoyarsk, but also determined the scenario for the art education development in the city. The article concludes that the formation of cultural and educational movement in Siberia (the case of Krasnoyarsk) was discrete and took place several decades later than in Central Russia. At the same time, it was the establishment of creative unions that predetermined the scenario for the formation and development of first urban music schools and drawing classes.

Keywords: creative life, creative processes, educational societies, musical societies, art societies, drawing classes, concert activities, musician, artist, exhibition, Krasnoyarsk.

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Research area: theory and history of art.

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Introduction

Cultural and educational social movement in the 19th – early 20th centuries encompassed the whole Russia. Advanced educated people of various classes united in voluntary non-governmental unions in order to jointly solve problems in scientific, educational, cultural, and various professional fields. Rich western experience had had a significant impact on the formation of Russian public organizations. The voluntary associations' activities in Europe were aimed at solving socially significant problems in the field of education, enlightenment and organizing people's leisure activities and, thus, contributed to "a mutually acceptable reconciliation of interests between the state and the society" (Popov, 2015: 126). Educational unions in Russia were directly involved in the evolution of socio-cultural environment corresponding to the ongoing modernization processes in the country. According to Russian researchers, being the embodiment of a democratically organized association, promoting freedom of educational, scientific, cultural and leisure activities, they were also important elements of the civil society that was in the process of its formation in the country.

The cultural and educational associations' special role was in their influence on the development of musical and artistic life in Russia, the formation of its concert-theater, exhibition and educational spheres. Participation of these unions in the formation of the artistic space of a particular city was directly dependent on its distance from a major cultural center – be it the capital of Russia or a region. The more peripheral the territory was, the more dependent on private initiative and self-organizing processes its cultural field was. Investing in the development of art was rarely included in the list of local authorities' mandatory expenditures. Having kept away from the problems of musical and artistic life, they shifted taking care of it to cultural and educational non-governmental societies, which directly or indirectly influenced the opening of such primary educational institutions in the field of art as music schools and drawing classes.

Sources and methods of research

The historical analysis and the historiographical approach form the methodological grounds of the article. The research is based on the documents found in the State Archive of Krasnoyarsk Krai, the archive of the Krasnoyarsk Regional Museum, as well as on the data from the retrospective local periodicals of the late 19th – early 20th centuries. The facts registered in these sources were compared and integrated into a single historical whole. This method allowed us to reconstruct the cultural processes in Krasnoyarsk in its social and creative sphere, the processes influencing the formation of art education.

The authors of the article applied such scientific methods as the systemic analysis, specification and generalization. Special attention was given to the facts describing the city's concert billboards, its exhibition activities, and, definitely, the devotees of Krasnoyarsk culture, who formed its creative life and cultural image often in spite of administrative orders, political events, and financial opportunities.

Description and analysis of the activities of a number of cultural and educational social organizations in the cities of the Yenisei province, participating in shaping their cultural space and creative environment, and as a result, in the formation of art education in the region, are of scientific relevance. Formation of public educational movement in Krasnoyarsk and its direct connection with the dynamics of local cultural life were undoubtedly characterized by a number of universal features inherent in the development of all-Russian social processes. However, the discovered documents prove the individual features of Krasnoyarsk even in the context of the Siberian geographical area.

Discussion

The first Russian educational societies, including those uniting adherents of music and visual arts, were established in the late 18th – early 19th centuries. Among them are the Musical Club (1772-1777), the New Musical Society (1778-the end of the 1790s), the Free Society of Lovers of Literature, Science and Art (1801-1826), and the Society for the encouragement of the Arts (1820-1932) in St. Petersburg. Howev-

er, until the early 1860s, all these societies were created "pointwise", in major cultural centers, on the basis of the highly educated aristocrats' and enlightened nobility's initiative. They were elite clubs; their activities were primarily salon-oriented with a dominating inward-directed, "introverted" vector.

The situation significantly changed and was given a national scale by the reforms of the 1860s-1870s. They contributed to the release of the initiative of all Russian classes and favoured the birth of a new type of a personality having educational ideals, striving to change the world for the better and able to build new forms of social organization and relationships. In the post-reform period, the growth of irregularity in the dynamics of various segments of public life development became more obvious: the areas directly related to the state (the army, the judicial system, and the bureaucracy) were actively modernized (Popov, 2015: 123). Artistic culture was still on the periphery of the authorities' attention, and it only increased the split between the relatively narrow elite and the rest of the population. The government could not meet the people's growing cultural needs. The gaps were quickly filled by self-organizing educational associations throughout the country. Directly specified in the statutes of many associations as mandatory, concert-theater and musical-educational activities integrated personal and social, introverted and extroverted motives. This was achieved by the association members themselves. The activities were meant to be not only the means of reasonable leisure and self-development, but also a vital component of educational influence widely "outside', the component directly modeling the cultural space.

In Siberia, the cultural and educational social movement spread later than in the Russian metropolis: in Krasnoyarsk, these processes took place with the traditional regional delay (they started in the 1870s) and the desire to "catch up". The activities of cultural and educational unions in Krasnoyarsk were complex and covered a range of spheres in public life (cultural, educational, scientific, leisure, etc.). However, typologically, these societies can be divided into groups relative to the dominant vector of their activity. The article will consider only some of them. These are various charitable societies of "wide profile" (Sinelnikov society of philanthropists and orphan care (1874), the Society for helping students (1884)); the societies aimed at helping students of a particular educational institution (the Society for helping the students in need of the Krasnoyarsk land surveying school (1890), the Krasnoyarsk women's gymnasium (1907)); scientific organizations (the Society of doctors (1886), Krasnoyarsk sub-department of the East Siberian Department of the Russian geographical society (1901)); amateur unions by interests (the lovers of dramatic art (1888), photographic society (1911), gymnastic society "Sokol" (1912), etc.).

These societies were non-governmental, non-profit, voluntary structures. They got united around a designated social and constructive goal, were headed by an elected chairman, and had a hierarchy of participants and certain autonomy from government interference. They were characterized by democratic governance and functioned mainly on the principles of self-financing. Their cultural and educational work was creative and innovative, and its vector, content, and scale were regulated from within. However, the unions were required to have charters approved by the Ministry of Internal Affairs (MVD) that reflected and legalized the key directions of the societies' work, their goals and objectives, structure, and funding mechanisms. It should be emphasized that the year of approval of the society's charter often did not coincide with the period of its actual functioning. It could take several years of approval in various authorities from the moment when the initiative group put forward the idea of organizing a voluntary public association till the moment of its official establishment, the authorities being the City Duma – the Yenisei Governor – the Governor-General of Eastern Siberia – the Ministry of Internal Affairs.

According to the statutes, these were adults of "both sexes, all ranks, classes and faiths" who could be the society members, the exception being such categories of citizens as students of educational institutions, members of the active military service of the lower

ranks, "subjected to restrictions of rights by the court"[1]. Thus, the society members were among the officials, entrepreneurs and industrialists, persons with military and clerical titles, various strata of intelligentsia. The whole families were often the members of the societies. Women (often the major officials' and the richest merchants' wives) took an active position, and it was quite common to be in several societies at once. The societies were managed by the elected boards headed by a chairman. There were several categories of membership: actual – active members, honorary – those who rendered "special services" or made large investments for the benefit of the society (in some unions they were referred to as "benefactors"). This title could be also assigned to high-ranking officials, church hierarchs who did not actually participate in the life of the union and were even exempt from any contributions. The material base of the unions was formed from membership fees, donations, fees from various public events (lectures, performances, concerts, exhibitions, creative meetings, parties and masquerades, income from bank interest on the society's fixed capital).

Among all voluntary social associations, these were amateur musical and educational societies that had a system-forming significance in the formation of academic musical culture in Krasnoyarsk. D.I. Popov notes that their formation in Siberia was mainly a two-stage one: at the first stage, the groups of like-minded intellectuals formed circles of those who loved musical art, singing, literature, etc.; at the second stage, the circles were organizationally and legally transformed into corresponding societies" (Popov, 2006: 61-62). However, as L.K. Shabalina justly points out that in the province both (circles and societies) had a citywide character, the charters approved by the Ministry of Internal Affairs, and sometimes equal quantitative and qualitative indicators (Shabalina, 2008). In Siberia, these were the societies that united adherents of several types of art that prevailed. At the same time, the musical orientation in the activities of these social formations actively manifested itself. In Krasnoyarsk it was

significantly prevailing. The work of musical associations in Krasnoyarsk was irregular, its peak being in the 1880s. In 1882, the Musical circle[2] was created in Krasnoyarsk and functioned (before its transformation into the society) from 1882 to 1886. Its rehearsal and concert activities took place in the public assembly hall. The repertoire of the circle included works by Russian and Western European composers: chamber vocal and instrumental music as well as orchestral works arranged for piano 4-6-8 hands.

The instrumentalists Z.A. Barsh (violin), V.A. Danilov (cello), S.M. Beznosikov, M.K. Zimmerman, A.N. Nalabardin and Al.N. Nalabardin, M.E. Lavrovskaia (piano) were active participants in concert performances. Proceeds from the concerts went to various community charities (for the fire victims, prison children's shelters, education development, etc.). They were also used to strengthen the creative associations' material base (purchase of the notes, musical instruments).

In 1886, the Krasnoyarsk society of music and literature lovers was established on the basis of the circle. Among its honorary members were Irkutsk governor-general, earl A.P. Ignatiev, Yenisei governor I.K. Pedashchenko and Krasnoyarsk merchant of the first guild S.F. Vasiliev. There were 52 active members (actual participants of parties and concerts). Ts.I. Smirnova became its chairwoman. In the course of a short time, the society formed the first symphony orchestra in the city (26 musicians) and a secular mixed choir of more than 20 singers. The forces of creative groups were made up of amateur and professional musicians from military orchestras. It was for the first time in the history of Krasnoyarsk amateurs that the Society members turned to the opera genre: on June 21, 1887, the City Theater staged the scenes from M. Glinka's "Life for the Tsar"[3] for a full audience. By the third concert season (from October 1888 to May 1889), the number of active members of the Krasnoyarsk society of music and literature lovers increased

[1] State archive of Krasnoyarsk Krai. Fund 796. Inv. 1. File 4648, sheet 2.

[2] State archive of Krasnoyarsk Krai. Fund 595, inv. 1, file 1837.

[3] State archive of Krasnoyarsk Krai. Fund 796, inv. 1, file. 5027.

to 67 people. The scope of concert work also increased significantly. The Society paid special attention to orchestral music[4].

The culmination of the Musical society's creative work, as well as the chosen priorities and successfully solved musical tasks were largely the result of Sergei Mikhailovich Beznosikov's activities. He was a member of the Board, a talented organizer, conductor, pianist, and composer. A native of the Yenisei province, a native of a family of Siberian gold miners, a student of the Nizhny Novgorod Noble Institute of Emperor Alexander II and the St. Petersburg Conservatory, Sergei Mikhailovich not only formed an orchestra, "putting ads in the newspapers to invite all those willing and recruiting talented people wherever he could meet them", but also found an opportunity to pay salaries "to the musicians in the misery"[5]. He introduced Russian and European symphonic heritage – the musical masterpieces by L. Beethoven, W. Mozart, F. Mendelssohn, K. Saint-Saens, M. Glinka, A. Dargomyzhsky, M. Balakirev – to Krasnoyarsk residents and was an active participant in the organization of the first amateur opera productions. Sergey Mikhailovich had a gift of composing, and his compositions for orchestra were successfully performed in Krasnoyarsk. In 1889, S.M. Beznosikov left Krasnoyarsk. Along with this, the flourishing of the local amateur music society gets over.

In 1910, about 250 members joined the newly created Society of music and literature lovers in Krasnoyarsk. The society held several concert events. It was made up of the best local creative forces, both professional and amateur, united by broad musical and educational goals. Its chairman was V.P. Kosovanov, a scientist, a social activist, and a great lover of music. There was also an amateur orchestra of about 25 musicians in the society. It was organized and headed by P.I. Ivanov-Radkevich, a graduate of the St. Petersburg Capella, a composer, a choirmaster, a teacher, and a performer (a pianist and a violinist). Yet, the enthusiasm of

Krasnoyarsk musicians eager to work in the academic direction was not enough. Without the patrons' and the city authorities' support and alongside with the people's gradually increasing needs for "light" music, the Society existed for a maximum of two years and failed to develop its activities the way it developed them before (Tsareva, 2014: 83).

Amateur music clubs and societies were focused on creating special sources of professional music education in line with the academic traditions. Krasnoyarsk society of music and literature lovers repeatedly considered this issue at its meetings. It tried to establish a music school in the capital of the province in the late 19th century and the early 20th century, but, unfortunately, unsuccessfully. The People's Conservatory, which was the first permanent musical educational institution in Krasnoyarsk, integrating the primary and secondary levels of education, was opened by the Bolsheviks in 1920. At the same time, the continuous activity of the People's Conservatory serves an indicator of the Krasnoyarsk amateur musical societies' huge "preparatory" work on the formation of the necessary local socio-cultural environment and the citizens' artistic values and needs during the imperial period.

One of the options for a favorable scenario for the musical associations' development in the province is to include them in the network of the Imperial Russian musical society's branches. The society's branches were opened in the neighboring cities of Omsk (1876), Tomsk (1879), and Irkutsk (1901): centers of self-organization acquired centralized highly qualified management and some state financial support. This affected the quality, scale and sustainability of their functioning. Consolidating and preserving the valuable creative staff of the city, the branches were leaders in building all the elements of the system of academic musical culture. In the Yenisei province, the public initiative received neither due attention nor financial support from the authorities. Krasnoyarsk society of music and literature lovers (not to mention similar associations in other cities of the province) was never able to get the status of a branch. It was supported by internal financial and creative resources, the energy of the ini-

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[4] The archive of the Krasnoyarsk regional museum of local lore. Main fund 9019/PI 5175.
[5] The archive of the Krasnoyarsk regional museum of local lore. Vostochnoe obozrenie [Eastern review], 1888, 51–52.

tiative part of the amateurs and mentoring of rare professional musicians. This all definitely hindered the formation of true academic traditions in Krasnoyarsk in comparison with the above mentioned Siberian territories: it made it difficult to form a stable symphony orchestra, serious chamber and instrumental performers, secular choirs, opera companies, and a professional musical educational institution.

In Krasnoyarsk, there was a rich range of non-musical cultural and educational societies. The activities of some of them were more stable and creative than that of the actual musical societies. It largely compensated for the inertia or lack of the latter, although it did not focus on purely academic traditions. The societies taking care of primary education, as well as volunteer fire societies and sobriety ones stood out the most. They organized their work not only in Krasnoyarsk but also in the uezd (district) cities of the province. These unions went far beyond the tasks originally specified in the statutes. They actively modeled the cultural landscape of the region.

In Krasnoyarsk, the development of the repeated process of uniting the artists in professional workshops began later than in the musical environment. It was characterized by greater discreteness in time and based on a narrow circle of people centered around a local painter Dmitry Innokentievich Karatanov for decades. In 1905, together with Krasnoyarsk masters A. Shestakov, M. Kostylev, G. Kozlov and P. Vladimirov, he notified the Yenisei provincial administration for consolidation of "artistic forces for the development and dissemination of fine arts in the society. It is for this purpose that the association opens classes of painting and drawing, arranges periodic art exhibitions. In its taking care of material resources the partnership undertakes to perform all kinds of artistic works, such as portraits, paintings, decorations, etc. and also arranges performances, concerts, parties, etc."[6]. The society initiators educated in the capital and having work experience in the cities of Central Russia (some also abroad) observed the period when the masters joined professional coopera-

tions. They believed that this format favoured the artistic forces' great results in promoting their own creative initiatives and a more significant social status. In 1905, drawing and painting classes were opened in Krasnoyarsk by the association and thanks to Shestakov's perseverance. However, the school, which was self-supporting, closed two years later. At the same time, the society's activities were over.

The issue of professional association of urban painters became relevant in 1916 during the First Siberian exhibition of Siberian artists' paintings and sculptures. The exhibition was organized by the Krasnoyarsk branch of the Siberian society for assistance to sick and wounded soldiers on the terms of deducting five percent of the total amount collected for the soldiers' needs. The event aroused the citizens' interest and served "the basis for the association of Siberian artists and for the formation of a society of artists in Krasnoyarsk" ("Sibirskaia shkola" newspaper ("Siberian school"), 1915, № 5).

In December 1917, Krasnoyarsk masters submitted to the district court the documents on the creation of a creative organization aimed at "uniting the individuals working autonomously in the field of fine arts"[7]. Although the registration of artists was denied, a year later, due to the non-compliance of the Charter with legislative requirements the local press reported on the work of the Yenisei union of artists and applied arts headed by D.I. Karatanov. The efforts of the new structure in the artistic life of the city were aimed at holding exhibitions and supporting the drawing school, founded in Krasnoyarsk in 1910. After the revolution, the institution was in trouble. Teachers, who were also members of the society, repeatedly and unsuccessfully applied to the city authorities for financial support, tried to solve the problem through exhibition fees. However, all attempts to save the school were not fruitful. Thus, in December 1919, at the general meeting of the Yenisei union of artists and applied arts it was decided to close the school.

In 1920, the Yenisei union of artists and applied arts workers was a studio commune. Not only Krasnoyarsk masters, but also the art-

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[6] State archive of Krasnoyarsk Krai. Fund 595, inv. 3, file 317, sheet 1.

[7] State archive of Krasnoyarsk Krai. Fund 42, inv. 1, file 2860, sheet 1.

ists who were the World War I prisoners joined it. Sent to Siberia, they also found themselves in Krasnoyarsk. It is known that foreign artists, many of whom had professional European education, came to the studio, a glass room of the former photo studio where both local and visiting masters gathered. These were "the Russian artists abandoned by the war" (Pervyi sibirskii s'ezd khudozhnikov, 1927). Ivan Ivanovich Liakhov, a professional graphic artist, was one of them.

In 1926, Lyakhov, along with the artists V.L. Petrakov and P.N. Pakshin, joined the board of a new creative association called the group of Krasnoyarsk artists. The goals of the group were in the fight against hack work in art, the artists' professional development, educational work in the masses, organizing exhibitions in the city. They coincided both in time and in terms of updated tasks with the initiative of Novosibirsk colleagues advocating the creation of the regional society "Novaia Sibir'" ("New Siberia"). The idea found its support in Krasnoyarsk. So, in 1926, I.I. Liakhov headed the local branch of "Novaia Sibir'". The Charter of the Society set out the main key directions: expansion of the regional art education system, activation of exhibition activities, creation of the regional art council for the protection of cultural heritage and quality control of public art orders. However, the Siberians failed to achieve their goals: first, due to the lack of financial opportunities, and then due to the liquidation of the Society in 1931. The following year, 1932, completed the stage of a multivoiced and multidirectional development of Russian art by the establishment of the Union of the Soviet artists.

Conclusion

The role of cultural and educational societies and creative unions in the development of art education in Krasnoyarsk is obvious. In the course of a few years, thanks to a private initiative, the city implemented a scenario for the music and art societies' activities that had been implemented in Central Russia for decades. The research of the regional development uniqueness results in the following conclusions.

Firstly, the formation of musical and artistic culture in the Yenisei province was not in the sphere of the local authorities' direct interests. Much of it was due to public initiative. Educational non-governmental unions as centers of social self-organization set the pulse of local creative life, since they were the most important and dominant catalysts for its dynamics, and in the uezd (district) cities they were almost the only catalysts.

Secondly, the mechanism of necessary conditions for a stable functioning of unions of music lovers was not formed in Krasnoyarsk. This "empty niche" was partially compensated by non-professional educational societies. Their cultural work had two vectors of educational impact: the external one, involving a wide range of population, and the internal one, aimed at self-development. The societies collaborated intensively while organizing joint educational projects and attracting local professional musicians, amateurs and touring artists. They were directly involved in the development of musical culture in Krasnoyarsk, thus, defining its national universals and regional specifics: they took on some philharmonic and educational functions, largely forming the concert sphere of the province cities and enabling the population to get basic musical knowledge and skills.

Thirdly, despite the participation of various creative associations in the formation of art education in Krasnoyarsk, the influence of the artists' public initiative on the formation of specialized schools and classes was more effective and obvious. This was despite the fact that the creation of artists' associations started later than the emergence of musical unions on the Yenisei. Both of them identified the organization of special classes as the most important point in their strategic programmes. However, unlike musical associations, art associations started their activities with the opening of centers of special education, which in the late 19th – early 20th centuries were created thrice: M.A. Rutchenko's drawing and technical classes (1891-1895); drawing and painting classes (1905-1907); drawing classes (1910-1919). Whereas at the turn of the 19th – 20th centuries the musical forces in Krasnoyarsk were notice-

ably greater and their initiative was primarily manifested in the formation of performing culture, only a few artists focused on the artistic education formation in the city in this period.

Fourthly, it is due to the work of musical and artistic societies in Krasnoyarsk that the basic components of the emerging regional system of academic traditions appeared: performing groups (orchestras, ensembles, secular choirs) were organized, exhibitions were held. Great efforts were made to create music schools and drawing classes. Self-organizing amateur structures became the initial centers of professionalization of art in Krasnoyarsk.

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Влияние творческих обществ на становление художественного образования города Красноярска конца XIX – начала XX века

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Аннотация. В статье рассматриваются процессы, происходившие в сибирском городе Красноярске в конце XIX – начале XX века, связанные с созданием культурно-просветительских обществ. Главным методологическим основанием исследования являются принципы историзма, объективности и системный подход, позволившие реконструировать культурно-социальную жизнь города и выделить инициативы, связанные с профессиональным искусством. Использование уникальных архивных документов, ретроспективной литературы позволило особое внимание уделить истории создания музыкальных обществ и художественных товариществ, которые не только повлияли на развитие исполнительской культуры и экспозиционной деятельности Красноярска, но и определили сценарий развития художественного образования города. В статье делается вывод о том, что формирование культурно-просветительского движения в Сибири (на примере Красноярска) происходило дискретно и на несколько десятилетий позже, чем в Центральной России. Вместе с тем именно создание творческих союзов предопределило сценарий формирования и развития первых городских музыкальных школ и рисовальных классов.

Ключевые слова: творческая жизнь, творческие процессы, просветительские общества, музыкальные общества, художественные общества, рисовальные классы, концертная деятельность, музыкант, художник, экспозиция, Красноярск.

Revisiting the Issues of Studying the Creative Heritage of Kazimir Malevich: Russian and Foreign Bibliography

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Abstract. The article considers issues related to the study of the creative heritage of Kazimir Malevich. It characterizes Russian and foreign researchers and their main works, highlights and analyzes the difference of domestic and foreign researchers' approaches to the study of the artist's heritage. Besides, the article reveals the basic principles used by researchers and including mainly a chronological study of life and creative biography, philosophical and art history analysis, art history and linguistic analysis of graphic sheets, attribution and technology in the works of K. Malevich, and determines the predominance of art history analysis in both Western and Russian bibliography.

Keywords: Kazimir Malevich, avant-garde, Suprematism.

Research area: theory and history of art.

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The heritage of Kazimir Malevich invariably arouses interest among a wide circle of people interested in art, including the scientific community. The modern volume of art criticism, philosophical, cultural publications on Malevich's work is a complex, heterogeneous field, and therefore the problem of its systematization becomes more and more urgent. It is necessary to identify the main methodological approaches to the study of Malevich's work in domestic and foreign humanities. Hence, the objective of this work is to analyse the main publications and study methodological approaches to Malevich's work. A review of the writings of authors who address the life and work of Malevich is further proposed not in chronological order, but in terms of importance and volume of publications (although, of course, this approach is not without a certain degree of subjectivity due to the need to rank articles). In general, in the work we rely on the main works in the vast bibliography of the famous artist, the value of which is generally recognized today.

D.V. Sarab'ianov (1923-2013), who comprehensively studied the biography and works of K. Malevich, is an outstanding researcher of Malevich's work in Russian art criticism, as well as his student A.S. Shatskikh, who dated Malevich's *Black Square*, reconstructed Februarism, and composed 5-volume collected works of K. Malevich. Many works of Sarab'ianov, first of all, the article *Malevich in the era of the Great Change* (Sarab'ianov, 1990), raise the problem of dating. In this regard, it is also important to note Shatskikh's work *Kazimir Malevich and Supremus Society* (Shatskikh, 2009), which uses historical documents that build an accurate biographical view of Malevich's life, starting with the Februarism movement, which appeared in 1913, and ending with the 1917 Supremus Society. The basis of research is the use of general scientific methods, the historical method, stylistic, philosophical and art history analysis.

A comprehensive methodology is necessary in the works of D.V. Sarab'ianov and A.S. Shatskikh, since Malevich's biography is full of inaccuracies and contradictions; art historians clarify them through the use of historical materials. Philosophical, art history and stylistic analyses not only contribute to a true understanding of the facts of biography, but also open up the possibility of arranging semantic accents in the artist's work.

The article by E. Luk'ianov *Suprematist insight of Leo Tolstoy and the philosophical revelations of K. Malevich* (Luk'ianov, 2006), in which portrait as a way of transforming reality is considered through the prism of the main development vectors of Malevich's creativity, seems unusual to us. This thesis unfolds in the characteristics that divide the concept of "portrait" into a series of blocks. The portrait-hologram indicates the principle of holism as a reflection of the whole in parts. A portrait-rebus speaks of the process of perceiving the world, but not of reproducing a holistic picture of the world. Besides, portrait-still-life and portrait-archetype are also distinguished, when it regards the disappearance of objects, after which their archetypes remain. Here, references to exact sciences are important, first of all, physics, the idea of the fourth dimension and going beyond the boundaries of the binary system, the image of the incalculable. Separate blocks include portraits-icons and metaphysical portraits. Luk'ianov uses philosophical and art history analysis and general scientific methods that allow him to form an art history classification of Malevich's portraits through the prism of evidence.

E.V. Basner also uses the methodology of philosophical and art history analysis in his article *Painting by Malevich from the collection of the State Russian Museum (Problems of the artist's creative evolution)* (Basner, 2000). E.F. Kovtun (1928-1996) also carries out the study *The Beginning of Suprematism* (Kovtun, 1989) in the methodology of philosophical and art history analysis. In addition, we should pay attention to the article by I.A. Azizyan (1935-2009) *Kazimir Malevich: universalism and messianism* (Azizyan, 2001), in which the author considers the philosophical tradition of Russian messianism, namely, the concept of all-unity by V.S. Solov'ev and the idea of anthropodicy by N.A. Berdyaev. Justification of man by creativity is combined with the general idea of Russian spiritual culture about the

transformation of man through the transformation of the world. The article uses Malevich's philosophical treatises and works, the analysis of which allows us to draw a number of conclusions, for example, that Malevich's denial of the mimesis and assertion of the life-creating role of art are associated with the conscious denial of causal rationalism and positivism. The same principle can be seen in the comparison of black, red and white periods in the work of K. Malevich with the fundamental ontology of Martin Heidegger, which D.V. Sarab'ianov and A.S. Shatskikh in the work *Kazimir Malevich. Painting. Theory* refer to (Sarab'ianov & Shatskikh, 1993).

Studies dedicated to the opera *Victory over the Sun* should be singled out in a separate group. The article by J. Kiblitskii *Regarding the black square in the opera "Victory over the Sun"* (Kiblitskii, 2000), as well as the article by T.V. Kotovich *The futuristic opera "Victory over the Sun"* (Kotovich, 2008) show the relationship of opera and creation of Malevich's main work *The Black Square*. A.S. Shatskikh and D.V. Sarab'ianov write about the same in their works. In a narrower aspect I.A. Vakar touch upon this topic in his work *Academic Years of Kazimir Malevich in Moscow. Facts and Fiction* (Vakar, 1990). I.N. Karasik in his article *Malevich in the Judgments of Contemporaries* (Karasik, 1990) speaks of such historical documents as notes by Yudin and Punin, but does not draw new conclusions of his own.

Another block of research on the work of K. Malevich is devoted to the problem of attribution and the technologies that characterize the colourful surface of his works. For example, the article by E. Petrova *Malevich's works in the State Russian Museum and their new dating* (Petrova, 2000) is devoted to that. Technological analysis allows the attribution of works and clarifies the creation date on the basis of historical documentation and scientific analysis of the colourful surface. The article by S. Rimskaia-Korsakova *On the technological study of Malevich's paintings* (Rimskaia-Korsakova, 2000) is devoted to the same direction. It speaks of a colourful surface: colouration (colour and light), while scientific analysis, for example, images in the light, allows trac-

ing Malevich's creative career, discovering improvements and corrections made by the artist before the completion of the work. The article by O. Klenova *Features of the creative method of Malevich revealed during the restoration of his works* (Klenova, 2000) points to the knowledge gained from studying the documentation from the State Russian Museum. It covers technological issues, for example, the use of varnish by Malevich, the technology of applying the paint layer in terms of the safety of work, the problem of oil breaks. The article by B.P. Toporkova *From the Experience of Restoring Malevich's Architects* (Toporkova, 2000) is also of a technological nature. The new study of the heritage of K. Malevich also makes some discoveries. The recent study by the staff of the State Tretyakov Gallery of the Black Square showed that initially Malevich painted a cubofuturistic composition, and on top of it he painted a protosuprematist one. Its colours can be seen in crack patterns in the paint, explained by Ekaterina Voronina, one of the researchers on this issue, whose publication is being prepared for printing.

Thus, the whole variety of domestic studies of the work of K. Malevich can be divided into several blocks, such as:

a diverse philosophical and art history analysis of the work of K. Malevich as a whole;

philosophical and art history analysis of certain areas of creativity of K. Malevich (for example, portrait);

a chronological study of the life and creative biography of K. Malevich based on documents;

attribution and technology in the works of K. Malevich.

Further, we find it important and interesting to compare the methodology of scientific publications on the work of K. Malevich in Russian art criticism with the methodology of foreign authors. We will pay special attention to the latest and most complete work *Malevich. Tate Publishing* (2014), which consists of several large semantic blocks.

In the first section *the Icon of the New Time*, the conversation about Malevich begins with the exhibition "0.10". There is a comparison of *The Black Square* with the icon. It is

noteworthy that the work appeals to Russian history. On the one hand, this is due to the need to immerse the European reader in a historical context that is not required in such a detailed form in domestic works. On the other hand, this is an important methodological move, which allows drawing conclusions about the development of Malevich's work as a result of historical changes in the sociocultural environment that surrounded him. A parallel is drawn between the social revolution in society and the revolution of methods and views taking place in the creative development of Malevich. An analysis of various influences on Malevich's work is undertaken, and historical facts are used that confirm that Malevich was at an early stage familiar with the works of C. Monet, P. Gauguin, P. Cezanne, A. Matisse, P. Picasso. A thesis appears on the synthesis of Western European and Russian traditions, which allows obtaining a new quality in the works of Malevich. The analysis of the historical sociocultural situation and the analysis of biographical information are used as a way to determine the causes and consequences of the development of Malevich's creative path.

The second section of the aforementioned publication *K. Malevich becomes Russian* gives biographical information about the birth and family of the artist; determines the source of the development of creativity from symbolism to Suprematism as a result of the influence of the works shown by P.M. Tretyakov (icons, Russian realistic art) and French art (P. Cezanne, P. Gauguin, Pierre Bonnard, Maurice Denis, A. Matisse and P. Picasso) shown by I.A. Morozov and S.I. Shchukin in Moscow. The section provides an analysis of the work of K. Malevich *The Shroud of Christ* (1908), *Self-portrait* (1908-1910) from the perspective of the influence of French artists on Malevich. In relation to the works presented by Malevich at the 1912 exhibition, an important thesis "iconic peasant life" is formulated. Further, this thesis is expanded by comparison with P. Gauguin and N. Goncharova, who introduce cubism into the Russian icon. Another thesis that appears when analysing the works presented by Malevich in France, is *Kazimir Malevich as a world artist*. The next block is alogisms. The works *The En-glishman in Moscow* (1914), *The Cow and the Violin* (1913) are considered. Historical and art history analysis cause important observations. For example, between 1908 and 1915 Malevich borrowed from French Symbolism, Fauvism, Cubism and Italian Futurism; he is defined as tacking between styles and trends in art.

In the third section *Language, Space, Abstraction*, an art-philosophical analysis is applied, which allows revealing the principles of Russian futurism on the basis of the opera *Victory over the Sun*, identifying the opera as the first appearance of geometric figures in Malevich's work. In conjunction with the opera, the cover *Three* and futuristic book design are considered. *Arithmetic and Grammar*, rarely cited in Russian publications, is also mentioned. We also note the uniqueness of the analysis of linguistic principles and expressive means, which are presented in the analysis of small works by Malevich, which include font compositions.

The fourth section *K. Malevich as a Curator* considers the organization of the exhibition space for Malevich's works at the exhibition "0.10", which was the first to show Suprematist works. There is a discussion of the iconostasis and special characteristics of the artist's works, which he placed at the exhibition in the red corner. The various exhibitions in which the artist participated or which were initiated by him are also indicated; the causal relationships of the specificity of the exhibitions and the development of the work of K. Malevich are determined. In addition, the work includes the sections *Colour of the Masses, Suprematism in the Streets. Malevich in Vitebsk, Architecture, Modernism. K. Malevich draws up diagrams, From Suprematism to Supernaturalism*. We note the completeness of the study, the publication of rare materials and sketches, the use of the entire set of methodological tools, starting from philosophical and art history analysis and ending with the problems of attribution and confirmation of historical facts.

Thus, we have characterized the monumental collective monograph *Malevich. Tate Publishing* (2014); we emphasize once again that philosophical and art history analysis is the leading method in it with very interesting sharp style comparisons; in addition, an introduction

of new material in the circle of study compared to Russian art history can be noted.

Let us turn to other foreign authors. In the article by Ch. Douglas *On the Philosophical Origins of Subjectless Art* (Douglas, 1980), Malevich is included in a single historical process with the West, the significance of the artist's work is brought to the global level. The author uses knowledge in the field of art history and philosophy, draws a number of conclusions, interfaced with cubism, Orphism, Italian futurism. Douglas also evaluates Western art ideas in comparison with Malevich's ideas. This allows us to distinguish four aspects of the aesthetics of modernism: understanding the nature of sensations; the role of the psyche in the work of the artist; the idea of universal dynamism; the role of colour in painting. We should note that when comparing Western European trends and their theoretical basis with the work of Malevich, Douglas highlights and constantly emphasizes the new quality that Malevich receives in his works. In another article *Nonobjectivity and Decorativeness* (Douglas, 1993), Ch. Douglas raises the issue of decorative art as the possibility of expressing the cosmic principle and universal meanings through emblems and symbols, concluding that Suprematism is a universal form of expression, while the ground for the nonobjectivity in painting is prepared by the evolution of the ornament of decorative fabrics.

In our review, we should also refer to the popular publication *Malevich* (Neret Gilles, 2003) by Gilles Neret (1933-2005), in which the narrative is arranged in chronology and consists of several thematic sections: roots of abstraction, the all-seeing eye, Malevich's cosmos, waiting for the doomsday. We should note the analysis of the historical situation, in particular the influence of Western European movements and artists on the work of Malevich. Historical and art history analysis allowed us to reveal the influence of popular print; in addition, the author analysed patriotic popular prints, which had never been seen in articles on Malevich's works. The appeal to the works in pencil on paper with the texts of Olga Rozanova and the primitivism of Malev-

ich is remarkable. Conducting a philosophical and art history analysis, Gilles Neret draws a conclusion about iconography, supplementing the information with expertise facts, for example, writing about the cross that is the symbol of Christ, which received an erotic meaning (horizontal line is a woman, vertical line is a man). In addition, philosophical and art history analysis allows comparing the painting *Workers* (1933) with the icon Our Lady of Hodegetria.

Thus, foreign articles on the work of Malevich can be characterized by highlighting the following blocks:

chronological study of the life and creative biography of K. Malevich;

philosophical and art history analysis, including on the basis of a comparison with Russian art material of past centuries;

philosophical and art history analysis, incorporating Malevich's work in the global art space;

art and linguistic analysis of graphic works by Malevich, including the appeal of foreign authors to graphic works, sketches by K. Malevich, reproductions of which are extremely rare;

historical and art history analysis of the role of curatorial practice in the life and work of K. Malevich.

Summing up, we can talk about the predominance of art history analysis both in the Western and in the domestic bibliography of Kazimir Malevich's work, while attribution of works and appeal to technological aspects are inherent mainly in domestic works. With all the abundance and diversity of literature, it should be noted that the final fundamental monograph, which fully includes both biographical material and creative heritage, has not yet been published. The complete catalogue with updated chronological data, taking into account private collections, is no less relevant. In addition, we can also state that there is no generally accepted periodization of Malevich's work. All this shows that, with the seemingly complete study of the famous Russian avant-garde artist, the problems of further research work are very extensive.

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К вопросам изучения творческого наследия Казимира Малевича: российская и зарубежная библиография

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Аннотация. В статье рассмотрены вопросы, связанные с изучением творческого наследия Казимира Малевича. Дана характеристика и изучены основные труды российских и зарубежных исследователей. Выделена и проанализирована разница подходов к изучению наследия художника у отечественных и зарубежных исследователей. Выявлены основные принципы, используемые исследователями и включающие преимущественно хронологическое изучение жизненной и творческой биографии, философско-искусствоведческий анализ, искусствоведческо-лингвистический анализ графических листов, атрибуцию и технологию в произведениях К. Малевича. Определено преобладание искусствоведческого анализа как в западной, так и в отечественной библиографии.

Ключевые слова: Казимир Малевич, авангард, супрематизм.

Научная специальность: 17.00.09 – теория и история искусства.

The Rite of Veneration of the Icon of the Archangel Michael in the Village of Ishimka in Bolsheuluisky District of Krasnoyarsk Krai

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Abstract. The article considers the issue of preserving an authentic tradition. It is the rite of veneration of the icon of the Archangel Michael which has been observed in the village of Ishimka in Bolsheuluisky district of Krasnoyarsk Krai until recently. The narration of this rite by Maria Illarionovna Rantseva was recorded during a folklore expedition in 2012. She also sang a spiritual verse about the Archangel Michael, which was performed in the context of the rite of veneration of his icon. It is for the first time that this material is given a focus of analysis in our research, the fact proving its relevance and scientific novelty. Since the Russian folklore tradition is currently rapidly fading, the materials recorded from Maria Illarionovna Rantseva are priceless.

The Archangel Michael is one of the most beloved representatives of the Heavenly world by the Russian people. He is considered the main archangel. In Hebrew his name means "like God". In Orthodoxy he is called the Archistratigus, since he is the head of the Heavenly host of angels and archangels. In addition, the Archangel Michael is regarded as the patron saint of travellers. In Russia, the Archangel Michael was also prayed for help in moving to a new place of residence. Many Russian churches are named after the archangel, and every church has icons with his image. In Russian iconography, there are many local schools. The icon of the Archangel Michael, which is regarded in this article, was written by a master of the Belarusian school of iconography. At the beginning of the 20th century, this icon was moved by the peasants of one of the Belarusian villages to the Siberian village of Ishimka. The rite of veneration of the icon of the Archangel Michael was preserved in this village until the beginning of the 19th century.

Keywords: the Archangel Michael, icon, rite, tradition, Siberia, Ishimka, M.I. Rantseva.

Research area: theory and history of art.

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Introduction

The study of folklore materials is one of **the most relevant** fields of knowledge in science, since it is associated with the preservation of traditional culture, which contributes to strengthening of national identity. Nowadays **the issue** of keeping an authentic tradition is one of the most urgent ones. Since the folklore tradition is currently rapidly fading, it is all the more important to study recently recorded materials that are still sometimes found during folklore expeditions. The materials about the rite of veneration of the icon of the Archangel Michael and the spiritual verse "Mikhailo Arkhangélo" ("Michael the Archangel"), which existed in the context of this rite, are among such valuable findings. These truly priceless materials were recorded in the Siberian city of Achinsk, the materials being narrated by Maria Illarionovna Rantseva, who was born in 1934 and lived for a long time in the village of Ishimka in Bolsheuluisky district of Krasnoyarsk Krai.

The materials of this article are Maria Illarionovna Rantseva's narrations, recorded during Alexander Trofimov's folklore expedition (Rantseva, 2012). The concepts and ideas associated with the image of the Archangel Michael form **the object of the research**. **The subject of the research** is the embodiment of the Orthodox tradition of veneration of icons in a certain local rite, observed in the village of Ishimka in Bolsheuluisky district of Krasnoyarsk Krai. The study considers this rite for the first time, which ensures **the novelty** and **scientific relevance** of the research.

The goal of this article is to consider the characteristic features of the rite of veneration of the icon of the Archangel Michael in the Orthodox tradition. It has been achieved due to a set of consistently regarded **tasks**, the tasks being the following ones:

− review of patristic literature devoted to the discussions about the place and functions of the Archangel Michael in the Heavenly hierarchy;

− description of characteristic features of the icon of the Archangel Michael, kept in Nikolsky temple in the village of Bolshoi Ului;

− clarification of the specifics of the local version of the rite of veneration of this icon, which was observed in the village of Ishimka in Krasnoyarsk Krai.

The designated range of tasks implies the study of a large body of works related to various fields of knowledge. In the course of this research, it became clear that in Orthodoxy there was a developed cult of veneration of the Archangel Michael. It caused the researchers' interest at the end of the 19th century. So, in 1892, the work by the Orthodox historian V.V. Bolotov "Mikhaĭlov den'. Pochemu sobor sv. Arkhistratiga Mikhaila sovershaetsia 8 noiabria" *(Michaelmas. Why is the Synaxis of St. Michael celebrated on November 8)* was published (Bolotov, 1892). At the beginning of the 19th century, Russian scholars also wrote a number of dissertations, among which there are the works by O.N. Afinogenova (*Kul't Arkhangela Mikhaila v Vizantiiskoi Imperii* [*The Cult of the Archangel Michael in the Byzantine Empire*] (Afinogenova, 2008)) and P.A. Tychinskaia (*Obraz Arkhangela Mikhaila groznykh sil voevody v russkom iskusstve pozdnego srednevekov'ia* [*The image of the Archangel Michael, a voivode of the threatening forces, in Russian art of the late middle ages*] (Tychinskaia, 2012)). The researchers' interest in the image of the Archangel Michael emphasizes the relevance of the topic of the article.

Apocryphal Christian literature also grasped the researches' special attention (refer to "The Gospel of Nicodemus" (Apokrificheskie Evangeliia, 2011)). Besides, we referred to the texts from the Bible and to the works by the Holy Fathers of St. Gregory Palamas Orthodox Church (2006), Dionysius the Areopagite (2002), et al.

The comparative and descriptive methods serve **the methodological basis** of our research.

The Place and Functions of the Archangel Michael in the Celestial Hierarchy

On April 18, 1907, a long (longer than a month) pedestrian crossing of residents from the Belarusian village of Khodun in the Mogilev province to the village of Ishimka in Bolsheu-

luisky district of Krasnoyarsk Krai was over. Moving from Belarus to Siberia, the peasants took two icons with the image of the Archangel Michael with them and took turns to carry them. They firmly believed that the Archangel Michael would protect them during their long journey, because this archangel is considered the guardian of travellers. Thus, in one of the apocryphal gospels, the authorship of which is attributed to Nicodemus, a New Testament secret follower of Jesus Christ, it is said that after the descent into hell Jesus Christ entrusted Michael with the mission to accompany the souls of the dead righteous men on their way to the throne: "The Lord, holding Adam by the right hand, delivered him to Michael the Archangel and all the saints followed Michael the Archangel and he led them all into Paradise" (Apokrificheskie Evangeliia, 2011: 205). Almost all the prayers addressed to the Archangel Michael contain the following words: "Preserve us, Archangel, from all enemies visible and invisible". One of the icons moved by the peasants of the Belarusian village to Siberia is still in Nikolsky temple of the village of Bolshoy Ului. The second icon, unfortunately, burned down.

In the Russian Orthodox tradition, the veneration of the image of the Archangel Michael takes a special place. He is the hero of hagiographic, folklore, chronicle, and apocryphal works. A wide range of liturgical texts and writings with military themes are dedicated to him. Many temples and churches were built in his honor. Thus, one of the first Kiev churches – St. Michael's Golden-Domed Monastery (the beginning of the 12th century) – was consecrated in honor of the Archangel Michael. Later, quite a lot of churches were built in Russia in the name of the archangel. Only in Moscow six St. Michael's churches were built. The Cathedral of the Archangel in the Kremlin (1505-1508), the Alexis' Archangel Michael Monastery of the Chudov Monastery in the Kremlin (1501-1504), the Church of Saint Michael the Archangel of the Donskoy Monastery (1806-1809) are among them.

On the territory of Krasnoyarsk Krai, the temples named after the Archangel Michael are found almost everywhere. These are, for example, the Temple of the Archangel Michael and

His Miracle in Khonekh in Krasnoyarsk, the Temple of the Archangel Michael in Zheleznogorsk, the Temple of the Archangel Michael in the village of Zykovo in Berezovsky district, etc. It is obvious that for the Russian people he was a particularly revered saint of the celestial world. Russian traditional folklore is literally permeated with the appeals to this archangel. For example, there are the following lines in the epic about Mikhail Potyka, a Russian hero, a dragon fighter:

И сговорит тут старая калика седатая:
– Ай же ты Михайла Потык сын Иванович!
Придешь как ко городу ко Киеву,
Сострой-ко церковь-ту Миколину
Своему ты Ангелу, Михаилу Архангелу
(Gil'ferding, 1873: 200).

[*I sgovorit tut staraia kalika sedataia:
– Ai zhe ty Mikhaila Potyk syn Ivanovich!
Pridesh' kak ko gorodu ko Kievu,
Sostroi-ko tserkov'-tu Mikolinu
Svoemu ty Angelu, Mikhailu Arkhangelu*].

The date of the celebration of the day of the Synaxis of the Archangel Michael and the other bodiless powers falls on November 8 (21). This celebration was established at the beginning of the IV century at Laodicean Cathedral. The fact leads to the following question: why do Orthodox Christians appeal to the Archangel Michael on this particular day? The answer to it is related to the symbolism of the numbers 8 and 9. Thus, the celebration of the holiday in November is symbolic: November is the ninth month if counting from March. In ancient times, it was with the first spring month when a new year began. As for figure 9, it corresponds to the number of the nine ranks of the celestial hierarchy. The eighth day of the month is focused on the Council of all the powers of Heaven, which will be held on the day of the God's Last Judgment. The Holy fathers call it "the eighth day", as it is after this age, which is counted in weeks of days, when "the eighth day" comes. It is the day of the second coming of Christ, who will appear in his glory with all the holy angels led by Archangel Michael.

In Hebrew St. Archangel Michael means "like God". It is he who is appointed by the Lord above all nine ranks of the celestial hierarchy. It is he who brought the arrogant fallen spirits and Dennitsa (the devil, the Satan, the rebel against God), who was the most important of them, down from the Sky.

On the icons, the Archangel Michael is depicted in his shining armor, with a flaming sword in his hand. He tramples the dragon, which is viewed as evil. Orthodox Christians believe that the Archangel Michael protects the souls of the deceased on their way to the Throne. It is also believed that on November 21 (8) the Archangel Michael lowers his right wing into the fires of hell, which at this very moment goes out. And if he is prayed on this day immediately after midnight, then the Archangel Michael can rescue those deceased, whom a praying person prays for, from the infernal abyss. In Russia, the Archangel Michael was also prayed for help when moving to a new place of residence.

The image of the Archangel Michael is also reflected in poetic works. So, he appears in I. Bunin's poem ("Arkhangel v siiaiushchikh latakh i s krasnym mechom iz ognia" ("The Archangel in shining armor and with a red sword of fire")) and in a poem by Stanislav Minakov, our contemporary ("no, k polku poslednikh dobiraia, khodit Mikhail Arkhistratig" ("but, getting the latter to the regiment, goes Michael the Archangel")).

In the Orthodox tradition, since ancient times, celebrations were held everywhere on Michaelmas when people tried to reconcile with each other. Beer, roast meat, honey, and pies were placed on table. By tradition, they always ate beef or pork jelly. Along with cakes and honey, children were also treated to fruit in order to be healthy next year. According to a popular belief, nothing could be done on this day. The ban on work was lifted only for those people who worked against their will or did good deeds only for the sake of helping others. It was especially important not to chop anything with an axe or cut with a knife on this day, as it was believed that St Michael could be offended. It was on this holiday that people tried neither to quarrel with each other, nor to shout or to swear. Michaelmas was a great occasion to forget all grievances and make peace. Young girls who wanted to get married in the coming year also turned to the Archangel Michael for help. To do this, they brought a cake or bread baked with their own hands to his icon as a sign of their gratitude. According to the old people, after the ritual the girls had got a groom very soon.

On Michaelmas natural signs were also observed. So, if this day was clear, severe frosts were expected soon. Or if wet snow was falling, the spring was expected to be rainy. The old people said that if fasting on the eve of this holiday, a person could have his/her name written on the throne of God.

Yet, the most important thing on this day was impossibility to refuse to help those in need. It was necessary to remember those who might need help, do one's best and try to help a person in need or at least just support him/her with a kind word. It was believed that on Michaelmas everyone was rewarded according to their merits. People with a lot of sins could be punished from above on this day. Therefore, on the day of the celebration of the Synaxis of the Archangel Michael and the other bodiless powers Orthodox people tried to follow the established church rules.

**Iconography of the Image
of the Archangel Michael**

There are many icons depicting the Archangel Michael. In iconographic images of different archangels, one can notice some common features. Thus, as beings consisting of light and carrying it, angels and archangels often have a globe or a mirror as one of their attributes. These are the Greek monogram of Christ "IC XC" that is usually inscribed inside the mirror or a semi-transparent image of Christ Emmanuel that is depicted on the belt. In Russia, there was a belief that the archangels learn the will of God through the mirror. That is why the archangels Michael, Gabriel, Raphael and Uriel were often depicted with this object. Archangels were also depicted with trumpets in their hands, the trumpets being a symbol of supreme power along with the rod or scepter. The trumpets symbolized the approach of the

Last judgment, which they were to announce. The cross, the spear, the cup, and the stick with the sponge are, first of all, instruments of the Lord's passion. The images of these tools are often depicted on the icons of the archangels Michael and Gabriel. Since all the angels and archangels represent the Heavenly Host, there are swords, shields, spears, fire whips, and even axes on the icons with their images.

Russian iconography, which at first was largely based on the Byzantine canons, began to develop new themes and scenes from the end of the 15th century, which in the future will largely determine the uniqueness of the Russian iconographic tradition. At that time, a large number of schools were formed, the schools being different from each other in their individuality. These include the Belarusian icon-painting school with its traditions reflected in the icon, which was kept in the village of Ishimka.

In Bolshoi Ului, the icon of the Archangel Michael was created by Belarussian icon-painting masters. According to the Russian historian Nikodim Pavlovich Kondakov, this school is unique in the world of Slavic Orthodoxy and is an offshoot of the Italo-Cretan icon-painting tradition.

By the end of the 13th century, the Belarusian principalities, weakened by the Tatar-Mongol invasion, gradually began their retreat to the Grand Duchy of Lithuania, which had escaped the Mongol encroachments. For a long time, the Lithuanian princes were quite tolerant of their Orthodox subjects, who made up the majority of the inhabitants of the new state. However, in the 16th century, the situation changed drastically. At that time, represented by the missionaries from the Catholic monastic orders, the West decisively moved to the East with the intention of subjecting Orthodoxy to the papal see. In 1569, as a result of the Union of Lublin, a new commonwealth was formed with its capital in Grodno. Since that time, Orthodox brotherhoods emerged in major Belarusian cities, which stubbornly resisted the Catholic missionaries' claims. In 1633, this led to the official recognition of Orthodoxy on equal rights with Catholicism. This was also the time of the dawn of the Belarusian icon painting.

Due to Catholic influence and Western masters' involvement in the field of temple architecture and iconography, Belarusian masters started applying picturesque techniques of icon painting of the Western style, as well as using a typical range of scenes for the Catholic tradition. At the same time, the masters tried to preserve Orthodox traditions, which led to the formation of specific local features in iconography. For example, there formed a tradition of covering icons with settings made of different materials (metal, wood, fabric). The sides of the icon were also decorated with the imitation of stucco precious stones and picturesque ornaments (these sides more and more often formed a kind of a frame). National ornaments, objects and details taken from real life (for example, dishes or a cradle) appear in the images of the saints' clothes and other elements. The backgrounds on the icons are quite free compositions, and the elements of the landscape acquire an artistic value in themselves.

In the second half of the 17th century, an attempt to annex Belarus to Moscow Empire was unsuccessful. As a result, residing under the Polish-Lithuanian Commonwealth for a long time, the Orthodox population was oppressed by Catholics. The union was forcibly imposed. In such historical conditions, the Belarusian iconography of the 18th century became the guardian of the Orthodox tradition and one of the forms of manifesting national identity. However, the style of icons was still largely focused on Western painting and incorporated some features of the Baroque, Rococo and classicism. This is most noticeable in some details of everyday realities. As a result, the Orthodox iconographic canon was increasingly saturated with worldly features. Individual paintings, brought from the West or written by the invited Western European masters, suggested new landmarks for Belarusian icon painters. Thus, by the end of the 18th century, the Belarusian icon painting school was a synthesis of Western European and late Renaissance influences with a creative reworking of various national stylistic traditions (Western and Old Russian origin of compositional schemes, a combination of tempera and oil techniques, an appeal to a carved gilded background).

Fig. 1. The icon of the Archangel Michael in St. Nicholas Church in the village of Bolshoi Ului

According to Anna Andreevna Abisova, an art critic and a senior researcher of the Department of Russian Art of the 18th – early 20th centuries of the Krasnoyarsk Art Museum named after V.I. Surikov, the icon in St. Nicholas Church in the village of Bolshoi Ului undoubtedly represents spiritual and artistic value (Fig. 1).

Regarding the features of the image of the Archangel Michael, this icon is strikingly similar to the famous masterpiece "The Archangel Michael defeating Satan" (1635) by the Italian painter Guido Reni, who created it on cardinal Sant Onofrio's order, the cardinal being the brother of Pope Urban VIII. This painting became very popular in Catholic countries, and many Western artists and iconographers willingly copied it. For comparison, below are two reproductions of the paintings belonging to the brush of Guido Reni (Fig. 2) and Antonio Palomino de Castro y Velasco (Fig. 3), both paintings depicting the Archangel Michael.

The continuity of the composition of the paintings and the features of the image of the Archangel Michael is obvious.

The comparison of the reproductions of two paintings with the Belarusian icon justifies the statement that the icon in the village of Ishimka belongs to the 18th century and was created by the Belarusian icon painters in the Baroque style.

The Rite of Veneration of the Icon of the Archangel Michael

The rite of veneration of the icon of the Archangel Michael, brought from Belarus, was observed by the residents of the village of Ishimka on November 21/8 when the Orthodox Church celebrated the Synaxis of the Archangel Michael and other bodiless powers. This ceremony was common in the village of Ishimka until 2005. Such a long (over a century) preservation of the tradition might have been influenced by the geographical location of the village. It is due to the fact that the nearest church parish is located in Bolshoi Ului at a distance of thirty-two kilometers from the village. Besides, it was necessary to cross the Chulym River to get there. The turbulent nature of this river was precisely the cause why the inhabitants of Ishimka were often completely isolated
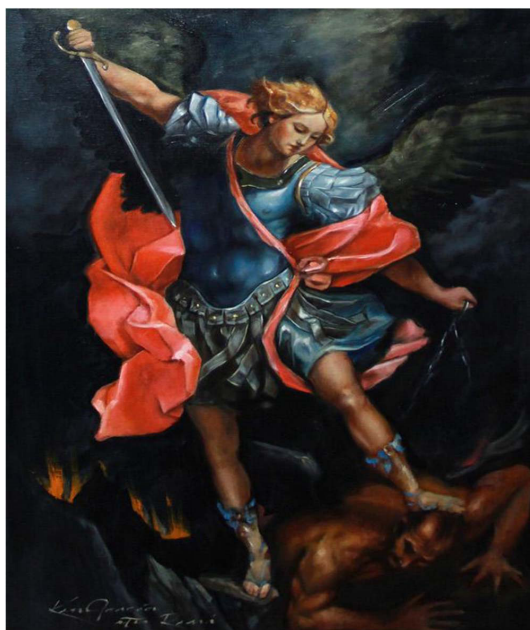
Fig. 2. **Archangel Michael**.
Guido Reni (1635-1636, Santa Maria
della Concezione dei Cappuccini, Rome)
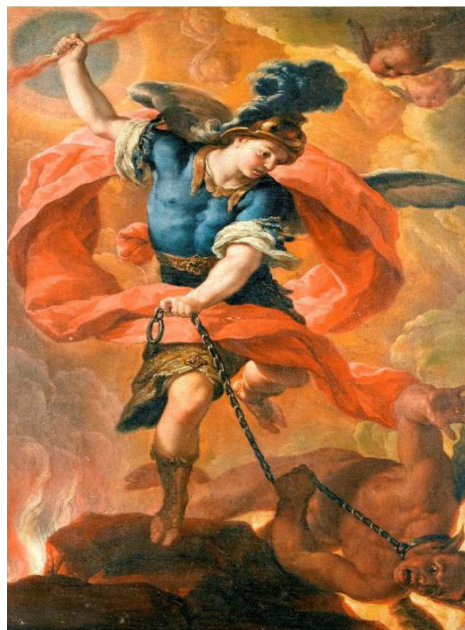
Fig. 3. **St. Michael the Archangel Vanquishing
the Devil** Acislo Antonio Palomino
de Castro y Velasco (1690)

from other localities and, therefore, were deprived of any opportunity to attend the temple. Thus, most Orthodox holidays were celebrated right in the village. The Synaxis of the Archangel Michael and the other bodiless powers, celebrated on November 21 (8), was not an exception.

The weather on Michaelmas was often different: there were thaws, accompanied by heavy mud, and frosts, causing a thin flimsy ice on the river. Most likely, this is the reason why the icon of the Archangel Michael was not given to the church for a long time, but was kept in the villagers' homes and passed from one family to another.

The issue of passing the icon to a particular family was resolved together on the eve of preparing for the holiday. The representatives from each village family gathered in the house where the holy image was kept for the past year and discussed whether a family from the next house in line was worthy of keeping the icon. To be given such an honour the future keepers of the sanctuary had to live a righteous life throughout the previous year, to

keep themselves and their homes in a decent state and moral piety. If the assembly noticed the unworthy behavior of the chosen owners, or insufficient (according to local ideas) cleanliness of their homes, then these people were not approved. For example, if someone from the family abused alcohol or cursed, then the honor of keeping the icon of the Archangel Michael in their home passed to another worthy family.

According to M.I. Rantseva's memoirs (Rantseva, 2012), the rite began on the eve of the celebration of the Synaxis of the Archangel Michael and the other bodiless powers with the sacrament of rolling candles from wax. "People gathered in the house where the icon was. After praying, all those who came there began to roll candles for the holiday, one candle being rolled especially large so that it was large enough for the entire upcoming service," narrates Maria Illarionovna (Rantseva, 2012: 19). In a surprisingly warm and joyful atmosphere, people made scented candles from wax, sometimes adding scented herbs to them. The whole space of the house was filled with the smell of honey, wax and herbs. In the atmosphere of

the eve of the holiday, when reading prayers in a quiet voice, everyone tried to make his/her candle unique, special, and charging the souls and hearts of those present with light energy. Having finished this activity, the people left for home till morning.

The next morning all the Orthodox residents in Ishimka returned to that house, where the icon was kept, again. The Procession started from it and was made around the village, accompanied by spiritual chants and prayers. Such beginning of the holiday is quite clear, since for the Orthodox the Procession had always been an action performed strictly according to a certain ecclesiastical charter in connection with important events in the life of the church or the country, whether an Orthodox holiday or a tragic event, when people turn to God asking for protection. This is not just a walk from one point to another: it is a sacred event, during which the streets of the village are consecrated, certain chants are performed, and passages from the Holy Scripture are read.

In the village of Ishimka, on a holiday dedicated to the Archangel, an icon with the image of the Archangel Michael was carried at the head of the Procession. According to the local custom, the icon was carried on a rushnik, an embroidered towel decorating the icons. Only the widows could do this. The words they said were: "Mikhailo Arkhailo chudnyi! Mikhailo Arkhailo divnyi! Voin, voin blagodetel', a na tom zha ty svete nam pomoshchnichek budesh! (Mikhailo Arkhailo wonderful! Mikhailo Arkhailo marvelous! Warrior, warrior benefactor, you will help us in the afterlife!"). After this they performed the spiritual verse "Mikhailo Arkhangélo" ("Michael the Archangel") and read the prayers to the Archangel. When the icon of Michael the Archangel was carried through the village, many people, having made a wish, sat down on the road so that the widows carried the icon of the Archangel over them and, thus, in the hope to receive grace and blessing for the upcoming achievements from this icon.

Among various sacred practices that of passing under the icon during the Procession is of particular interest. This custom is quite common and often found in local cults in North-Western villages of Russia. The believers associate passing under an icon or a shrine with the relics of the saint with the protection of the Holy Virgin. The Mother of God and the Archangel Michael, who accompanies her, are the only patron saints of the sinners. This fact is customary to remember when passing under the icon. In addition, this action symbolizes the protection of the Holy Virgin, her intercession of all believers. At the same time, it means crossing a certain border that divides the space into "sacred" and "profane" zones. By crossing it, the believers take another step on the path to God. Many believe that this custom has a healing energy. That is why it was not without reason that sick people were often either carried under the icon or put on the way of the Procession so that the icon could be carried over them.

Thus, having walked around the village, the residents of Ishimka followed to the house where the icon was to be kept till the next holiday in the coming year. Then, after the prayers, with great joy in their hearts and with a good mood, they sat down to a festive table. People called Michaelmas a well-fed holiday, since there was still a lot of bread stored for the winter, and all the agricultural works were already over. It was believed that on this day (as well as on New Year's Eve, on a lavish evening) one can eat his/her fill for a whole year. Therefore, the Michaelmas holiday very often continued till the beginning of the Christmas fast (till November 28/15).

Conclusion

The Archangel Michael is an eschatological image existing through all the stages of the world history that have already been accomplished and are yet to be realized. It manifests the eternal theme of struggle between good and evil (God and the devil), which is destined to end with the triumph of the truth. This image integrates the apocalyptic meaning and the theme of the immortality of the soul, the idea of patronage of the Orthodox people on the way to salvation and establishment of Christianity. It is probably the reason why the villagers of Khodun' carried two icons of the Archangel Michael with them when moving to remote Siberian lands and kept the rite of veneration of

one of the surviving icons until the beginning of the 21ˢᵗ century.

This article is an attempt to consider the role of the image of the Archangel Michael in the Russian people's life; the meaning and forms of implementation of the rite of worshiping the icon of the Archangel performed on November 21(8) during the Synaxis of the Archangel Michael and other bodiless powers in one of the local migrant traditions of Siberia; the factors that determine such a long existence and preservation in local traditions of the rite with specific forms of its implementation. Thus, the main goal of the article was to identify the characteristic features of both the iconography of the Belarusian icon of the Archangel Michael and the local version of the rite of veneration of this icon, this goal being achieved in the course of the research.

The opinion of competent experts supports our confident statement that the Belarusian icon brought to the village of Ishimka in Bolsheuluisky district of Krasnoyarsk Krai has obvious historic and artistic value, and the rite of veneration of this icon, which was preserved in a living tradition until recently, has a unique local flavor.

Nowadays we can claim a symbolic meeting of an outgoing Orthodox tradition of the village with a new urban religious practice. The younger generation of the believers is getting increasingly interested in the old village rites and customs and willingly accepts them. For modern Orthodox youth who seek to learn the piety of the church and respect their ancestors' faith in ancient icons, the memory of once-existing Orthodox rites is very important in their spiritual development.

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Обряд почитания иконы Архангела Михаила в деревне Ишимке Большеулуйского района Красноярского края

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Аннотация. В статье затрагивается проблема сохранения аутентичной традиции. В деревне Ишимке Большеулуйского района Красноярского края до недавнего времени существовал обряд почитания иконы Архангела Михаила. Повествование об этом обряде записано в фольклорной экспедиции от Марии Илларионовны Ранцевой в 2012 году. Ею же напет и духовный стих об Архангеле Михаиле, который исполнялся в контексте обряда почитания его иконы. Этот материал впервые рассматривается в нашем исследовании, чем обусловлена его значимость и научная новизна. Поскольку русская фольклорная традиция в настоящее время стремительно угасает, материалы, записанные от Марии Илларионовны Ранцевой, являются бесценными.

Архангел Михаил – один из самых любимых русским народом представителей Небесного мира. Он считается главным Архангелом. Имя его в переводе с древнееврейского означает «Кто как Бог». В православии его называют Архистратигом, поскольку он является главой Небесного воинства Ангелов и Архангелов. Кроме того, Архангела Михаила воспринимают как покровителя путешественников. Также на Руси Архангелу Михаилу молились о помощи при переходе на новое место жительства. Именем этого Архангела названо много русских храмов, в каждом из них есть иконы с его образом. В русской иконописи сложилось множество местных школ. Икона Архангела Михаила, о которой идет речь в данной статье, написана мастером белорусской школы иконописи. В начале XX века эта икона была перенесена крестьянами одной из белорусских деревень в сибирскую деревню Ишимку. Обряд почитания иконы Архангела Михаила сохранялся в этой деревне до начала XXI века.

Ключевые слова: Архангел Михаил, икона, обряд, традиция, Сибирь, Ишимка, М.И. Ранцева.

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Peculiarities of Adaptation of the Novel by F.M. Dostoyevsky "The Idiot" in the Opera by M. Weinberg of the Same Name

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Abstract. The article is devoted to the issues of correlation between the literary source and the musical drama. The opera "The Idiot", finished by the Russian composer *Mieczysław* Weinberg in 1986 and performed on the leading Russian stages in the creative season of 2016-2017, has become the object of scientific interest. The libretto written by A.V. Medvedev is based on the novel by F.M. Dostoevsky of the same name. Musical studies of Dostoevsky's works started emerging during the life of the writer. It was expressed in the use of musical terminology in the criticism and scientific studies concerning literary works by F.M. Dostoevsky. In 1916, S.S. Prokofiev created the opera "The Gambler", which became the first opera adaptation of the writer's prose, congenial with the literary source. Since then, the creative heritage of the author of "Demons" has repeatedly attracted composers' attention. Musical adaptations of Dostoevsky's literary works today comprise more than seventy compositions in various genres. Operas are of particular interest, since dramatic and musical texts are equally important in conveying the implications of the writer's novels. The specific features of the interaction of prose and musical drama in this article are revealed using the intertextual analysis methods, which highlight the relevance of the topic addressed. The libretto is studied as an important component of the opera in the light of the trends of the modern science of music. The techniques of the dramatist's work with the literary source are considered. The libretto texts that are not introduced in the novel and their sources are revealed; the logics of the reference of the "The Idiot" opera creators to Dostoevsky's meta-text and the legacy of other authors in the context of artistic conception are explained. The article determines the functions of the characters of the first and second action plan, gives their brief description and indicates their role in the dramaturgy of the opera.

Keywords: F.M. Dostoevsky, M.S. Weinberg, A.V. Medvedev, Russian modern opera, librettology.

Research area: musical art.

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Introduction

The history of musical studies of Dostoevsky dates back to the 19th century. Even during the life of the writer the characteristics of the novel "The Brothers Karamazov" as "a highly integral, semi-tragic, semi-clear opera in which menacing and sad sounds alternate with obscure and touching ones" can be found in critical articles by K.N. Leont'ev (Dostoevsky, 1976: 622). The assessment of Dostoevsky's literary works by a Russian philosopher Vyacheslav Ivanov is also indicative: "Similar to the composer who wrote symphonies, he used his mechanism for the architectonics of tragedy and applied a method similar to the thematic development of the main phrases-motifs in music to the novel, the development, which turns and metamorphoses are used by a composer to bring us to the aesthetic and psychological experience of the whole composition as a kind of unity" (Dostoevsky and the Novel-Tragedy, 1990: 171).

In search of the most accurate definition of the structure of the author's novels M.M. Bakhtin in his work "Problems of Dostoevsky's Poetics" addressed musical terminology, which led to the appearance and description of the idea of the "polyphonic novel". A similar analogy arose due to the writer's comprehension of a character as a subject, but not an object of the author's or another character's consciousness. A "polyphony" of consciousnesses and ideas about the world arises as a result. Like the lines of polyphony, their interaction forms a complex musical fabric. The combination and contrast with other "characters-themes" give an opportunity to indicate the uniqueness and originality of each character more intensely.

A few decades later in the fundamental study "Dostoevsky and Art of Music and Theatre" A.A. Gosenpud comprehensively describes the influence of music on the formation of the personality and fictional world of the literary works by Dostoevsky. He notes that "in Dostoevsky's literary works images develop according to musical laws – they constantly come back as memories, or as a real experience and each time they sound in a new way, as if in a different tonality (Gozenpud, 1971: 135). The scientist clarifies M.M. Bakhtin's concept and offers to use the term "counterpoint" in relation to Dostoevsky's novels, since two consciousnesses and two voices in F.M. Dostoevsky's literary works are a minimum that is necessary to build the concept and to which the writer limited himself only at an early stage of his creative work. Late novels by Dostoevsky are polyphonic works, where the combination of several models of existence simultaneously resembles the techniques of double and even triple counterpoint.

Musical terminology also arises in the process of analysing the structure of the literary works by the Russian classical writer. In this way, A.A. Gosenpud writes about the penetration of the principles of repetition and reprise into the composition of the novels "White Nights" and "Crime and Punishment". G.M. Fridlender finds that while forming a "complex musical and symphonic unity" the composition and grouping of the characters of "The Adolescent", "Crime and Punishment", "The Idiot", "The Gambler", and "The Brothers Karamazov" correspond to the principles of a musical composition organisation. There is a clear resemblance to the themes of a sonata allegro, a slow part and a fervently humorous Scherzo and, at the end "at the same time a deeply tragic and exaltedly optimistic ending, in which the mood of deep sorrow and despair mixes with a sense of "seraphic" height of spirit in the reader's perception" sounds (Fridlender, 1995: 301).

It is especially necessary to emphasise that research of scientists who study Dostoevsky's works is literally full of musical terminology. Assimilation of human voices to registers in which variations of the main theme are carried out; comparisons of the novel collisions with musical contrasts and dissonances; analogies

of conflicting scenes of novels with opera ensembles and chain finale-buffa, as well as many other things can be found in them.

The emerging analogies with music are not accidental. They became a reflection of the complex fictional world of F.M. Dostoevsky's literary works and were one of the reasons for composers' interest in the literary work of the classical Russian author. In 1900, V.I. Rebikov wrote the opera "The Christmas Tree". The basis of the libretto was the fairy tale "The Little Match Girl" and the story "The Beggar Boy at Christ's Christmas Tree" by H.C. Andersen published in the January issue of "A Writer's Diary" in 1976. However, the opera by S.S. Prokofiev "The Gambler", created in 1916 became the starting point of musical studies of Dostoevsky.

Since that time, composers have written almost a hundred compositions inspired by Dostoevsky's prose. Their genre diversity is rather big: opera (in all its varieties), musical drama, overture, ballet, suite, vocal and instrumental symphony, symphonic poem, vocal cycle, musical and oratorio. With all the variety of genre interpretations, musical and drama opuses undoubtedly occupy the "leading positions". They give an opportunity to consider issues concerning the creative legacy of the writer in the light of the interdisciplinary scientific discourse using intertextual analysis methods, which have been actively developing over the past decades.

Theoretical framework

Analytical studying of the opera composition starts with the consideration of the libretto, which forms the dramatic basis of the composition. In this regard, it is important to understand the methods of "working" with Dostoevsky's prose, the ways of "interpreting" and adapting a prosaic text for a vocal composition, which give literary characters an opportunity to "sound" from the musical scene in the future.

Publications about the need to study the libretto as an independent text, largely influencing a composer's work, first started appearing on the pages of professional periodical publications from the middle of the 20th century. How-

ever, librettology itself as a separate branch of musicology, dealing with the history and theory of libretto, has been developing only since the late 20th century. In modern Russian science, the largest number of studies devoted to this topic belongs to G. Ganzburg (Ganzburg, 2004). The basic materials on librettology and librettistics are available on the website "Libretto in A Dream and in Reality", created by a playwright, writer, and librettist Yu.G. Dimitrin in 2000. He is also the author of the studies devoted to the issues of the history and methodology of librettology as a separate and independent branch of musicology (Dimitrin, 1997; Dimitrin, 2009; Dimitrin, 2011). The issues of a literary text interpretation into the opera and the interaction between literature and music can be found in the studies of literary scholars, culture specialists and philologists (About the Special Features of Interpretation of the Literary Source..., 2015; The Opera Librettistics and Russian Literature, 2007; The Opera Librettistics and Russian Literature, 2019), denoting the relevance of this scientific area and its interdisciplinary nature.

Statement of the problem

The opera "The Idiot" was the seventh and final composition of the musical and stage genre in the creative heritage of *Mieczysław* Weinberg (1919-1996). The fates of his compositions in this genre were different. "The Madonna and The Soldier", "Congratulations!", and "The Love of d'Artagnan" were staged in the capital's theatres; the first performance of the opera "The Portrait" was held in Brno; the opera "Zosya" is still in the archives of the composer's family, and unfortunate "The Passenger" had been waiting for its first performance for 38 long years.

The opera "The Idiot" stands out among these works. On the one hand, it was staged during the composer's life in 1991 at the Chamber Theatre. However, according to the magazine review, a "new version", in which director B.A. Pokrovsky made "some cuts (about 50 minutes of music)" was created for this purpose (Variations on The Theme of "The Idiot", 1992: 54). The degree of these reductions can be seen at least in the fact that the author of the arti-

cle calls Weinberg's composition "the chamber opera". Meanwhile, its original composition: 4 acts, 10 scenes, 14 characters, three of which are mimic roles, as well as the participation of the male choir and full orchestra (in the original version) at least give reason to doubt the validity of the abovementioned genre definition.

It should be noted that the scenes from the opera were twice (in 1987 and 2011) staged by graduate students at The Russian University of Theatre Arts. However, in this case it is impossible to talk about a full-fledged production. The opera was first staged in the original author's edition in 2013 on the stage of the Mannheim National Theatre. In the 2016-2017 season, the Bolshoi Theatre in Moscow and the Mariinsky Theatre in St. Petersburg presented their versions of Weinberg's opera. The analysis of the libretto in comparison with the literary source demonstrates that the playwright A.V. Medvedev in the text of the opera used texts that are not introduced in the novel. It seems important to identify the ways and methods of the librettist's work to determine the main ideas of the opera drama and to identify the degree of the text influence on the musical dramatic art.

Discussion

Mieczysław Weinberg and librettist Alexander Medvedev offered their own interpretation of one of the most famous literary works by Dostoevsky. The fact that this theme is most in demand among the musical theatre figures is of interest. Nowadays, there are 7 ballet and 6 opera productions, representing stage versions of the novel "The Idiot". It is also demonstrative that only two composers – V.M. Bogdanov-Berezovsky (opera "Nastasya Filippovna") and V.A. Kobekin (opera "N.F.B.") – changed the name compared to the literary source. In other cases, there are such titles as "The Idiot" or "Prince Myshkin", which is understandable, since the main character of F.M. Dostoevsky's novel is Prince Lev Nikolayevich Myshkin, which image embodied the writer's idea of a "a rather wonderful person". Myshkin's special "existence" in the novel is mainly determined by the conception of the novel, which N.A. Berdyaev calls "centrifugal" (Berdyaev, 1991). Its meaning is that the prince, like Al-

yosha and the elder Zosima in "The Brothers Karamazov" "unravels other people" and "is busy with everyone" (About Dostoevsky, 1990).

The word "idiot" has many interpretations and explanations which, according to Dostoevsky's letters, were known to him. It is necessary to note only one of them, which refers us to the medieval literary tradition, where an idiot was a person who was not well-educated, but "endowed with ideal traits and deep spirituality." An idiot was a typical character who comprehended "the ways of familiarising with the higher secrets of existence" (Dostoevsky, 1976: 622). As if highlighting this aspect of the image of Myshkin, Weinberg and Medvedev provided this character with detailed monologues, which he typically sings being on stage alone. Moreover, in most cases the text of these episodes is a kind of a "free adaptation" of Dostoevsky's texts transferred from the narrative form into the "first-person" speech.

The work done by Alexander Viktorovich Medvedev with the literary source deserves special attention. From the point of view of the storyline, the opera is a complete copy of F.M. Dostoevsky's novel. The logics of events can be seen in the names of the scenes given by the librettist: "Meeting on the Train," "At the Epanchins'", "At the Ivolgins'", "Day of the Angel", "At Rogozhin's", "The Faithful Knight", "Two Meetings", "Lebedev's Confession", "Rivals" and "Reconciliation". It is obvious that the libretto's author follows the sequence of four parts of Dostoevsky's novel. At the same time, within the scenes, he freely combines the phrases that can be found in one or different chapters of the novel to accentuate a specific idea of a character. This happens, for example, in a small monologue by Ganya Ivolgin, which can be likened to a kind of the character's Credo about the omnipotent power of money (scene 2) or in the arioso of general Yepanchin's wife from scene 6, lamenting about her daughters' fate.

The cases when the texts that cannot be found in the novel appear in the opera are even more interesting. Scene 3 starts with a solo arioso of Myshkin. His main idea is revealed by the famous phrase borrowed by the libret-

tist from the letter of eighteen-year-old Dosto-evsky to his brother Mikhail: "Man is a mystery. It needs to be unravelled, and if you spend your whole life unravelling it, don't say that you've wasted time; I'm studying this mystery because I want to be a human being" (Dostoevsky, 1985: 63). Compare with the text of the libretto: "Truth! It is so clear and simple: people can be beautiful and happy in this world! I do not believe, I will never believe that evil is ordinary for human life! Man is a mystery. It needs to be unravelled. But is life enough for this?" (Weinberg, 1992: 122-123).

Another example is found at the beginning of scene 4. The action takes place in the house of Nastasya Filippovna who is celebrating her birthday. To create a festive and relaxed atmosphere, Lebedev entertains guests singing romances, accompanying himself by playing the piano. There is nothing similar to this scene in the literary source. However, the domestic genre was extremely popular in the mid-19th century and was as a kind of "a sign of the times". It is known that romances sounded in F.M. Dostoevsky's house, and there were often references to the vocal works of his contemporaries on the pages of his literary works. Finally, Ferdyshchenko's phrase, "And I'll have the prince start by singing a fashionable romance" (Dostoevsky, 1973: 117) which was said when Myshkin appeared, could become the reason for the authors of the opera "The Idiot". Since Ferdyshchenko is not in the list of the opera characters, his phrases are given to Lebedev. The librettist uses fragments of the poems "A Spring Night" by N. Yazykov and "The Last Breath" by Y. Polonsky as the texts for the role of Lukyan Timofeevich. The appearance of the poetry by Y.P. Polonsky in the libretto of the opera based on the novel by Dostoevsky can be explained by the friendship that connected the writer and the poet for many years. The appeal to the poem by N. Yazykov is remarkably interesting and significant. An amazing person of naturals talents and a descendant of a wealthy family, Nikolai Mikhailovich was a great success during his studies in the student community, where songs were often composed and sung based on his poems. According to the researcher, Yazykov himself "agreed to recite his verses only at the parties when he was completely drunk" (Rezepov).

Another example of the text that is not represented in the novel is the scene of Rogozhin, in which the verbal and musical version of the Russian folk song "*Oh, My* Good *Fortune (*Ax, талан ли мой, талан)" sounds. The stanzas performed by Rogozhin are a kind of frame for Lebedev's story about the failed Myshkin and Nastasya Filippovna's wedding and about her escape from the wedding to Rogozhin. The analysis of the available texts demonstrated that the song "*Oh, My* Good *Fortune (*Ax, талан ли мой, талан)" can be found in the oral tradition in different variants. Their diversity can be reduced to two types: a wedding song and a ballad prison song with the stable archetype of "a beauty and a robber". In the context of the scene described above, each type finds its own semantic correlate. This, apparently, became the reason why the authors of the opera "The Idiot" used the lyrics and the music of this song. At the same time, the librettist and the composer complemented the folklore source, increasing the tragic focus of the source text.

Some scenes contain the events of different chapters, which gives an opportunity to activate the course of action, while preserving the intensity of its development and the "agglomeration" of events that are so characteristic of Dostoevsky's novels. Perhaps this property of the Russian classical writer's style, coupled with the requirements of the opera genre, necessitated the use of the cinematography technique of "combining plans". The skilful application of the editing principle is understandable. Weinberg composed music for more than 60 films, the most famous of which are: The Cranes are Flying, Afonya, The Tiger Tamer, Honeymoon, The Hyperboloid of Engineer Garin, and Teheran-43.

In the piano score, the authors indicate that "the opera's action takes place on three platforms located on the main stage. The actions on each of them take place separately, with instantaneous transitions" (Weinberg, 1992: 3). Due to this technique, the authors solve several problems. Firstly, it allows to concentrate the action and emphasise some situations. For instance, in the first scene, Rogozhin and Mysh-

kin meet on the train. Parfen tells about his feelings for Nastasya Filippovna. In the middle of this episode "the female character's room" where she meets Ganya Ivolgin and gives the portrait to the potential fiancé "is backlighted". In Dostoevsky's novel this scene can be found later in Ivolgin's retelling. In addition, let us recall that in the novel Nastasya Filippovna personally appears one of the last, although she is mentioned almost from the beginning of the novel. Thus, the authors of the opera immediately introduce Nastasya Filippovna as the main female character of the drama and show a scene with a portrait that will create a conflict in the scene "At the Epanchins'" when Myshkin meets a noble family.

Secondly, the "scene change" technique makes it possible to "collide" various ideas personified in the characters. In the second scene, the action takes place in the Epanchins' house. Myshkin meets with the general's wife and her daughters in the living room, and on another platform, representing the study, Ganya calculates income. After the prince's short arioso, where he enthusiastically shares his dreams of a "new life", Ivolgin's mercantile and business-like abrupt phrases sound. He calculates possible dividends from the sum of money he might get for marrying Nastasya Filippovna. The next Yepanchina's remark to Myshkin, as if clarifies the meaning of this "collision": "So you are a dreamer! This is good, my dear friend. Because heart is the main thing, and all the rest is nonsense!" (Weinberg, 1992: 80-81).

The technique of instant transitions simplifies the perception of what is happening and helps to comprehend the author's message. Due to this technique, Dostoevsky's complex "contrapuntal" novel seems to develop horizontally, while retaining the integration of various ideas vertically within the same scene.

As for the presentation of individual characters of the opera, it is necessary to note the unusual role of Lebedev, who, at first glance, can be attributed to the "secondary" characters. However, his function is extremely important and extensive. In addition to the familiar role of a participant in events, in the opera he acts as a reasoner and narrator. This explains rather frequent appearance of Lebedev in the foreground with a parte phrases. At the beginning of scene 2, he turns to the audience and explains the meaning of the dialogue between Totsky and Yepanchin, who "were bargaining" Nastasya Filippovna to marry her off to Ganya Ivolgin. At the end of the same scene, Lebedev, according to the acting, "jumps out to the front of the stage" with the phrase "No, gentlemen! This strange day has not finished yet! We are in for extraordinary events!" (Weinberg, 1992: 118-119). Scene 6 of the opera is marked by Aglaya's beautiful ballade "The Faithful Knight". Performing it, the character replaces the letters of the motto inscribed on the knight's shield: instead of "A.M.D." (Ave Maria Dei) she says "N.F.B.". Compliant Lebedev immediately explains the essence of the replacement: "Nastasya Filippovna Barashkova" (Weinberg, 1992:290). It is also necessary to mention the final scene, where Lebedev talks about the failed wedding of Myshkin and Nastasya Filippovna. His speech is interrupted by the vocal phrases of characters, sounding from behind the curtains. This diversified interpretation of the image of Lebedev is predetermined by Dostoevsky's novel, where from the very first pages he is introduced as "Mr. Know-It-All" and, on the one hand, appears under the guise of a jester, but at the same time he positions himself as an interpreter of the Apocalypse and is not devoid of vain claims for the role of the "World Leader". It is Lebedev, who spinning intrigues and playing on the feelings of the main characters, gradually models some situations to rise in his own esteem, while humiliating himself before others.

Another character of the opera, who is not represented in the novel, deserves mentioning. This is a Knife Grinder. He appears twice: in scenes 5 and 10. There is a knife in both scenes, which has the leitmotif status in the novel. Consequently, a terrible object that terminates Nastasya Filippovna's life is as if personified by the image of the Knife Grinder.

Conclusion

The brief review of Weinberg's opera "The Idiot" suggests that following Dostoevsky its authors presented their own vision of the novel. This composition is extremely interesting and

rich in findings, and individual in its musical language, revealing the main features of Dostoevsky poetics. This is achieved by introducing texts that cannot be found in the novel, giving the phrases of some characters to others, using the principle of editing at the textual and dramatic levels and clashing of ideas personified in the opera characters.

F.M. Dostoevsky's prose is of interest to musicians. Currently, Alexander Smelkov is completing work on the score of the opera "The Idiot", conceived as the second part of the tetralogy by F.M. Dostoevsky. In March 2019, the premiere of the rock opera "The Karamazovs" by Alexander Ragulin took place on the stage of the Central House of Art Workers. All this indicates of the enduring interest of the contemporary musical scene in the literary work of the great Russian writer.

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Особенности прочтения романа Ф.М. Достоевского «Идиот» в одноименной опере М. Вайнберга

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Аннотация. Статья посвящена вопросам взаимодействия литературного первоисточника и музыкальной драмы. Объектом научного интереса становится опера «Идиот», завершенная в 1986 году отечественным композитором Мечиславом Вайнбергом и поставленная на ведущих российских сценах в творческом сезоне 2016–2017 года. Либретто написано А.В. Медведевым по одноименному роману Ф.М. Достоевского. Музыкальная достоевистика начала зарождаться еще при жизни писателя. Она выражалась в использовании музыкальной терминологии в критике и научных исследованиях, касающихся литературных произведений Ф.М. Достоевского. В 1916 году С.С. Прокофьев создал оперу «Игрок», ставшую первым оперным прочтением прозы писателя, конгениальным литературному первоисточнику. С тех пор творческое наследие автора «Бесов» не раз привлекало внимание композиторов. Музыкальная достоевистика сегодня насчитывает более семидесяти сочинений в разных жанрах. Особый интерес представляют оперы, поскольку в них драматический и музыкальный тексты одинаково важны для передачи глубинных смыслов романов писателя. Специфика взаимодействия прозы и музыкальной драматургии в данной статье выявляется с использованием методов интертекстуального анализа, что сообщает актуальность обращению к данной теме. Либретто исследуется как важный компонент оперного сочинения в свете тенденций современной музыкальной науки. Рассматриваются приемы работы драматурга с литературным первоисточником. Выявляются внероманные тексты либретто, их источники; объясняется логика обращения создателей оперного «Идиота» к метатексту Достоевского и наследию других авторов в контексте художественного замысла. Определяются функции персонажей первого и второго плана действия, дается их краткая характеристика, обозначается роль в драматургии оперы.

Ключевые слова: Ф.М. Достоевский, М.С. Вайнберг, А.В. Медведев, современная отечественная опера, либреттология.

Научная специальность: 17.00.02 – музыкальное искусство.

Life Values and Subjective Well-being of the Indigenous Small-Numbered Peoples of the Arctic Zone (Based on the Example of the Nenets)

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Abstract. The article presents the results of a study of life values and their relationship with the subjective well-being of indigenous small-numbered peoples based on the example of the Nenets. The relevance of this study is due to the fact that globalization transformations determine the change in human living conditions in the Arctic zone. This process often takes place painfully: representatives of indigenous small-numbered minorities cannot find their place in the new economic and multicultural system, which leads to the loss of vital meanings and subjective ill-being. The article notes that the solution to this problem may be to take into account life values during the transformation of the economic behaviour of the indigenous small-numbered peoples of the Russian Arctic.

The materials presented in the article demonstrate a strong relationship between the level of satisfaction with life and the subjective level of income (subjective economic well-being). The most important life values for the Nenets (security, kindness, independence) turned out to be connected both with the level of satisfaction with life in general and with the level of subjective economic well-being.

In conclusion, it is noted that the results obtained make it possible to formulate recommendations for various entities on the effective transformation of the economic behaviour of the indigenous small-numbered peoples of the Russian Arctic, in particular the creation of conditions for stability, social security, community and collectivism, as well as the ability to independently make economic decisions.

Keywords: transformation of economic behaviour, indigenous small-numbered peoples of the Arctic zone, life values, subjective well-being.

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Introduction. Global transformations determine a change in human living conditions in the Arctic zone. The expansion of the range of presence of the the fuel and energy complex's enterprises has led to a significant change in the familiar ecosystem. As a result, there was a reduction in the size of pastures and the impoverishment of the natural fodder base for reindeer husbandry, which is the economic basis for the livelihoods of many indigenous small-numbered peoples leading a nomadic lifestyle. First of all, these consequences were reflected in the Nenets, as this is one of the most numerous indigenous small-numbered peoples, for which reindeer husbandry is still the basis for maintaining the traditional way of life. In addition, the Nenets people have a wide range of settlement covering the Nenets Autonomous Okrug, the Yamalo-Nenets Autonomous Okrug, the Khanty-Mansi Autonomous Okrug – Ugra, the Taimyr Dolgan-Nenets Municipal District of the Krasnoyarsk Territory, the Murmansk and Arkhangelsk Regions, as well as the Komi Republic. In this regard, the study of life values and subjective well-being was based on the example of representatives of the Nenets people.

Over the past thirty years, many representatives of indigenous small-numbered minorities have been forced to change the usual traditional nomadic way of life for settled residence in towns and cities. This transformation often takes place painfully: people cannot find their place in the new economic system for them, which leads to the loss of vital meanings and subjective ill-being. The solution to this problem may be to take into account life values during the transformation of the economic behaviour of the indigenous small-numbered peoples of the Russian Arctic. Therefore, this study was initiated to identify the relationship of life values with the subjective well-being of indigenous small-numbered peoples based on the example of the Nenets.

Theoretical framework. As a general hypothesis, it was suggested that subjective well-being is associated with the most significant values for the Nenets, while the structure of the relationship of life values among the Nenets with varying degrees of subjective well-being has a distinctive quality.

The study set and solved the following tasks:

1. Theoretically and empirically to substantiate the construct of subjective well-being as an indicator of satisfaction with the life of indigenous peoples, including in the economic sphere;

2. To identify the most significant life values for the Nenets;

3. To establish the relationship of life values with the level of satisfaction with life and subjective economic well-being (subjective level of income);

4. To compare the life values of the Nenets with a different level of subjective well-being;

5. To compare the structure of the relationship of life values among the Nenets with a different level of subjective well-being.

Methods. To test the hypothesis, a study was conducted in which 105 people, who were representatives of the Nenets nationality aged 17 to 73 years (average age – 28.6), took part, including 42 men, 63 women living in the Yamalo-Nenets Autonomous Okrug (Aksarka vil-

lage, Yar-Sale village) and the Nenets Autonomous Okrug (Naryan-Mar city, Nes' village, Krasnoye village).

An extended and updated version of the Shalom Schwartz PVQ-R questionnaire adapted by employees of the Higher School of Economics (Schwartz et al., 2012) was used as a method for diagnosing life values. Today it is one of the most popular methods for the diagnosis of motives and values, which has confirmed its validity in various categories of the Russian sample. The convenience of this method's variant is that along with the 19 specified values, it provides the opportunity to diagnose 10 basic values identified in the original concept (Schwartz, Bilsky, 1987), thereby making comparisons with previous studies.

To diagnose subjective well-being, the Life Satisfaction Scale of E. Diener adapted by D.A. Leont'ev and E.N. Osin was used (Osin, Leont'ev, 2008). This questionnaire has proven itself in the Russian sample due to its simple and unambiguous internal structure. The "Life Satisfaction Scale" methodology, developed by E. Diener in accordance with its theoretical principles, allows measuring the level of subjective well-being and comparing the performance of different people, demonstrating how one person is more prosperous, more satisfied, more positive than another (Litvina, Bogomaz, 2014).

In addition to the data from the questionnaires, the study used a scale of A. Furnham's subjective income level adapted by O.S. Deineka (Deineka, 1999). Respondents were asked to rate their income on a 7-point scale, where 1 – I make ends meet, and 7 – I have a very high income. This technique is widely used in studies of economic psychology as an indirect indicator of a person's subjective economic well-being.

For mathematical and statistical data processing, descriptive statistics, the Kruskal – Wallis difference H-criterion, and the R – Spearman correlation analysis were used. In addition, when processing the data, the statistical data processing package SPSS 24.0 was used.

The solution to the first problem led to the appeal to the concepts of subjective well-being,

presented in modern scientific knowledge. The concept of subjective well-being of E. Diener is widely known in the world and received enough empirical confirmation. According to it, the subjective well-being of a person consists of three fundamental components: satisfaction, pleasant emotions and unpleasant emotions. In addition, E. Diener believes that subjective well-being reflects a person's cognitive assessment of the conformity of his/her life's different aspects to the formed expectations, the level of self-acceptance and is found in emotional manifestations (experienced feelings, typical mood). Moreover, a person has a high level of subjective well-being, if in most situations he / she experiences satisfaction with life, and only in some cases experiences unpleasant feelings, and vice versa (Diener, Lucas, 1999).

Despite the good indicators of the validity and reliability of this construct, it should be noted that it gives a very general view of human well-being, without being able to determine the level of satisfaction with a particular area of life. At the same time, more specific concepts of subjective well-being, for example, subjective economic well-being, have been developed in psychological science (Deineka, 1999; Khashchenko, 2011; Furnham, 2014).

Subjective economic well-being is defined as a result of a social comparison of a person's actual status with his claims, needs and perception of his own position (Strümpel, 1974) or with the financial situation of other reference persons (Campbell, Converse, Rodgers, 1976). V.A. Khashchenko defines subjective economic well-being as "an integral psychological indicator of a person's life expressing a person's attitude to his current and future material well-being" (Khashchenko, 2011: 108).

Discussion. As a result, there was an assumption that the subjective economic well-being of a person is associated with satisfaction with life as a whole, as a component of his overall subjective well-being. The results of the correlation analysis on a sample of Nenets confirmed this assumption (Table 1).

In fact, satisfaction with life as a whole as an indicator of subjective well-being and a subjective assessment of one's income as an indicator of subjective economic well-being pos-

Table 1. The results of the correlation analysis of the level of subjective income and life satisfaction

	Subjective assessment of income	Life satisfaction
Subjective assessment of income	1,000	,375**
		0,002
Life satisfaction	,375**	1,000
	0,002	

Table 2. Descriptive statistics of vital values' indicators

Indicators	N	Min	Max	Average	Standard error	Dispersion
Security	105	1,00	7,00	4,5079	1,22199	1,493
Kindness	105	1,00	6,67	4,4571	1,35972	1,849
Independence	105	1,00	6,83	4,3190	1,41461	2,001
Achievements	105	1,00	7,00	4,2730	1,25812	1,583
Universalism	105	1,00	6,67	4,1608	1,26752	1,607
Traditions	105	1,00	6,83	4,0921	1,29512	1,677
Hedonism	105	1,00	6,67	4,0857	1,20276	1,447
Conformity	105	1,00	6,83	3,9429	1,25103	1,565
Stimulation	105	1,00	7,00	3,6764	1,45941	2,130
Power	105	1,00	7,00	3,2386	1,39744	1,953

itively correlate with each other at a high level of statistical significance. At the next stage, using descriptive statistics, the most significant life values for the Nenets were determined (Table 2).

As can be seen from the table, the Nenets consider security, kindness and independence to be the most important life values. Security for oneself and other people, harmony in relations, stability of society are the most important value priorities of the Nenets people. This fact, largely due to the harsh climatic conditions of living in the North, is confirmed by many researchers (Dregalo, Ul'ianovskii, 2016; Etnonacional'nye protsessy v Arktike…, 2017; Pavlenko et al., 2017; Brega, 2018, etc.). Probably, the same factor (understanding of the vulnerability and value of human life) is associated with the desire to ensure well-being in everyday interaction with loved ones, the need for positive interaction with them, friendly support, and mutual assistance. Under these conditions, the ability to independently think and make deci-

sions, the desire to independently choose methods of action, to show creativity and research activity is of particular importance, therefore, the need for self-control and self-government is important.

To solve the third problem, a correlation analysis of the relationship of the Nenets life values with their level of satisfaction with life and subjective economic well-being (subjective income level) was carried out (Tables 3 and 4).

As can be seen from the tables, the level of satisfaction with life among the Nenets is interconnected with all significant values – security, kindness, independence and some others, while the subjective level of income shows the relationship only with the value of independence.

The data obtained allow us to suggest that money, material values, profit and other indicators of financial status are not so closely woven into the value system of the Nenets as compared to satisfaction with life in general. Only the desire to think and make decisions on one's own, independently of others, allows

Table 3. The results of the correlation analysis of indicators of life values
and life satisfaction among representatives of the Nenets

	Con-formity	Tradi-tions	Kind-ness	Univer-salism	Inde-pen-dence	Stimu-lation	Hedo-nism	Achieve-ments	Power	Secu-rity
Life satis-faction, R	,242*	,276*	,259*	,251*	,330**	,298*	0,092	0,152	0,211	,240*
p	0,047	0,023	0,033	0,039	0,006	0,014	0,455	0,216	0,084	0,049

Table 4. The results of the correlation analysis of life values' indicators and subjective income level

	Con-formity	Tradi-tions	Kind-ness	Univer-salism	Inde-pen-dence	Stimu-lation	Hedo-nism	Achieve-ments	Power	Secu-rity
Subjective income, R	0,100	0,040	0,128	0,087	,235*	0,127	-0,026	0,055	0,112	0,151
p	0,314	0,686	0,194	0,381	0,017	0,198	0,792	0,580	0,258	0,125

respondents to rate their income level as higher. On the contrary, the Nenets, who are inclined to assess their income level as below average and low, show less desire to make independent decisions and to carry out independent actions. This psychological feature of the Nenets people has already been shown in a number of studies. In particular, the relationship of the value of independence with a positive attitude to the personal achievements of other people in the economic sphere, as well as with other economic attitudes (Zabelina et al., 2019) is revealed.

The Nenets, who are more satisfied with their lives, are much more active in maintaining security and stability in society, ensuring prosperity for their loved ones, achieving success in socially acceptable ways, expressing independence in thoughts and actions, preserving the customs and ideas that exist in traditional culture, and following them. Tolerance and protection of the well-being of all people and nature, as well as the need for novelty and emotional experiences are typical of them.

Further, in order to solve the fourth problem, the entire sample was divided into three groups according to the criterion of subjective well-being based on descriptive statistics (mean value = 3.91, standard error = 1.4). Groups were conditionally named as respondents with high, medium, and low levels of subjective well-being. Further, in these groups, indicators of life values were compared.

The comparison results did not reveal significant differences in the life values of the Nenets with different levels of subjective well-being, although they showed a tendency to higher values of security, independence and traditions among respondents with a high level of subjective well-being.

Next, a comparison of correlation constellations (intercorrelations of life values and correlations with the level of subjective income) was made in groups with a high and low level of subjective well-being.

The comparison results confirmed the hypothesis about the qualitative uniqueness of the structure of life values depending on the level of subjective well-being. In particular, the value of hedonism in a group with a higher level of subjective well-being finds a connection only with the value of power, while in a group with a lower level of subjective well-being – with the values of power, security and universalism. Perhaps, the desire to enjoy "here and now", without thinking about the consequences, reinforced by the desire for security, tolerance

and the desire for the well-being of all people and nature, does not allow respondents to actually feel satisfaction with life. It can also be assumed that these motives are not embodied in real actions, which prevents the personal situation from changing for the better.

Confirmation of this assumption is found in another correlation constellation. Thus, in the group of Nenets with a higher level of subjective well-being, the value of achievement is associated with the value of power, and in the group with a lower level of subjective well-being, no relationship with the value of achievement was found. Probably, the desire to achieve personal success, reinforced by the desire to dominate the situation and other people, allows achieving goals in life, which leads to increased satisfaction with life in general.

Against the background of a small number of relationships with the value of power in the group of respondents with a low level of subjective well-being, the relationship of this value with the security value in the group of respondents with a high degree of subjective well-being seems interesting. The combination of the desire to protect themselves, their loved ones, society as a whole and the desire to dominate the situation and other people gives rise to self-confidence and willingness to use available resources to ensure social stability. This, in turn, leads to increased satisfaction with life.

It is interesting that there were correlations between the level of subjective income and the values of conformity, universalism and stimulation in the group Nenets, less satisfied with their lives, while in the group of Nenets with a high level of subjective well-being, the relationship of life values with the level of income was not found. Probably, a closer connection of the economic component in subjective well-being with personal motives and aspirations, the measurement of success by money leads to a decrease in the level of satisfaction with life among the Nenets as a whole.

Therefore, it can be assumed that a change in the economic situation of the indigenous small-numbered peoples of the Russian Arctic (financial instability, a threat to the traditional way of life, the development of commodity-money relations, the aggravation of financial needs, the popularization of material values, etc.) leads to a decrease in the level of subjective well-being.

Conclusion. The study allows us to formulate a number of conclusions. Firstly, it has been established that the subjective economic well-being of the Nenets, closely associated with general satisfaction with life, weakly affects the value sphere of their personality. In this sense, the influence of globalization with the cult of material values has not fully overtaken the representatives of this people. On the other hand, the connection of life values with the assessment of their income in a group of respondents less satisfied with their lives allows us to conclude that focusing on achieving financial success does not lead to the subjective well-being of the indigenous small-numbered peoples of the North. This problem raises the question of the possible absence of cognitive and behavioural mechanisms that allow the Nenets to successfully adapt to the changing economic situation.

The value of independence that is the desire for independence in thinking and acting can be considered an important resource that allows the Nenets to effectively build their economic behaviour. The development of the value of independence in children and youth of indigenous small-numbered peoples based on financial literacy can become the basis for the successful transformation of the economic behaviour of these peoples in the context of globalization.

In addition, since the subjective well-being of the Nenets is largely based on the values of security and kindness, it is necessary to take this factor into account when developing programs for transforming the economic behaviour of the indigenous small-numbered peoples of the North, providing conditions for economic stability, social security, a sense of community and collectivism.

In conclusion, it is worth noting that a significant limitation of the study is a small sample of representatives of one nation – the Nenets. In the future, it is necessary to expand the sample by including representatives of other indigenous small-numbered minorities of the Russian Arctic in the study.

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Жизненные ценности и субъективное благополучие у коренных малочисленных народов Арктической зоны (на примере ненцев)

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Аннотация. В статье представлены итоги исследования жизненных ценностей и их связи с субъективным благополучием коренных малочисленных народов на примере ненцев. Актуальность данного исследования обусловлена тем, что глобализационные трансформации детерминируют изменение условий жизни человека в Арктической зоне. Данный процесс часто проходит болезненно: представители коренных малочисленных народов не могут найти свое место в новой для них экономической и поликультурной системе, что приводит к утрате жизненных смыслов и субъективному неблагополучию. В статье отмечается, что решением данной проблемы может стать учет жизненных ценностей в ходе трансформации экономического поведения коренных малочисленных народов Российской Арктики.

Представленные в статье материалы демонстрируют наличие сильной взаимосвязи между уровнем удовлетворенности жизнью и субъективным уровнем дохода (субъективного экономического благополучия). Наиболее важные для ненцев жизненные ценности (безопасность, доброта, самостоятельность) оказались связаны как с уровнем удовлетворенности жизнью в целом, так и с уровнем субъективного экономического благополучия.

В заключение отмечается, что полученные результаты позволяют сформулировать рекомендации для различных субъектов по эффективной трансформации экономического поведения коренных малочисленных народов Российской Арктики, в частности, создания условий стабильности, социальной защищенности, общности и коллективизма, а также возможности самостоятельно принимать экономические решения.

Ключевые слова: трансформация экономического поведения, коренные малочисленные народы Арктической зоны, жизненные ценности, субъективное благополучие.

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The Image of Homeland in the Works by Alphonse Mucha "Madonna of the Lilies", the Poster for "The Lottery of the Union of Southwest Moravia" and the Poster for "The Slav Epic Exhibition"

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Abstract. Understanding the specifics of creativity, the features of the artistic method of not a single artist can be achieved without a meaningful analysis of their works. The purpose of this study is to analyse three works by the Czech artist A. Mucha "Madonna of the Lilies", the Poster for "The Lottery of the Union of Southwest Moravia" and the Poster for "The Slav Epic Exhibition", to reveal the programmatic content of each of these works, as well as their general artistic idea.

The works by A. Mucha were analysed using the method proposed and justified in the field of theory and history of culture by the Russian scientist V.I. Zhukovsky. This technique determined the logic of analysis of the selected works. Such methods as observation, formalisation, analysis, synthesis, analogy, extrapolation and interpretation were applied. The result of a methodical analysis of the three selected works by A. Mucha testifies to the programmatic creativity of the artist, to a single semantic regularity in his works. The key theme uniting all three works being analysed is the theme of divine patronage of the homeland (native land, people). However, the authors draw attention to a number of aspects of visualisation of this topic in each of the works. If the work "Madonna of the Lilies" expresses the idea of patronage in its very initial moment, the moment of faith in patronage coming from above, then in the poster of the lottery divine patronage becomes doubtful. Nevertheless, the analysis of the poster for "the Lottery of the Union of Southwest Moravia" revealed a number of artistic signs indicating the possibility of a revival of faith in patronage. Based on the interpretation of these signs, such conditions for the revival of faith as the lack of fear "to look and see, to fight" were formulated. Confirmation of the idea of revival is expressed in the third analysed work of the artist, i.e. the poster for "The Slav Epic Exhibition". Methodical analysis allowed us to characterise this work as a statement of fulfilled expectations, prosperity and dawn at the same time. The terms "death, withering, fossil", which are defined as temporary phenomena, act as a programmatic condition expressed through the artistic signs of the work.

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The results of the methodological analysis of the three works by A. Mucha significantly complement the existing data on the conceptual aspect of the artist's work.

Keywords: A. Mucha, "Madonna of the Lilies", poster for "The Lottery of the Union of Southwest Moravia", poster for "The Slav Epic Exhibition", image of homeland in art works, theme of divine patronage.

Research area: theory and history of art, theory and history of culture.

Introduction

Alphonse Maria Mucha is rightfully considered a prominent representative of the art nouveau (1880s-1910s) style of the modern era. The turn of the 19th-20th centuries is considered the classical stage of the development of art nouveau, when art showed a new understanding of the world: its openness for transformation and technological effectiveness, man and society as a value, the possibility of building a new industrial future. Researchers note the innovativeness of A. Mucha in his ability to artistically express the concept of mass culture, the art of modernity and advertising in a changing form of culture (Solomyanaya, 2019; Raluca, 2008).

Most of the existing publications are devoted to the analysis of poster and advertising works of the Paris and American periods of the artist's work for a number of reasons.

Firstly, art nouveau had been actively developing in the field of graphics. In 1868, the printing technology was improved, which provided new opportunities for replication. In 1879, colour lithography was discovered, which was a condition for the development of an art poster (General History of Art, 2008: 951). The spread of the poster genre showed a desire to get something different from the world that surrounds a person here and now. Researchers believe that A. Mucha's advertising posters reflected a new mythology of modernity: the desire for universal harmony and happiness. The poster image uses art nouveau elements: light asymmetry, the predominance of floral patterns, delicate tones and halftones. Mucha's works provoke the viewer to consider details, immersion in sensual female images (Osborne, Ogata, 2011; Basova, 2017). Compositional compactness, colour and sharpness of lines determine the specifics of the instant exposure of an advertising image (Subbotina et al., 2014).

Secondly, the artist developed two trends in poster art: commercial and theatrical poster. Theatrical posters embodied the techniques that became characteristic of the art nouveau style: mosaic of colour, a combination of dynamics and statics, the monumentality of figures in the ornamental environment of flowing lines, a kind of ceremonial representation (Monasherova, 2018).

Thirdly, Mucha's unique style was manifested in graphic art. His artistic techniques developed due to the unique synthesis of a fairly wide range of style and national traditions. *"Alphonse Mucha used various elements in his drawings, including features of the Byzantine, Celtic, Japanese, Gothic, Jewish and Czech folk styles. His arsenal includes the subtlety and luxury of baroque and rococo, as well as harmonious shades and 'natural' curves. With the help of sensual decorative lines, laconic contours and a vivid effect of watercolour paints, the artist created life images in his style. In the history of the development of art, Mucha's style is the Art Nouveau style formed on the basis of a synthesis of Chinese and Western European cultures, which was of great importance for the exchange in the field of art*

and culture" (Van, 2019: 186). Researchers of Mucha's style note the advantage of several traditions in the artist's works: Byzantine (mosaic character, ornament of lines, fitting female figures into a circle or arched semicircle, stylisation of religious attributes, monumentality), oriental (decorative, geometric and rhythmic elements), with the inclusion of the elements of mannerism (S-shaped line and arabesque line) and symbolism (the linear form is endowed with the quality of the symbol). In art nouveau the shapes of nature were taken as the basis. One of the common methods of organising images in Mucha's works was a winding line that permeates all levels of composition.

Over the past ten years, publications have been discovered that reveal the symbolic nature of Mucha's works. Thus, the inclusion of geometric figures in the image is interpreted by their symbolic purpose: the shape of a circle as harmonisation with calm, curved lines as a visualisation of the connection between the natural and human worlds (Rusakovich, 2014), *"the presence of a circle in a composition as a symbol of endless repetition, a cycle and a feminine principle"* (Solomyanaya, 2019: 112). Symbolism is very characteristic of art nouveau works. Most works with female images by A. Mucha contain flowers as symbols of the modern era. Some authors perceive the artist's special love for symbols in connection with his intellectual affiliation with Masons (López, 2012).

There are two major themes in the art of A. Mucha: visualisation of the essence of female nature and the theme of pan-Slavism. Female images are present in almost all his works "from theatre posters and advertisement posters to his series works" (Pushkareva, 2012). Some researchers note the features inherent in Mucha's works: the modernity and beauty of his female images have their own reflective image (Garipov, Discaeva, 2015). Others give a detailed description of A. Mucha's interpretation of the female image, *"his paintings fully reflect the tenderness, beauty and elevation of women. With the help of sensual decorative lines, laconic contours and the bright effect of watercolour paints, the artist creates life images in the so-called Mucha's style … In addition to beautiful female images, Alphonse Mucha*

also quite often depicts young and beautiful girls in his paintings surrounded by decorative flowers and herbs made using light and wave lines. These paintings have pronounced features of the art nouveau style" (Van, 2019: 186). However, others pay attention to the key plot image of his paintings: a woman of Slavic appearance (Raluca, 2008; Petukhov, 2012; Tarasova, 2016).

Extremely small art criticism is given to the series of monumental paintings "The Slav Epic" (1910-1928). A. Mucha devoted one third of his career to this series: twenty monumental canvases show the turning points in the history of the Slavic peoples. The picturesque collection is attributed to the ideas of pan-Slavism, patriotism and national identity. Considering himself a "Slavic" Czech, the artist constructed the image of the Czech Republic's revival at the beginning of the 20th century, which largely predetermined the development of his homeland in the future (Dusza, 2012, 2014). During his work on "The Slav Epic" A. Mucha visited Russia. Thus, D.V. Tokarev, analysing the "Russian theme" in the works by A. Mucha, notes a sharp change in compositional and colour solutions towards an almost photographic display of real historical events in Russia at that time. Analysing the work "The Abolition of Serfdom in Russia" (1914), D.V. Tokarev notes similarities with the picture by V.I. Surikov "The Morning of the Archery Execution" in the application of multi-figure composition and monumentality (Tokarev, 2012).

In conclusion of the review of existing research on the creative heritage of A. Mucha, the following can be summarised. The universality and dominance of visual culture, the multi-vector path of development, the continuous innovation, the manifestation of the relationship between people and environment, the importance of subjective presentation and personal outlook on the world – all these features are characteristic of A. Mucha's work. As one of the leading artists of the art nouveau project, A. Mucha integrated art forms, striving to create works of art synthesis in which everything is subordinated to a single concept (Komtsyan, 2016; Martynenko, Gaiduchenko, 2016; Dolmatova,

2018; Solomyanaya, 2019; Van, 2019; Lyukha-nova, 2019; Daley, 2007).

Methods

The research methodology is based on the technique of analysis of art works proposed and justified in the theory and history of culture by the Russian philosopher, art critic, artist, specialist in the field of philosophy and history of fine art V.I. Zhukovsky (Zhukovsky, 2008). The author has identified a number of methods, which allow us to formulate the artistic idea of the work during the analysis if the methods are followed successively. These methods include observation, formalisation, analysis, synthesis, analogy, extrapolation and interpretation. They have been successfully applied in the analysis of architectural, pictorial, literary and cinematic works of art (Amosova et al., 2019; Avdeeva et al., 2018; Koptseva et al., 2017; Koptseva et al., 2018). This logic of methodological analysis was used to analyse three works by the Czech painter and poster artist A. M. Mucha (1860-1939): "Madonna of the Lilies" (1905), the poster for "The Lottery of the Union of Southwest Moravia" (1912) and the poster for "The Slav Epic Exhibition" (1928).

The choice for the analysis of these works was determined by two main criteria. Firstly, each of the works represents different periods of the artist's work, which allows us to trace the dynamics of his creative method. Secondly, in the artistic space of all three selected works female images are depicted in the foreground, which generates a research interest in revealing the conceptual meaning of these artistic signs in the works by A. Mucha.

Analysis of the works
by Alphonse Mucha
"Madonna of the Lilies", 1905. (Fig. 1)

Three anthropomorphic characters are represented on a vertically oriented canvas. In the lower left quarter, there is a teenage girl with long red hair sitting on a stone, dressed in a light dress embroidered along the hem, collar and sleeves with traditional national geometric patterns. On the girl's head there is a wreath of clusters of small white flowers. Another larger wreath made of ivy is located on her lap. The

girl is sitting half a turn to the viewer. The hem of the girl's dress is embroidered with an ornament reminiscent of city walls with towers. There is a volumetric sewing similar to flower heads on the sleeves. Judging by the traditional ornaments on the girl's clothes, including those reminiscent of the city walls, her image can be correlated with her hometown, her native land, her homeland as a whole.

On the right side of the work, there is an image of a standing woman in a light, spacious robe. Clothing falls from her shoulders with wide textured folds in which her body is completely lost. The woman's hands are crossed on her chest, strands of long hair fall beneath her arms, almost matching the girl's hair in tone. The woman's head is bowed, her face is calm, her eyes are closed. The foothold of the woman remains unclear: it seems that she is floating in the air. From the woman to the girl, a light piece of cloth extends, enveloping the shoulders and head of the girl. This painting can be interpreted as a patronage of a girl by a woman.

The third character is a baby in the arms of the woman. His presence is quite difficult to notice – only his tiny right hand on his mother's shoulder is shown. He himself is hidden by a light cloth of his mother. Therefore, we can talk about the concealment, implicit divinity, divine help, divine cover, a patronage of a teenage girl.

The girl is sitting on a stone. At the right edge of the work at the girl's level, as well as in the upper part of the picture there are large flowers and buds of white lily. There is not a single flower with signs of wilting. Lilies are presented both in the foreground, clearly drawn, and in the background, barely recognisable. Consequently, homeland is as pure and innocent as Mary, as indicated by the lilies surrounding Madonna and those located at the girl's level. Typically, lilies are an attribute of the scene of the Annunciation, which is also shown in a similar way: Virgin Mary and the archangel Gabriel descending to her. In the work "Madonna of the Lilies", not the archangel descends, but Mary with the baby Christ, not to the Mother of God, but to the girl who represents the motherland. Therefore, we can say that the scene of the good news for the people, for the homeland is depicted. The good

Fig. 1. Alphonse Mucha. "Madonna of the Lilies", 1905

news is likely to be divine protection. At the same time, divinity will not be revealed immediately and probably not to everyone. Only a detailed examination allows one to notice the hand of Christ.

The question remains open, for whom is the wreath intended? The one on the girl's lap? Its size is much larger than the head of a girl or Mary. There is hardly a person with such a large head. This wreath is probably not for a specific person and not for a person as such. Wreaths in the Slavic tradition were intended not only to be worn on the head, but also for other ritual functions (for example, they were released in

the water); all of them were connected with the moments of transition. Therefore, in this work, the transition is presented to the viewer as a crossroads faced by the homeland. Its fate may be different, but the presence of divine protection gives hope for a successful outcome.

To sum it up, we can say that this work reveals the idea of the good news about the divine protection of the pure and innocent homeland captured in a transitional stage. The good news is presented compositionally and through the attributes of the Annunciation (the convergence of the archangel to Mary, the presence of white lilies); divine protection is revealed

through the image of the Mother of God with the baby, the cloth of which covers the head of a teenage girl; the purity and innocence of the homeland – the image of the teenage girl surrounded by white lilies, the girl is sitting in the place that belongs to the Mother of God in the scenes of the Annunciation; transitional stage is shown through the presence of a large wreath of ivy on the girl's lap, which is not suitable for any person's head in size.

The Poster for the Lottery of the Union of Southwest Moravia, 1912. (Fig. 2)

On a vertical canvas with rounded upper corners, two characters are depicted. In the foreground to the right of the central vertical axis, there is a girl wearing a white shirt with a short sleeve, a light brown skirt to the knees and brown stockings. The lower part of her legs and feet are not visible to the viewer, they remain below the edge of the work. On the neck of the girl there is a small rounded medallion on a ribbon without any images. She is squeezing writing utensils in her right hand; in her left hand she is holding a book and a notebook. The girl's face is serious, she is looking from underneath, past the viewer.

In the background, in the centre of the work, there is an image of a woman sitting on a tree, bending her head to her knees. The wom-

Fig. 2. Alphonse Mucha. The Poster for "The Lottery of the Union of Southwest Moravia", 1912

an is represented in light clothes that cover her almost completely. The woman's face is covered with her left hand with fingers wide apart, the viewer can see only her right closed eye and eyebrows. The woman's right hand covers the base of the idol. The woman is wearing low brown traditional shoes. The tree the woman is sitting on, is bent in zigzags many times, its trunks and branches are the background for almost the entire space of the picture. It is noteworthy that the branches are lacking leaves.

Behind the woman and the tree on the left side of the work there is a Slavic pagan idol. The viewer can see its three faces: one facing frontally and two facing the sides. There is one headdress that all heads are covered with. The expressions of the faces depicted in profile are not clear; the face of the idol facing the viewer has straight emotionless lips, slanting outlines of the eyes. There are four images on the chest of the idol: on the left, the sword points down; to the right there is a harnessed horse, above it there is a horn, with the sun above it all. The background of the work is homogeneous, brown, smoothly passing from dark to light when moving from the top to the bottom. The whole work is made in brown, in the upper part of the canvas the space is the darkest and the lightest area is the girl's clothes in the foreground.

It can be assumed that the people, homeland in this work is shown through all the characters, both anthropomorphic and not. Before the viewer, in a single moment, different relationships unfold, different facets of what is happening. The idol in the work is the most vertical image, it is crossed by both the upper and lower edges. It is the axis of what is happening, the axis of the homeland. However, it remains lifeless, indifferent to what is happening. The woman mourns about what is happening, clearly connected with the idol, which she embraces with her hand. At the same time, the woman being on the tree and in contact with the idol, remains indifferent to the girl in the foreground. The figure of the girl echoes the verticality of the idol, she is not fully represented – her feet are not visible to the viewer. Nevertheless, unlike the idol, she is not lifeless, not apathetic. On the contrary, she is in tension due

to an external source. She squeezes the writing utensils, her face is emotional, although in outline (straight lips, slanting open eyes) she resembles the face of the idol. Therefore, in front of the viewer, there is a contrast between a dead, indifferent, frozen idol and a lively, keenly responsive, growing (the figure of the child is crossed only by the lower edge, there is still a lot of space to the upper edge, which is potential space for growth) girl.

The girl is opposed to the woman: she is direct and decisive, her eyes are open, she does not reconcile, does not mourn, her body is not broken. The girl is contrasted to the dry tree, bending in each of its parts and not only by her directness: on the neck of the girl a medallion is depicted, its shape resembling a linden leaf. It is linden that is a symbol of Alphonse Mucha's motherland. Consequently, the revival of the tree is possible through the girl, the revival of the motherland can occur. That is, the girl can be compared in this work with a tree branch, which occupies almost the entire space of the picture. Moreover, in contrast to the lifeless tree without a single leave, with curved trunk and branches, it is the girl who represents its viable sprout, it is her neck where the medallion in the form of the leaf hangs. Moreover, the homeland tree can get a new life not so much through a certain child, but rather through the development and support (growth) of education, as indicated by objects in the hands of the girl.

Attention should be paid to a different degree of attitude to what is happening, which can be understood through the ability to look and see of the characters. The eyes of the idol are represented only by the outlines of the eyelids – it cannot see, it does not have such an ability. The woman did not only close her eyelids, but she also closed them with her hand – she does not want to see. The girl's eyes are wide-open, she looks from underneath, but does not look away – she is ready to look and see even what she does not like. She is ready to see and hold steady, resist, while the woman was broken by troubles, the tree was withered, the idol was pushed into the background.

Summing up the consideration of this work, it is important to start with the character

in the foreground: the girl is opposed to all the elements of the work, which are possible options for attitude to what is happening. The idol represents the hope for the past, in which the people were strong, but which was left behind, which is lifeless and irrevocable; the tree of life, which in this work can be called the linden, left the idol behind. The tree is very flexible, it represents the life path of the people, the motherland throughout its entire length; the image of the girl representing a modern segment of life (a viable tree branch), is very straight, persistent, ready to resist and not bend. The woman on the tree is opposed to the girl by the bend of her body, sorrow and unwillingness to look at what is happening, the desire to hide from it; the girl looks with her eyes wide-open from underneath, her body is straight and tense, she is ready for action at any moment.

In general, in the considered work, several interconnected ideas characterising the situation of the native people and the attitude of A. Mucha to it can be distinguished. The life path of the people, the motherland is very flexible, complicated (a very straight trunk and branches of linden, occupying almost the entire space of the work), now is experiencing not the best days, the motherland is literally on the verge of death (there is not a single leaf on the tree). This situation is understood by everyone, but not everyone is ready not only to fight, but at least just to look and see (the ability and desire (lack of desire) to look and see are presented through the idol that is not able to see, the woman closing her already closed eyes with her hand, and the girl looking straight forward). At the same time, the situation is not seen exclusively in dark light (the colour of the work varies from very dark in the background to light, almost white spots associated with the girl in the foreground): the hope of a revival through the struggle is alive, it is manifested through the image of the girl squeezing her writing utensils. The girl stands straight, like the idol in the background, she is able to take over the functions of the axis from the idol. Moreover, unlike the idol that has frozen in the past, she has room to grow (like a viable tree branch), there is still a lot of space above her head. It is through her, through her fearlessness to look,

see and fight that the motherland can be revived, as indicated by the medallion in the form of a linden leaf. We can assume that the revival is primarily possible through education. This is indicated by the writing utensils, a notebook and a book in the hands of the girl.

The Poster for "The Slav Epic Exhibition", 1928. (Fig. 3)

On a vertical canvas with rounded upper corners (the format is the same as in the previous work), a girl playing a musical instrument is presented against the background of a Slavic idol. The girl is sitting on a stone elevation with her right side turned to the viewer. The girl is wearing a long light skirt with a red belt and a white spacious shirt. Her brown-red hair is split in two braids, she has got a wreath of white circles with yellow centres on her head. The girl's blue eyes are looking downward, not at the viewer. She is wearing short brown traditional shoes similar to the woman in the previous work.

To the left of the girl, touching her, there is a stringed musical instrument with a semi-circular framework resembling a harp. The girl is touching the strings with the fingers of both hands without looking at them. The frame of the instrument is red; its upper end is crowned by the head of a red cock with a red caruncle and beard; the lower end is a small bird with lowered wings and a wide beak. The bird on the lower end of the musical instrument is represented against the background of four concentric circles of warm colours. It seems that the bird is depicted in the background of the sun, singing to it. Another solar sign from concentric circles is present on the right side of the work at the upper edge. The sector of the huge circle can be seen in the upper left part of the work. Returning to the lower end of the musical instrument, it should be noted that in addition to the bird, there is a female face on it, bordered on all sides by a garland of fresh flowers, mainly white and red. The long end of the garland hangs almost to the feet of the girl.

The girl with the musical instrument is depicted on the background of a stone idol, represented exactly in the centre of the work. Its main colour is blue with yellow embossed

Fig. 3. Alphonse Mucha. The poster for "The Slav Epic Exhibition", 1928

spots. The idol has at least three faces on one neck, covered with a single headdress. The face facing the viewer in full view is rigid, the eyebrows are bent, the corners of the lips are down. Apparently, this is the face of a young man. The face represented by the profile on the right is female, it is calm and unemotional. The face depicted in profile on the left is the face of an elderly man with a nose with a hump and the ends of a long moustache twisted into a tight spiral. The idol has two hands. In the left it holds a horn with several belts of geometric ornament. In its right hand, the idol grips a sword. On the idol's clothes there are several

symbols that tighten the ends of the cloak. This is the sun with a human face and rays in the centre of the chest of the idol; a circle with a crossing on the left side of the chest, under the idol's braid; – a circle with a snake curled into a ring under a circle with a crossing.

In front of the girl, in the foreground closest to the viewer, cut off by the lower edge of the work, a stepped, round in plan ritual vessel for incense is depicted. Five upward wisps of smoke are striving out of it. The wisps intersect, then diverge. There are five, then three, then four. The smoke remains fairly dense at the entire height of the work. Dense, wavy,

resembling algae in water or another plant stretching up.

The poster for "The Slav Epic Exhibition" is written mainly in warm colours, full of solar signs, as well as flowers at the peak of its bloom. It can be concluded that in front of the viewer, prosperity and at the same time dawn are like life, the climax of which is the stone idol, which occupies a central, axial place in the work. Revitalisation is a property inherent, for example, to smoke from the incense, which becomes like a plant curving upward, like a linden in the lottery poster. Prosperity, dawn and revival fill the work to the limits so that they involve different senses. First of all, vision is involved though the presence of bright colour spots, an abundance of light. Listening is involved though the girl is playing the strings of a musical instrument, the bird is singing against the background of the solar sign. The sense of smelling is engaged through the smoke from the incense presented in the foreground, the viewer has to face it first of all. The central position of the Slavic idol suggests that it is the Slavic pagan culture that represents the dawn, prosperity and revival. That is, the revival that was potentially present in the previous work has already happened, and it has become possible with the help of the girl, whose playing on a musical instrument revives the idol, squeezing the hilt of the sword, ready to attack potential offenders of the girl.

Conclusion

The three art works under consideration have a lot in common, both at the level of individual elements and at the ideological level. In all three works, teenage girls are depicted in the foreground, for which the background is divine powers, whether Madonna and Christ or the Slavic idol. Therefore, at the level of each individual work, we can say that the divine protection is depicted. However, one should pay attention to its aspects.

In the work "Madonna of the Lilies" this is a patronage in its very initial moment, which can be judged by the composition of the Annunciation used as the basis for the work. "Madonna of the Lilies" combines two canonical moments: the Annunciation and the Protection of the Virgin Mary. We should not forget that in this work we are talking not only about divine patronage, but also about its concealment and implicitness. One should believe in it, even if it is not obvious. The originality of the moment presented in this work can be interpreted as the transition of the present historical for homeland stage, emphasised by the presence of the wreath on the girl's lap.

In the lottery poster, divine protection is called into question: the idol is in the very background, outside the branches of the dried linden, the woman hugs it and mourns, the girl in the foreground has no contact with the idol at all. However, the image of the girl removes the doubts as she practically takes over the axial value of the idol. At present, it is she who is the straight vertical, which also has room to grow. The dried linden, the tree of life will gain rebirth through a new branch, which is the girl. One should not indulge in grief, should not be afraid to look and see, to fight.

The poster for "The Slav Epic Exhibition" confirms the idea that rebirth will come, and death, withering and fossilisation are only temporary phenomena. This work is a statement of an accomplished revival, prosperity and dawn at the same time. The same idol that the woman was mourning by in the lottery poster comes to life. Not only does it now occupy the central place, once again becoming the axis of the world; the symbols that were depicted on the chest of the idol in the lottery poster cease to be just images, becoming a real sword and horn in the hands of the statue. The idol is tightly squeezing the sword ready to attack, if necessary, potential offenders of the girl, whose forces (by playing a musical instrument) have revived the idol.

The consideration of the three works can be summarised as follows: in all of them A. Mucha depicted the divine protection of the motherland (homeland, people), its protection by divine powers, which are always there, even when it seems that divine providence left the motherland, when grief is inevitable and inescapable. Persistence, fearlessness and willingness to fight will lead to the prosperity and dawn that await the homeland. Moreover, judging by the chronologically most recent

work, the poster for "The Slav Epic Exhibition", a revival under divine protection has already occurred, the native culture revived from sorrows and tragedy depicted in the lottery poster, which confirmed the ideas of A. Mucha: divine protection remains with the people, even when it seems that dark times have come, the main thing is to continue to believe, be fearless and ready to fight at this time, the transitional nature of which is indicated with the help of wreaths on the heads of the characters.

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Образ родной земли в произведениях А. Мухи «Мадонна в лилиях», «Плакат лотереи Союза Юго-Западной Моравии» и «Славянский эпос»

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Аннотация. Понимание специфики творчества, особенности художественного метода ни одного художника не может быть достигнуто без содержательного анализа его произведений. Цель данного исследования – проанализировать произведения чешского художника А. Мухи «Мадонна в лилиях», «Плакат лотереи Союза Юго-Западной Моравии» и «Славянский эпос», выявить программное содержание как каждой из этих работ, так и общую для них художественную идею.

Анализ произведений А. Мухи осуществлялся по методике, предложенной и обоснованной для применения в области теории и истории культуры российским ученым В. И. Жуковским. Данная методика определила логику анализа выбранных произведений. Были применены такие методы, как наблюдение, формализация, анализ, синтез, аналогия, экстраполяция и интерпретация.

Результат методического анализа трех выбранных произведений А. Мухи свидетельствует о программности творчества художника, о единой смысловой закономерности его произведений. Ключевой темой, объединяющей все три проанализированных произведения, определена тема божественного покровительства Родине (родной земле, народу). Однако авторы обращают внимание на ряд аспектов визуализации данной темы в каждом из произведений. Если в работе «Мадонна в лилиях» выражена идея покровительства в самом своем исходном моменте, моменте веры в покровительство, идущее свыше, то в плакате лотереи божественное покровительство ставится под сомнение. Тем не менее анализ работы «Плакат лотереи Союза Юго-Западной Моравии» позволил выявить ряд художественных знаков, указывающих на возможность возрождения веры в покровительство. На основе интерпретации данных знаков были сформулированы такие условия возрождения веры, как отсутствие боязни «смотреть и видеть, бороться». Подтверждение идеи возрождения выражено в третьем анализируемом произведении художника – «Славянский эпос». Методический анализ позволил охарактеризовать данное произведение как констатацию свершившегося ожидания, расцвета и рассвета одновременно. В качестве программного условия, выраженного посредством художественных знаков произведения, выступают понятия «смерть», «иссушение», «окаменелость», которые определены как временные явления.

Полученные результаты методического анализа трех произведений А. Мухи существенно дополняют имеющиеся сведения о содержательной стороне творчества художника.

Ключевые слова: А. Муха, «Мадонна в лилиях», «Плакат лотереи Союза Юго-Западной Моравии», «Славянский эпос», образ Родины в произведениях искусства, тема божественного покровительства.

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Modern Model of Genomic and Other Research Regulations

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Abstract. The main goal of this study is to develop a qualitatively new model of public relations' modular regulation, which will overcome stereotypes and shortcomings of legal regulation.

The model of modular regulation is characterised by the convergence of all regulators, the vector direction of impact on social relations and other features. In the conditions of inconsistency of social regulators, the proposed model of modular impact on social relations provides an opportunity for everyone to choose the most effective norm.

Modular regulation should be used only in some areas of social relations, without replacing legal one. Accordingly, the following criteria are recognised for the legality of applying the modular regulation: evidence of the onset of maximum socially dangerous consequences in the case of the application of an erroneous norm of social regulation and a high degree of self-regulation of particular social relations, the presence of specific laws in them.

Given these criteria, it is advisable to use modular regulation in genomic and other research, which is the subject of this article.

Keywords: genome, status of researchers, legal regulation, social regulators, modular regulation, the right to make mistakes, gene modification, prohibition of discrimination, genomic testing.

Research area: law.

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Introduction

The relevance of the subject of this study is conditioned by qualitative changes in public and state institutions under the influence of scientific and technological achievements. The objective need for the search for new theories and rethinking of established ones is obvious. Lawyers put forward modern ideas in different directions, including the issue of legal regulators of public relations in the context of digitalisation and new technologies. The legal literature has already addressed the possibility to change the model of social regulation and the place of law in this model in the future[1].

Along with that, currently legal experts have not proposed the qualitatively new modern model of public relations' regulation. As a rule, the maximum efficiency of legal regulation of public relations is recognised. However, practice often refutes this concept. There are different points of view even in a long-standing discussion about the relationship between law and morality. Some legal experts insist on their coincidence mainly in the context of a positivist understanding of law (Kravets I.A.). Others note the existence of a moral crisis in law (Khabrieva T.Ya.). The problem concerning the legitimacy of the application of moral norms that do not coincide with legal ones remains unresolved.

Theoretical framework

Without denying the significant regulatory potential of the legislation, we should note the tendency to include not only legal, but also other social and sometimes technical norms in it. This kind of convergence of regulators sometimes creates difficulties in the process of law enforcement. It is noteworthy that the practice of governing the state in emergency conditions, in particular, the coronavirus pandemic, has shown the inefficiency of many existing legal regulators, which had to be adjusted promptly. For example, those include the procedure for drawing up a document on temporary disability, measures of legal liability, restriction of the rights of everyone and more. However,

there was no conceptual justification for these changes.

Hence the need arises to develop a qualitatively new model for regulating social relations.

Statement of the problem

In the context of the development of modern technologies, law is not always able to effectively influence certain types of social relations. In addition, the convergence of social norms, sometimes their inconsistency, occasionally makes it difficult to make the best decision.

There are more and more areas of social relations, the regulation of which requires the use of modern approaches to solving problems. For example, big data provides the genetic information with the feature of openness and ubiquity, without prejudice to the admission of third parties to it[2]. It should be noted that so far, the legislation has not been able to protect the information rights of everyone, balancing private and public interests. Hence the growing need for a search for a model of regulation of particular social relations, that differs from a legal one. Accordingly, in order to overcome the shortcomings of legal regulation, it is advisable to propose to use a modern model, namely, modular effect on public relations.

Methods

In order to achieve the goal of this study, the author used a deduction method. Thus, first of all, the author studied the structure of the proposed modular regulation and then analysed it in relation to genomic research.

Discussion

We shall turn to the system of present public relations regulators (individual, normative, and spontaneous) to substantiate the necessity of developing a qualitatively new model of modular regulation of public relations, its structure with its peculiar advantages and disadvantages.

Social norms (morale, customs, traditions, religious rituals, precepts, and prescriptions) are a special element in the process of regulat-

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[1] See: Khabrieva T.Ya. (2018). Pravo pered vyzovami tsifrovoi real'nosti [Law facing the challenges of digital reality]. In *Zhurnal rossiiskogo prava* [*Journal of Russian law*], 9, 15.

[2] Ajunwa I. (2014). Genetic testing meets Big data: Tort and Contract Law issues. In *Ohio State Law Journal*, 75(6), 1231.

ing public relations, in which the leading role is played by law. Law forms a ramiform and detailed system, characterised by internal unity and intrinsic logical interconnection between separate rules. Moral, traditional, corporate, and religious rights and responsibilities are based on this very law. Also, law, acting as a mandatory state regulator of social relations, significantly differs from other norms of social relations. However, its generally accepted features require thorough reflection against the possibility of their application in the modular regulation process.

Firstly, there is an axiom that law is the only system of norms binding on all members of society. Other norms usually apply to individual social groups. However, this position needs to be adjusted. It is necessary to fulfil not only legal, but also other norms for conducting genomic research.

Secondly, as rule, they think that the norms of law are necessarily fixed in an official form in laws, acts of the Government of the Russian Federation and other. These norms are supposed to have highly formal certainty, precision of fixing rights and obligations. Customs and morality mainly consolidate principles or standards of behaviour. This is a position open to objection, because technical, moral or other norms can be also included in legislation, that means that this association of law with official wording needs to be re-examined.

Thirdly, law is recognised as being established or authorised by the state, and other social norms either emerge spontaneously and exist in the kind of firm beliefs of people, public opinions (morale, customs, traditions), or are developed by public organisations. However, some types of social relationships are regulated by moral, religious norms, that are included in legislation.

Fourthly, law is seen as guaranteed and protected by the state, and all other social norms can only be supported by law if they comply with it. This position is questioned in case of regulation of genomic research, since scientists may use moral regulators to protect the rights of the participants more effectively even if the rights contradict the law. What is in the focus here is the need for regulatory sol-

idarity of values, which opts for the most constructive rule of behaviour, while the right to choose is fixed in legislation or ethical code for a specific participant in genomic research.

To overcome the above-mentioned conflicts, it is advisable to propose, develop and apply in the future the so-called modular regulation of public relations, which, unlike the legal regulation, is the achievement of a specific goal by using a set of regulators. The choice of these regulators called modules is subject to certain rules in each specific law enforcement situation.

The following main features of modular regulation of public relations can be identified.

One of them is the already existing convergence of various social regulators, which are sometimes difficult to distinguish unquestionably. For example, the legal responsibility of a judge or an officer of state security agencies may follow due to non-compliance with moral standards. According to Article 19.1 of Federal Law No. 57-FZ of May 27, 1996 "On State Protection", if the officers of the state securities regardless of their being on duty or not show any misconduct (inaction), which violates the Federal Law and (or) the code of ethics or code of on-duty behaviour for the officers of state security agencies, this may present grounds for dismissal from service or work in agency of the state security. Thus, the legal responsibility of officers of state security agencies comes for non-compliance not only with law, but also with ethical standards. In addition, technical regulations are often included in the provisions of Russian legislation, implying that there is certain convergence between different, sometimes heterogeneous regulators.

In addition to the convergence of social regulators there is a completely different feature of modular regulation, which is its vector orientation aimed at achieving a specific task with a high probability of free choice of behavioural pattern. At the same time, the main requirement must be met: it is necessary to achieve the set goals in the most productive way. In the process of making a final decision modular regulation creates conditions for ensuring the selection of the most effective social, technical or individual norm within a given vector of

development. For example, in accordance with Part 2 of Article 10 of the Convention on Human Rights and Biomedicine, everyone has the right to receive information about their health. However, the legal literature discusses the issue of the human right not to receive information[3] about the possibility of an incurable disease if it is impossible to prevent its onset. I suppose that in each specific situation, there shall be the choice between the right of a person to receive whole information or their right not to receive negative information.

The choice of social norm is determined by a combination of factors that are caused by family characteristics, social status, and individual traits of the person tested. It is a kind of spontaneous regulator when this method is a one-off event used to solve a problem. It may be used as a part of modular regulation since it is sometimes not possible to provide for all the circumstances in the law. The orientation of modular regulation is conditioned by specific principles and goals to achieve them. In some areas of use of this type of regulation, there may be a list of prohibitions that limit modular development, and that is the measure to guarantee the principle of legality.

These main features of the proposed model of public relations regulation do not mean denying its other specifics.

Modular regulation should not be replaced by legal regulation as it should be used only to protect priority values. Here are the criteria for selection of modular regulation:

1. Maximum public danger due to violation of the specified parameters of the development of certain public relations.

2. A high degree of self-regulation in a certain sphere of public relations, the existence of specific patterns in it, which are sometimes difficult to subject to clearly defined legal regulation.

These criteria are to be met by genomic and other scientific research, since their consequences are now and then difficult to predict, and therefore the potential danger to humanity and society has the highest degree. There is

obvious existence of peculiar patterns and features in the field of scientific research. For example, information about one person's genome contains similar information about his family members.[4] This applies to the peculiarities of genomic research and once again demonstrates the need for a different model of regulation than the legal one, which is substantiated by this article. Thus, modular regulation shall concern genomic research in particular.

First of all, let us consider the proposed structure of modular regulation (subjects, their rights, duties and responsibilities) and apply it to genomic and other scientific research.

Subjects of modular regulation have minimal differences from the analogues of legal regulation since they must also be endowed with civil and legal capacity. The only peculiarity of these subjects is the presence of special professional capacity, which allows to give qualified assessment of the whole range of circumstances when choosing a code of conduct.

Liabilities in the structure of modular regulation are largely determined by moral requirements, which can be either written (code of ethics) or unwritten. Hence the necessity to provide the rights of the aforementioned subjects to make a mistake. Otherwise, the lack of modularly provided risk in the process of choosing a specific research method will hamper further positive development of specific social relations. Medical law, for instance establishes a rigid framework for the conduct of doctors. Accordingly, being aware of a risky operation, a doctor will refuse to carry it out. Providing the right to make a mistake, modular regulation would enable a researcher to choose a risky version of professional activity and thereby save a patient's life in some situations.

Along with the right to make mistakes, another feature of the modular regulation of subjects' rights is the possibility of independent choice of a specific social or other norm. It is impossible to exclude a situation in which an applied moral or religious norm will not meet legal requirements. Such behaviour is

[3] Cf.: Lipkin S.M., Luama, J. (2018). *The Time for Genom. How Genetic Technologies Change the World and What it Means for us*. Moscow, p. 36.

[4] Cf: Kubitovich, S.N. (2017). DNK kak nositel' informatsii neogranichennogo kruga lits [DNA as information carrier for unlimited number of individuals]. In *Vestnik ekonomicheskoi bezopasnosti* [*Bulletin of economic security*], 4, 186.

currently recognised as illegal with all the ensuing negative consequences. For instance, when in case of persistent negative symptoms, it is recommended to turn off the life-support machine, the termination of a patient's life does not correspond to moral values. However, there are examples of regaining consciousness after a long stay in such state[5]. It should be noted that with the legislative consolidation of modular regulation, legal liability for legal norms violation will not always be mandatory. Accordingly, it is possible to apply a moral norm about the priority of the value of a patient's life, even if it does not comply with the law. It is only important to comply with a given vector of modular regulation, which may mean the priority of a patient's interests. At the same time, Russian legislation, which establishes the status of the modular regulation participants, as well as possibilities and the limits of discretion of their action or inaction, should be recognised as a source of vector orientation.

Liability in the process of modular regulation should be accompanied by an expert testimony, which task is to determine the fact of exceeding the permissible limit of risk or apply the rule of the right to make mistakes.

Let us turn to the consideration of modular regulation of genomic research. Convergence of regulators as a feature of modular regulation is largely manifested in the process of intertwining morality and law. In this context, let us consider moral criteria in the legal regulation of genomic research. It is evident that without effective ethical control over the conduct of genetic research, scientific achievements can cause irreversible consequences both for a test subject and for the humanity as a whole. Intervention in the human genome, which can lead to the creation of a group of special people with desired properties, is especially dangerous, since it means a potential threat to the human species.

In these cases, not only an expert opinion, but adoption of the most objective decision on the ethical sufficiency or insufficiency of the possibility of conducting genomic research, and determining the optimal balance of the expected positive and negative consequences from this kind of genomic research are essential.

As noted earlier, in the process of scientific research which causes a change in the human genome, it is necessary to prevent the possibility of the most dangerous and negative consequences. Gene therapy can be carried out in three main ways: replacing a defective gene with a healthy one, repairing a faulty gene, and introducing a new gene to fight a disease. Any of the above methods is aimed at achieving the main goal – correct human genetics to fight a specific disease. Along with that, the danger of such genomic procedures is so high that legal regulators should strictly prevent negative consequences of such research. At the same time, it is vitally necessary and important to minimise the risks of harming human health and, especially, human life. Meanwhile, modular regulation should be used in such genetic studies as more efficient. In the process of changing the human genome, it is necessary to conduct ethics review to objectively assess the moral component of the possible consequences of conducting gene therapy. However, tight control over genomic research can sometimes hinder scientific advances, which can improve the health of specific people.

In the context of the topic of the present study, let us consider the problem of gene modification in more detail due to its ambiguity. In accordance with Article 13 of the Convention for the Protection of Human Rights and Dignity of the Human Being with regard to the Application of Biology and Medicine adopted in Oviedo on April 4, 1997, "an intervention seeking to modify the human genome may only be undertaken for preventive, diagnostic or therapeutic purposes and only if its aim is not to introduce any modification in the genome of any descendants." Particular attention should be paid to the fact that according to international standards, only somatic cells but not hereditary ones are subject to corrections. This provision regarding the absolute prohibition on the human hereditary gene modification seems quite controversial.

5 Ref.: Romanovskaya, O.V., Ryzhkova, A.A. (2019). *Constitutional Legal Personality of Citizens in The Development of Biomedical Technologies*. M., Prospect, 99.

Everyone has the right to life, which is provided for both by international acts and the Constitution of the Russian Federation (part 1, Article 20). The right to life will be significantly limited in case of refusal to modify a person's hereditary gene, provided that other methods of treatment will lead to a patient's death. It is obvious that changing the hereditary gene means correcting the genome of subsequent generations of a given patient who cannot agree to such therapy. From the position of a patient's children, their rights can also be violated if their parents' gene is modified. There is an ethical issue about the comparability of a patient and his/her descendant's rights. It is necessary to control the conduct of this kind of research and find the optimal balance of moral values. It seems that first of all, it is reasonable to correct the hereditary gene if there is no other medical way to save a patient's life, since in case of a patient's death, this test subject will not be able to have children. However, this kind of descendants' genome modification can lead to both positive and negative changes. Hence, it is necessary to develop regulatory solidarity of values when a doctor makes a decision, and a patient's position should be of crucial significance. It should be a patient who, along with a researcher, takes moral responsibility for his/her future children.

Within the new model, it is important to consider the application limits for the legal regulators that do not coincide with the moral and other norms which may be more efficient in certain situations.

In every particular case, it necessary to apply the value regulator to achieve the set objective in a more efficient way, based on the optimal balance of negative and positive consequences. At the same time, it is required to fix and employ the minimum harm principle with the risks of modifying the inherited human genome and the possible consequences in mind. The methods listed above are typical for modular regulation, applicable in the genome research that allow for a freedom of choosing a certain standard of behaviour.

It is also essential to employ the regulatory solidarity as a modular regulation component of the genetic testing process, which is understood as testing a person for certain parameters of his/her genetic system. The objective of such study is to collect information on the disposition of the person to certain diseases. The purposes of the moral, religious and legal regulators are different. The task of the legal regulations is to determine the procedures and the moral regulation applicability limits, and their role is predetermined by the need for protecting the present moral values. The religious standards may also serve as a deterrent against the modification of the human genome. For this reason, we may speak of the modular regulation of the genome research, where all the subjects stick to the model of behaviour they have selected. Genetic testing should be differentiated by the method of using the data collected in the course of testing (positive or discriminative).

The positive method is intended to correct human behaviour in order to mitigate a risk of a disease. For example, based on the positive phenylketonuria test results, a pregnant woman may be recommended a special diet to reduce the risk for the embryo. In the future, the baby may live normal life without keeping to a diet. Such tests are intended to achieve a positive result. However, sometimes the negative side effects of such tests are impossible to forecast. For this reason, the genome research subject should select a pattern of behaviour on his own. The regulatory potential of morals in such tests appears to dominate over other norms. In the future, the use of the experimentally suggested modular regulation model in the genome testing may be discussed as well.

In case of the second mentioned method, the data may be used to discriminate a person, which contradicts Article 30 of the Constitution of the Russian Federation. For example, some medical information becomes available to employer, and based on this information the latter rejects the candidates with a risk of developing a particular disease. Therefore, the employer is rejecting a person with a detected abnormal gene, even though the disposition to the disease does not necessarily manifest itself. For this reason, the interests of the third parties and the patient need to be balanced. To achieve it, the value-based method should be used to solve the problem.

Similar discrimination is typical for the insurance companies who may decline signing an insurance agreement with a tested person. To combat all kinds of discrimination, the genome information security system needs to be improved and the liability for disclosure of such information should be made inevitable. It is recommended to refer to the international standards. Thus, according to the Universal Declaration of the Human Genome and Human Rights (adopted on November 11, 1997 by the General Conference of the United Nations Educational Scientific and Cultural Organization), genome is defined as the heritage of humanity. The said declaration envisages the confidentiality of genome information and prohibits any forms of discrimination based on genetic characteristics.

At the same time, the right of an individual or organisation for receiving the required genome testing information needs to be ensured. I am convinced that for this purpose it is rational to foresee exceptional cases of prohibition against presentation of the information, if it can cause moral or material damage to the tested person. For example, to protect the public and national interests, a closed list of grounds for providing the genome test results to the employers should be legally adopted. It is important to prevent harm and to avoid disclosure of the confidential genome test information, when the health risk is minimal, but the rights and freedoms of a person may be infringed. Based on this, it is reasonable to apply a system of interconnected legal, moral and other regulators based on the solidarity principle, which is the essence of modular regulation.

Conclusion

In case of collision norms, the suggested modular regulation approach determines the criteria for selecting a particular regulator based on the convergence of the public and technical norms. Thus, in some situations it is required, first of all, to ensure the enforcement of the moral norms in the genome testing process. For example, it is reasonable to apply the ethical standards when making a decision whether to save a patient's life by correcting the inherited genome or to prohibit such a modification.

The modular regulation model has the following distinctive features:

– convergence of various norms for the achievement of the set objective of making an effect on the public relations;

– vector focus to the achievement of given goals;

– regulatory solidarity of the values as a regulator selection criterion;

– wide variety of legal behaviour of the person subject to modular regulation;

– additional mechanism of prosecuting people subject to modular regulation, including a compulsory independent expert evaluation of the committed deed (action or omission).

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Современная модель регулирования геномных и иных научных исследований

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Аннотация. Основной целью настоящего исследования является разработка качественно новой модели модульного регулирования общественных отношений, что позволит преодолеть стереотипы и недостатки правового регулирования.

Модель модульного регулирования характеризуется конвергенцией всех регуляторов, векторным направлением воздействия на общественные отношения и другими особенностями. В условиях противоречивости социальных регуляторов предлагаемая модель модульного воздействия на общественные отношения предоставляет возможность каждому выбирать наиболее эффективную норму.

Модульное регулирование, не заменяя правовое, следует использовать лишь в некоторых областях общественных отношений. Соответственно, критериями правомерности применения модульного регулирования признаются: очевидность наступления максимальных общественно опасных последствий в случае применения ошибочной нормы социального регулирования и высокая степень саморегулирования конкретной сферы общественных отношений, наличие в ней специфических закономерностей.

С учетом названных критериев модульное регулирование целесообразно использовать в геномных и иных научных исследованиях, что и является предметом настоящей статьи.

Ключевые слова: геном, статус исследователей, правовое регулирование, социальные регуляторы, модульное регулирование, право на ошибку, модификация гена, запрет дискриминации, геномное тестирование.

Научная специальность: 12.00.00 – юридические науки.

Individual Styles of Summary Writing: Approaches to Styles Description and Diagnostics

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Abstract. The article represents the analysis of individual styles of summary writing with the aim to describe them, and verify the methods of their defining (diagnosis). The purpose of the paper is to determine the scientific status, and also to substantiate the pragmatic function of individual summary writing styles in order to improve the quality of students' preparation for this type of written activity in the process of learning foreign languages. The main goal of the authors is to prove that the individual style of summary writing is conditioned by socio-cultural and personal factors that influence the ability to perceive and process the source text and generate a secondary text – a summary. Materials and methods. As a methodological basis, the authors rely on the learner-centered and intercultural approaches to teaching. The solution of research problems was ensured through the use of a set of interrelated methods: theoretical (analysis of literature, of available domestic and foreign experience), general scientific (classification, differentiation, comparison, generalization), as well as empirical (experimental work, content analysis of activity products – summaries, statistical data processing). The material for research is summaries which are regarded as products of written speech by Russian-speaking and English-speaking students of an economics university. Results. The research identifies and characterizes lingvocognitive styles of summary writing specific for English and Russian language speakers, that reflect nationally and personally conditioned approaches to analytical and synthetic processing of information. We prove experimentally and statistically reliably the fact that Russian-speaking students are characterized by differentiating, scanning style of summary writing, while English-speaking students – by integrating, fragmenting style of summary writing. The systematization of the results of the summaries' content analysis has demonstrated the use by the learners of their personal experience for perception, processing of the source text and in the generation of the text of a summary. Conclusions. The obtained results help to optimize the process of preparing students for writing summaries in the conditions of intercultural communication, taking into account the individual style of summary writing.

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Introduction

Modern trends in teaching foreign languages, marked by special attention to the student's personality, to special manifestations of his individual characteristics, require a change in approaches to the development of various speech skills, including writing skills. Approaches to teaching writing as a type of speaking activity (Kashcheyeva, 2017), to studies of Writing-to-learn (Klein, Boscolo, 2016) vary widely in works of contemporary researchers, while the need for their updating does not cease to be relevant (Hyland, 2016).

For a long time writing was considered as a universal activity, the teaching of which should be similar for any student. Especially it concerned the cases when we taught standardized written genres – business letters, annotations, summaries, specific business documents. The latest scientific data based on the activation of the anthropocentric scientific paradigm proves the need to take into account in the teaching of written speech special factors associated with individually unique strategies of human communicative activity, with parameters of discourse completely dependent on the intentions of participants in written communication, the conditions of their interaction, the differences in their professional and social characteristics.

It is in this direction that the theory of teaching writing in a foreign language is developing, the main theoretical orientations of which are cognitive, social, socio-cognitive, genre, contrastive rhetoric, and critical theories (Riazi, Shi, Haggerty, 2018). It is proved that writing as a learning activity has broadened to include theories and research that integrate social and psychological processes (Klein, Boscolo, 2016). It is important to take into consideration contextual factors in the process of teaching writing. Genre-based L2 writing approach allows investigating change in language learners' writing-specific motivational profiles – writing self-efficacy, capacity for writing self-regulation, writing anxiety (Han, Hiver, 2018). The specification of an audience influenced the summary writing produced by adult English as a second language writer (De Silva, Graham, 2015).

Currently, when teaching writing in a foreign language individual factors are taken into account. Based on experimental data, scientists identify the role of orientation toward written corrective feedback, writing motivation, and background information to achieve the quality of written speech. It has been proved that writing intelligence is dynamic and can grow through effort and experience (Waller, Papi, 2017), as well as under influence of cognitive and affective factors (Zabihi, 2017).

The approaches based on the factors of multilingualism and multiculturalism have particular significance in teaching of a foreign language writing. One of the directions is connected with the study of the role of translingualism while L2 writing. Under these conditions, as stated by J. Gevers, students can be ill-equipped to engage in code-meshing if they lack the proficiency in established varieties of the target language. In addition, it is uncertain whether code-meshing could contribute to more positive self-perceptions among multilingual students, as some practitioner-scholars have suggested (Gevers, 2018).

Under the influence of these factors, many of the previously studied issues of teaching a foreign language writing begin to be explored under a new angle. Indicative in this sense is the question of teaching *summarizing foreign texts*.

Theoretical Framework

The necessity of changes in this area is connected with the need in summarizing immense volumes of texts due to the expanding system of global distribution of scientific publications, their indexing in various bibliographic and reference databases (Scopus, Web of Science, РИНЦ (RINC)), as well as with an actively and dynamically developing tendency of computer aided summary writing (Moens, 2002).

The requirements to the students' ability to summarize written texts of different types are stated inthe new edition of Common European Framework of Reference for Languages: learning, teaching, assessment[1]. The document reads that:

1. For level C2 a student can *summarize* information from different sources, reconstructing arguments and accounts in a coherent presentation of the overall result;

2. For level C2 a student can:

– *summarize* in writing (in Language B) long, complex texts (written in Language A), interpreting the content appropriately, provided that he/she can occasionally check the precise meaning of unusual, technical terms;

– *summarize* in writing a long and complex text (in Language A) (e. g. academic or political analysis article, novel extract, editorial, literary review, report, or extract from a scientific book) for a specific audience, respecting the style and register of the original;

– *summarize* in writing (in Language B) the main content of well-structured but propositionally complex spoken and written texts (in Language A) on subjects within his/her fields of professional, academic and personal interest.

3. For level B2 a student can:

– *summarize* in writing (in Language B) the main content of complex spoken and written texts (in Language A) on subjects related to his/her fields of interest and specialisation;

– *summarize* in writing (in Language B) the information and arguments contained in texts (in Language A) on subjects of general or personal interest.

4. For level B1 a student can *summarize* in writing (in Language B) the main points made in straightforward informational spoken and written texts (in Language A) on subjects that are of personal or current interest, provided spoken texts are delivered in clearly articulated standard speech.

These descriptors prove the importance of human activity in processing of a source text in a foreign language with a view to briefly transferring its content for various purposes: educational, scientific, professional. The significance of this is so great that the latest version of the European document gives summarizing very serious attention, fixing the corresponding skills for levels of language proficiency C2, C1, B2, and B1.

The written form of summarizing in the document is considered as a support, a necessary condition for oral summarizing with the purpose of generalization, summation of facts. The document states that the key word of the processing information scales in both the speaking and writing is 'summarizing'. Key concepts include (a) summarizing main points in a source text; (b) collating such information and arguments from different sources; (c) recognizing and clarifying to the recipient of the intended audience, the purpose and the viewpoint of the original. The leading role of summarizing is realized in, for example, the formulation of descriptors for the skills of mastering a foreign language, such as:

– can frame a discussion to decide a course of action with a partner or group, reporting on what others have said, *summarizing*, elaborating and weighing up several points of view (level C1);

– can *summarize* and give his or her opinion about a short story, article, talk, discussion interview, or documentary and answer further questions of detail (level B1);

– can *summarize* and evaluate the main points of discussion on matters within his/her academic or professional competence; can

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[1] *Common European framework of reference for languages: learning, teaching, assessment* (2017). Companion volume with new descriptors. Provisional edition, Council of Europe. Available at: https://rm.coe.int/cefr-companion-volume-with-new-descriptors-2018/1680787989

summarize the point reached at a particular stage in a discussion and propose the next steps (level B2)[2].

The foregoing allows us to conclude that summarizing is one of the leading skills of a modern person, required in various spheres of life. From the level of this skill depends the success in study, science, professional activity. In addition, the more information a person gets through various channels (visual, auditory), the more abundant and diverse this information is, the more the skills of summarizing are in demand.

There is, therefore, the problem of improving the quality of students' ability to summarizing – processing a large amount of information and transferring the received data in a secondary text format – a brief summary of the basic facts for various human needs. This problem is caused by the need to take into account the factor of the individualized approach to teaching summary writing, the approach that takes into account individual styles of processing the source text and presenting information in the form of a summary.

Summarizing is one of the types of winding down of textual information. It can be regarded as a certain type of activity aimed at designing of relatively independent secondary documents that do not require addressing to the source text and represents a specific approach to compression of a text/textual information. This is an intellectual creative process, including comprehension, analytical and synthetic processing of information and the creation of a new document – a *summary* of a specific type. Classically, summarizing is considered as a text centered activity: this is the secondary text that serves as an object, with its characteristics, methods of its creation by means of linguistic and information compression.

Recently teaching summarizing as a research problem has attracted significant attention of researchers. They study:
• genre-based approach to teaching summary writing (Chen, Su, 2012),

• changes in foreign language writers' choices of meaning-making in summary writing (Wrigley, 2017),
• the influence of summary writing on the development of different skills in a foreign language (Marzec-Stawiarska, 2016),
• applying 'textlinguistics' to teaching students to summarize (Sherrard, 1989),
• examination of summary writing performance (Jiuliang, 2014),
• specific features of audience in terms of influence on summary writing produced by adult second language writers (Cho, Choi, 2018),
• analysis of summaries as a learning strategy (Kogilavani, Kanimozhiselvi, Malliga, 2015; Leopold, Sumfleth, Leutner, 2013),
• effect of source text 'summarizability' on summary writing (Guoxing, 2009).

We propose a brief analysis of the publications of recent years, devoted to both summary writing and teaching summarizing in various educational conditions. This analysis demonstrates the main vectors for finding ways to update the teaching process of summary writing, strategies for improving the level of knowledge and skills that ensure the achievement of a high level of proficiency in summarizing text in a foreign language.

A special attention in this area is devoted to the study of the style of summary writing by generalized (collective) portrait of an author. It is investigated which propositions of the original news text are replicated, in summaries written by competent readers, with a view to observing the strategies they use to write summaries for this text type and analyzing the linguistic devices involved when they implement the strategies (Yuan ke, Hoey, 2014). The authors distinguish three strategies, namely deletion, selection and abstraction, which are used by summary writers to boil down the original texts to their main points. Researchers draw attention to specific linguistic ways of conveying information in a secondary text and to how to teach students to analyze relationships between the propositions (Yuan ke, Hoey, 2014).

Close to those ideas is the work by S. V. Kogilavani, C. S. Kanimozhiselvi, S. Malliga, who also set the task of optimizing the process based on these features. The salience of the sentence is calculated and an initial sum-

mary is generated from highly important sentences at different compression rates. As the authors point out, with the exponential growth of the Internet, many online news reports are produced on the web every day. The news flows so rapidly that no one has the time to look at every item of information. In this situation, a person would naturally prefer to read updated information at certain time intervals. Document technique is very helpful for individuals to acquire new information or knowledge by eliminating out-of-date or redundant information (Kogilavani, Kanimozhiselvi, Malliga, 2015). The article convincingly proves the very possibility of identifying the most relevant sentences from the text and putting them together to create a concise initial summary.

Recently, scientists are bothered with the problem of plagiarism. Incorrect borrowing from the source text and transferring them to the text-summary is a characteristic feature of scientific written works of recent times. The dependence on the Internet is leading to a strategy, which is termed 'de-plagiarism' (S. Wrigley), when students copy/paste text into their essays and then 'cleanse' the text to avoid plagiarism detection. The author argues that this is being done in the context of an increasingly 'de-authored' writing environment, manifested by lack of formative writing development and anonymous marking, rendering the student invisible in the writing process (Wrigley, 2017). The solution to this problem is through notions of dialogicality and addressivity (M. Bakhtin), which require the consideration of the author's peculiarities of the style of text creation.

Of particular interest are the papers describing the process of informational text writing. Informational text writing is a complex task requiring multiple literacy skills, such as reading and comprehending source material, identifying important information, and transforming ideas to meet the goals for the new writing task (Hebert et al., 2018). There are technologies for reducing the cognitive load associated with reading source text and teaching students to organize information using text structures.

The data obtained laid the foundation for the study of a summary and summary writing from the point of view of the latest achievements of linguopersonology, in which the summary has become a means of describing the types of linguistic personality in the aspect of linguo-cognitive styles of reproduction. I.R. Prokudina understands summary as such a type of a reproduced text, which is an integral pattern of the original source and can find its different textual embodiment, depending on the peculiarity of the linguistic characteristics of its author (Prokudina, 2009). With this approach, a certain type of individuality characterizes summarizing. In the context of linguistic personification approach, which draws attention to the intellectual characteristics of a personality, manifested in the individual approaches to the transformation of a text, the summary acts as a personal text or 'personotext'. The study of the process and results of summarizing from the point of view of linguistic personification approach means the description of the types of the linguistic personality on the basis of the selection of individually specific methods of analytical and synthetic processing of information that are resulted in a secondary text. Thus, summarizing should be considered as a creative activity, expressed through implementation of individually specific derivational transformations in the process of compression and 'decompression' of information at different levels of language.

Moreover, a summary reflects a cultural identity of an author, his cultural peculiarity. In the process of pre-writing group discussions, individual request writing, and post-writing reflective essays the H. Feng, B. Du-Babcock study revealed the multiple layers of cultural identities that Chinese university students constructed. They were unable to resist or undo the cultural stereotypes that make them feel culturally inferior (Feng, Du-Babcock, 2016). Similar conclusions were made by Ying Liu, Qian Du in the process of studies of American students' perceptions of evidence use in Chinese *yìlùnwén* writing (Liu, Du, 2018). Canadian researchers point out the consideration of multi-/plurilingualism of students (Marshall, Marr, 2018).

Therefore, summarizing is a universal (standardized), but at the same time conditioned by the individual features of the author's linguistic personality, academic activity to create

various types of secondary written texts. The individual differences of learners in writing classes, as well as their learning trajectories, have become a subject of focused attention in recent foreign language teaching research on the learning of academic genres. It is interesting to analyze students' learning styles, which manifest themselves in the process of both perception of a primary text (while reading (Uhrig, 2015) and at its presentation as a secondary text.

Statement of the problem

The aim of the research is to determine the scientific status, and also to substantiate the pragmatic function of individual styles of summary writing for improving the quality of students' preparation for this type of writing activity in the conditions of teaching a foreign language. When conducting frequency comparison analysis of summary writing styles inherent in native speakers of the Russian and English languages, it is necessary to determine the degree of similarity and/or divergence of the linguistic ability of summarizing. Hypothetically, we assume that there are discrepancies in the ability to perceive, understand a source text (TEXT 1), its analytical-synthetic processing for the purpose of secondary presentation (reproduction/summarizing) (TEXT 2). Such discrepancies may be due to individually and nationally specific systems of perception and objectification of the surrounding reality by representatives of different cultures.

Materials and methods

The material for the research is comprised of students' essays as products of natural written speech, i. e. such a written speech activity, which is characterized by spontaneity, unofficiality, and non-professionalism. As a method of investigation, the linguistic personological analysis of the reproduced texts has been used. The algorithm for reconstructing the linguistic cognitive styles of reproduction consists of decoding individual peculiarities that are manifested in the transformation and reproduction of TEXT 1. These features are determined by the specific perception, understanding, reproduction of this text, by the features of the analytical-synthetic information processing,

its interpretation, structuring, and evaluation, being realized in TEXT 2. The ability to understand TEXT 1 has been analyzed in light of the research technology methodology developed by M. Marzec-Stawiarska (Marzec-Stawiarska, 2016).

Discussion

The diagnostics of summary writing styles is organized as follows. Russian and English-speaking students were placed in equal conditions for performing written activity in their native language. In the classroom within a limited period they were to write a monographic informative summary (similar theme and volume of about 700 words) of a popular scientific article in their native languages. The assignment was formulated rather generally: *Write a brief summary of the content of this article. Give a title.* The assignment was accompanied by the most explicit instruction that explained the significance of the text summarizing, specified who was the target reader of the summary (TEXT 2), described the portrait of the addressee – the reader of this text. This provided a high level of motivation for the students, their personal attitude to this activity, and triggered the available experience of summarizing. (For the role of the instruction in the process of teaching writing, see (De Silva, Graham, 2015; Wette, 2014).

The submitted summaries were evaluated according to the following parameters:
• the way of compression and reproduction of information;
• the degree of semantic adequacy;
• the way of representation;
• the degree of completeness of the represented information.

Results

During 2017–2018 academic year, we conducted a validity check of communicative competence among students (78 students) of the National Research University Higher School of Economics (Moscow, Russia). 60 native speakers of Russian and 18 native English speakers participated in the experiment. The audience was homogeneous: young people aged 18 to 24 years, studying Economics (Specialization – World Economy).

As the result of the conducted research, it has become possible to reveal the manifestation of such linguistic cognitive styles of summarizing by English and Russian languages speakers, which reflect the methods of analytical and synthetic processing of information (Table 1) and the features of dialogicality and addressivity (Table 2).

The interpretation of the obtained results allowed drawing a number of important conclusions. The predominant use of an integrating style by English-speaking students means the reduction of the text due to the elimination of redundancy with economical speech tools. On the contrary, the differentiating style of Russian-speaking students implies a detailed description, and, consequently, an increase in the number of speech units with a view to clarify and concretize certain concepts.

The dominance of the fragmentizing style in summaries in English seems to be curious; this shows the underdeveloped ability to restore a single, integral content of the source text after its perception. Russian students equally used both the scanning style of summarizing and the fragmentizing style.

Based on the data obtained, it has been clarified which type of a person is an average student of a Russian university, who is writing a summary of the text in Russian. This is a predominantly dependent type of a language personality, unable to independently generalize in-

Table 1. Comparison of the styles of summarizing between Russian and English language speaking students

Parameters	Styles	Russian language students	English language students
the way of compression and reproduction of information	copying	10 %	17 %
	contaminating	38 %	23 %
	generating	52 %	60 %
the degree of semantic adequacy	reproducing	71 %	37 %
	modifying	29 %	17 %
	reproducing-interpreting	0 %	17 %
	interpreting	0 %	29 %
the way of representation	differentiating	48 %	29 %
	integrating	52 %	71 %
the degree of completeness of the represented information	fragmentizing	43 %	77 %
	scanning	57 %	23 %

Table 2. The frequency of occurrence of summary writing styles, reflecting the features of dialogicality and addressivity

Parameters	Styles	Russian language students	English language students
interaction with readers	contact	21 %	15 %
	detached	79 %	85 %
presence/absence of emotivity	neutral	93 %	85 %
	emotional	7 %	15 %
attitude to the reproduction of someone's text	personal	0 %	0 %
	impersonal	100 %	100 %
attitude to the reproduction of the own text	confident	64 %	100 %
	unconfident	36 %	0 %

formation and transmit it using language tools other than the source text. The Russian linguistic personality can be referred to a differentiating type, predominantly choosing a strategy of detailing, highlighting facts because it is impossible for him/her to capture and/or understand the whole content of the source text.

If we speak about English-speaking language personality, performing summarizing of a text, then, in general, it can be attributed to an independent type. This is indicated by the predominance of generating and interpreting styles. This type of personality is able not only to independently construct hypothetical-deductive conclusions, to choose the necessary language tools, but also to perceive and understand the whole text, and also to go beyond it by means of interpretation. In addition, this person demonstrates the ability to memorize and generalize, to operate with significant volumes of information.

Conclusion

The analysis of the obtained results leads to the following conclusions. In the course of the experiment, it has been proved that the process of summarizing is influenced not only by individual cognitive styles of learners, but also by the national style of thinking. It is necessary to develop 'dialogicality' of students' cognitive consciousness, paying attention to their implementation of various cognitive strategies and types of lingvocognitive styles. The methodology of teaching summarizing built on this strategy will improve the quality of summary writing in both native and foreign languages. This activity is significantly needed by professionals in various spheres.

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Индивидуальные стили реферирования: подходы к описанию и диагностике

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Аннотация. Статья посвящена проблеме исследования индивидуальных стилей реферативной деятельности человека с целью их описания, а также обоснования методов их выявления (диагностики). Цель статьи – определить научный статус, а также обосновать прагматическую функцию индивидуальных стилей реферирования для повышения качества подготовки студентов к данному виду письменной деятельности в условиях обучения иностранному языку. Основная установка авторов – доказать, что индивидуальный стиль реферирования обусловлен социокультурными и личностными факторами, влияющими на способность воспринимать и перерабатывать исходный текст и порождать вторичный текст – реферат. В качестве методологического основания авторы опираются на личностно-деятельностный и межкультурный подходы к обучению. Решение исследовательских задач обеспечивалось благодаря применению комплекса взаимосвязанных методов: теоретических (анализ литературы, обобщение имеющегося отечественного и зарубежного опыта), общенаучных (классификация, дифференциация, сравнение, сопоставление, обобщение), а также эмпирических (экспериментальная работа, контент-анализ продуктов деятельности – рефератов, статистическая обработка данных). Материалом для исследования служат рефераты как продукты естественной письменной речи русскоязычных и англоязычных студентов экономического вуза. В результате выявлены и охарактеризованы лингвокогнитивные стили реферирования носителей английского и русского языков, отражающие национально и личностно обусловленные способы аналитико-синтетической переработки информации. Экспериментально и статистически достоверно доказан факт проявления русскоязычными студентами дифференцирующего, сканирующего стиля реферирования, англоязычными – интегрирующего, фрагментирующего стиля реферирования. Систематизация итогов контент-анализа рефератов продемонстрировала использование студентами личностного опыта в восприятии, переработке исходного текста и в создании текста реферата. Полученные результаты способствуют оптимизации процесса подготовки студентов к письменной реферативной деятельности, осуществляемой в условиях межкультурной коммуникации, с учетом проявления индивидуального стиля реферирования.

Ключевые слова: реферат, реферирование, стиль реферирования, языковая личность, способность к реферированию текстов, лингвокогнитивные стили, сканирующий стиль реферирования, фрагментирующий стиль реферирования.

Научная специальность: 13.00.00 – педагогические науки.

"If Music is Not a Memory, then what is it?": on the Modern Approach to Musical Memory in Azio Corghi's Creations

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Abstract. The article draws attention to the music of Azio Corghi (b. 1932), a modern Italian composer, hardly known in Russia. His artistic world is organically integrated into one of the characteristic features of modern culture: its inextricable link with the memory of the past. The composer demonstrates his own, original approach to musical memory – an artistic dialogue with it through the use of excerptions from various works of the past. According to the composer it allows him to "re-discover and re-read the past in the spirit of modernity". This Corghi's method is defined in the article with the help of the term riletture (Ital. re-reading), invented by the Italian musicologist Raffaele Mellace. Among a large number of works of this kind, as a specific example, the author considers the dramatic cantata "...fero dolore" – on Pianto della Madonna and Lamento d'Arianna by Claudio Monteverdi, for female voice, viola (oboe d'amour), percussion and string instruments.

Keywords: modern music, memory, A. Corghi's creations, excerption, riletture, cantata "...fero dolore".

Research area: culture studies, art.

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The eminent contemporary scientists (among them D. Likhachev, Yu. Lotman, apologist for postmodernism Umberto Eco) emphasize the inseparable connection of modern culture with its memory of the past. "Complex synthesis ... of the present and the past demonstrates a mechanism of the culture, apperceived by modern researchers and defined through the concept of memory" (Lobanova, 1990), – Marina Lobanova joins them. It seems like modernity strives to master and absorb the entire vast experience of human history. Here is one of the most frequently used Umberto Eco's quotes from the preface to his novel "The Name of the Rose", where he reflects on postmodernism as a kind of response to modernism: "The past, since it cannot really be destroyed, because its destruction leads to silence, must be revisited" (Korobeinikova 2003). Similar statements are found in quotes of many other composers of the second half of the 20th century:

K. Penderecki: "My goal [...] is not to move forward at any cost, resulting perhaps the destruction of music in general, but the discovery of new sources of inspiration in the past" (Ivashkin, 1983).

One of L. Nono's lectures in Darmstadt was titled "History and Presence in the Music of Today."

"If music is not a memory, then what is it?"[1] – says the Italian composer Azio Corghi, demonstrating in his work one of the possible modern approaches to musical memory – artistic dialogue with it.

Here are just a few words about this musician, whose name is almost unknown in Russia. Over the past three decades his works have occupied not only one of the most significant places among the works of Italian composers of the late 20th century, but also gained recognition in the modern musical world of Europe.

Azio Corghi (b. 1937) belongs to a group of composers, which is classified by Russian researchers of Italian music as "generation of the 30s". This, so to speak, is the fourth generation of Italian composers of the 20th century. It appeared after Malipiero, Respighi and Casel-la (who were revitalizing traditions of Italian instrumental music), Dallapiccola and Petrassi (who were implementing dodecaphony), Luciano Berio, Bruno Maderna and Luigi Nono, who represent not just Italian, but also the first-line names of the world avant-garde. The path of Azio Corghi in the world of musical composition is similar to the fate of his contemporaries – Sylvano Bussotti and Niccolò Castiglioni. All of them went through an active path of experiments under the influence of the ideas of Darmstadt summer courses. In 1967, at the Ricordi-RAI competition, which was headed by Goffredo Petrassi, Corghi won the first prize with his composition "Intavolature" for orchestra. In 1971 he was an Associate Professor of the experimental course of composition, and in 1978 he headed the Department of composition at the Conservatory "G.Verdi" in Milan.

The real recognition came to him after the premiere of the opera "Blimunda" (1989), staged in Milan in Teatro Lirico (1989), Teatro alla Scala (1990), in Lisbon (1991), in Turin (1992). It was written based on the novel of the Nobel prize winner Portuguese writer José Saramago "Memoirs of the Convent", and for it Corghi got a special prize – "Premio S.I.A.E per Lirica"[2]. Since that time, the works of A. Corghi have taken a permanent place in concert and theater halls both in Italy and abroad. A catalogue of Corghi's works, compiled by the publishing house Casa Ricordi, is as numerous as diverse. But I would like to draw attention to one seemingly external feature of the catalogue (Corghi, 2017) – the wide presence of a number of names, where together with the name of A. Corghi, appear the names of the greatest masters of the past: Giuseppe Verdi and Gioachino Rossini, Claudio Monteverdi and Wolfgang Amadeus Mozart, Gaetano Donizetti and Vincenzo Bellini, George Frideric Handel and Gaspare Spontini. Some of them are delineated as *didattiche* (edition) and *revizioni critica*, which is quite natural, because throughout the

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[1] This statement belongs to A. Corghi, it is cited from personal electronic correspondence of the author of this article with the composer.

[2] S.I.A.E (Società Italiana degli Autori ed Editori) – Italian society of authors and publishers, which is associated with the protection of copyright, and also holds competitions, establishes and awards prizes for works in different types of art – music, film, theater, fine arts and literature, etc. In particular, the award "S.I.A.E per Lirica" is given to the creators of operas, oratorios, ballets and other musical and theatrical works.

20th century, through the joint efforts of composers, musicologists, musicians-performers works of Italian composers of the past were actively involved in concert life, and much had to be rediscovered – such as music C. Monteverdi, A. Vivaldi. Other works represent the author's scores, where Corghi uses quotes from various works of the past, which allow him, as he defines it, "to rediscover and re-read the past in the spirit of modernity." Italian musicologist Raffaele Mellace outlined this method as *riletture* (it. re-reading)[3]. There are quite a lot of such works in the creative portfolio of A. Corghi. The composer himself emphasizes that this is not a transcription (!), but *a modern approach to musical memory* (Mellace R.). He uses the experience of his predecessors and includes it in the conditions of a new artistic experiment with a new meaning. In one of his interviews (which is referred to by the publishing house Ricordi), Corghi stated that he was pertained "to a way of living a story specific for musicians like Berio or Ligeti."

In this regard, we can recall the statement of L. Berio: "I have long intended to undertake a study of the musical composition of the past. A creative study, which would be at the same time analysis, commentary and continuation of the original. This is consistent with my principle: the best way for a composer to analyze and comment on a piece is to do something with the help of material extracted from this piece. The most fruitful commentary on a symphony or opera has always been another symphony or another opera" (Kirillina, 1995). Berio demonstrates experience of such a creative research in the opera "La vera storia" – a kind of paraphrase of Verdi's "The Troubadour" (1977-78).

Probably, in this vein we can consider the appearance among the opera works of A.

Corghi such names as "Isabella" (1996) – a teen-opera based on "L'Italiana in Algeri" by G. Rossini, A. Corghi's scenario by A. Anelli's libretto, for voices (singing and rock), a choir, a rock band, an orchestra and electronic instruments; "Rinaldo & C." (1997) – a baroccopera based on "Rinaldo" by G.F. Handel (A. Corghi's scenario by A. Hill's libretto, translated by G. Rossi, for voices, a choir [an extended vocal octet] and an orchestra. In these works the composer is close enough to the originals in relation to musical material and composition, but in a number of others he enters into a frank polemic dialogue with the works of the past, using only musical quotations from the great works. For example, the opera "Il dissoluto assolto" – "Justified libertine", which was created by demand of the Milan theater La Scala in 2006. The opera by W.A. Mozart and Da Ponte "Il dissoluto punito, ossia Il Don Giovanni" ("The Libertine Punished, or Don Giovanni") is chosen as the object. Libretto represents again a result of collaboration between Corghi and Saramago. The idea organically fits into the context of one of the most interesting trends in contemporary art, aimed at the deheroization of artistic idols of previous eras: "the humanity as if leaves, laughing its ... past, offering a series of 'reduced' and deheroized to vulgarization figures of Faust and Mephistopheles," – writes G. Iakusheva in her article "Deheroized Faust of the 20th century" (Iakusheva, 1999). We can certainly add Don Juan to this line, the hero of the story "The Confession of Don Juan" written by Karel Capek, and Corghi's operas.

Here is a fragment of J. Saramago's letter, written to the composer, in the period of work on the libretto[4]: "The only way to 'beat' Don Juan is to deny his amorous conquests in spite of any truth, like: Don Juan is a liar, he has not seduced a single woman in all his life. And when poor Don Juan, trying to protect and defend himself, orders Leporello to show a remarkable catalogue, we see that all his sheets have become white (clean)... That's the way our Don Juan would be defeated, humiliated, despised by Giovanni".

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[3] Here is used the term from the text of the booklet, which is intended for demonstration certificate of deposit at publishing house Casa Ricordi – "Le rispondo con le Note di copertina, scritte dal musicologo Raffaele Mellace, per un CD dimostrativo di CASA RICORDI", where all the works of the Italian composer are published. A fragment of the text was sent by Azio Corghi to the author of the article in a letter dated 22.01.2006: "Questo CD racchiude alcuni esempi delle *"riletture"* che Azio Corghi ha dedicato alle opere della grande scuola melodrammatica" ("This disc presents some examples of "re-readings" by Azio Corghi, which are dedicated to the works of the great masters of the Italian opera school ").

[4] Correspondence was provided to the author of the article by the composer A. Corghi.

This thesis determined the organic nature of using Corghi as a citation of famous Leporello's aria with a list. This list is replaced by Elvira with an empty catalogue. And at the end of the opera a brief motive from Basilio's aria about libel sounds – as a kind of mocking summary. Interestingly, the plot of the opera occurs from the last episode of the Mozart's opera – appearance of Donna Elvira and then the Commander's statue, being its continuation and a kind of parody. Using Berio's expression, it is possible to say, that the composer actually writes an other opera as his own commentary on it.

The same can be said about the opera "Jocasta", which was ordered for the Teatro Olimpico in Vicenza for the anniversary celebrations dedicated to the architect of this theater Andrea Palladio. In 1585 for its opening there was staged a play "Oedipus the King" with the music by Venetian composer A. Gabrieli. In the 21st century in the year of the 500th anniversary of the great master Corghi's opera, which in the plot is a continuation of the story of Oedipus, was performed. Blind Oedipus is in prison, Jocasta comes to him and tells about the tragedy that befell their children, she is ready to stay with him and become "his eyes".

No less interesting is the polemical dialogue with the Holy Scripture in the cantata "The Death of Lazarus", based on one of the final episodes of the Saramago's novel "The Gospel According to Jesus Christ". The hero of Corghi does not resurrect Lazarus, he is stopped by the words of Mary.

 "And Lazarus would rise, because God wanted so, but at the last minute – really last and ultimate – Mary Magdalene put her hand on his shoulder and said these words: "No one on earth has sinned so hard to die twice ... and Jesus came and dropped his hands, weeping" (Saramago, 2006).

One of the striking examples of creative dialogue with the subjects and works of the past is the cantata. "... *fero dolore*" ("…searing grief") – based on Claudio Monteverdi's Pianto della Madonna (Madonna's Lament) and Lamento d'Arianna (Ariadne's Lament), for a female voice, the oboe d'amore, percussion and strings. Its premiere in 2006 took place during the festival "Siberia-Italy" in Krasnoyarsk, anticipating the Italian premiere".

Music of Monteverdi becomes an object of "riletture" – the term invented by Raffaele Mellace, which means repeated readings. In 1608 the opera L'Arianna premiered in Mantua, all the music for which is lost apart from Lamento d'Arianna, which remained thanks to the publication in the book of madrigals in 1621. In 1640 the composer on the basis of this Lamento created and published Pianto della Madonna. Corghi uses this material in the edition of 1645 in the vocal part as an accurate citation.

The composition of the cantata is a 3-part structure with a prologue and an epilogue, the code section of which is called the finale (Corghi, 2005). Its basic principle – the alternation of instrumental and vocal-instrumental sections – reminds of the composition of cross-cutting scenes in operas of Monteverdi, where the orchestral ritornello has an important role, framing and dividing in pieces vocal stanzas. This is probably why the instrumental sections, that delineate the units, Corghi calls *"ritornelli"*. Within parts of instrumental solo alto – *intermezzo* – are divided by vocal monologues and dialogues of heroines – Ariadne and Maria. The instrumental introduction opens the cantata – its thematic material, but in the mirror reflection, completes the work. (Scheme 1)

In the vocal part of the vocal-instrumental sections Corghi uses a citation that includes 6 parts of Lamento d'Arianna (according to S. Skrebkov, there are 10 parts in it[5]). In the prologue two female figures are exposed – Ariadne and Maria. Their inner emotional state is common: "endless sorrow" of a woman's heart, who has lost her lover and beloved son. Therefore, the first part of the monologue is repeated twice: first sounds "original" – Lamento d'Arianna, then Maria enters with the same theme of Monteverdi's Lamento. Further, in the first part of the cantata the second and the third parts of

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[5] The scheme of the monologue is given by S. Skrebkov in the book *"Artistic principles of musical styles"* (M, 1973, p. 155). A. Corghi used edition Madrigali di Claudio Monteverdi (G. Francesco Malipiero) UNIVERSAL EDITION.

the monologue are used, in the second – the fourth, in the third – the fifth, in the epilogue – the sixth.

Specifics of "riletture", if we use R. Mellace's term, can be formulated as follows: "While belcanto keeps seducente riconoscibilità (like diplomatic immunity) in life citation, timbre and instrumental context in which belcanto plunges, creates intrigue in reality"[6]. One of the materials that characterize the peculiarities in A. Corghi's music uses the physical notion – *diffraction* (literally meaning "breaking into pieces, inflexion of obstacles by sound waves"). If one applies this term to describe a method of "riletture", the citation is actually subjected to diffraction.

Monteverdi vocal lines remain intact. (Example 1) The Instrumental accompaniment of the vocal part – the diffraction itself – is directly related to the musical material of the cited source. The dominance of the d-moll key predetermines the preservation of the melodic and harmonic logic of basso continuo part of Monteverdi's Lamento in the lower voices – the cellos and the double bass. In other voices different techniques are used: duplication of the vocal part, prefacing the main motives, the effect of "echo", their simulation, counterpoint transitions, dissonant intensification of the vertical. I must say that the texture of the orchestral accompaniment is extremely variable. Motive combinatorics is combined with active and diverse rhythmic work, as well as the diversity of techniques of playing stringed instruments. This, of course, affects the tendency of Corghi to a game logic. Emphasizing the theatrical nature of the composer's musical thinking, Italian researchers emphasize his "clear taste for ludus".

The composer freely varies the instrumental composition, continuously applying divisi in the strings parties: in the prologue, the orchestra is used without violins, in the first part, on the contrary, at first only violins and double bass, then a full orchestra. Later on Corghi also variedly combines parties, making timbre-register the originality of the sound.

The purely instrumental sections of ritornelli and intermezzo – at first glance, are the exact antithesis of vocal-instrumental sections, different stylistic space. Its organization obviously has an atonal logic, there is the dominance of the sharply dissonant, hard sounding, incredibly sophisticated rhythm. However, a closer study of the score leads to the conclusion that the main thematic elements of the musical "fabric" are borrowed from Monteverdi's Lamento. The initial motive of Lamento acquires a cross-cutting role, becoming a kind of leitmotif of the cantata. A vivid example is Ritornello II. (Example 2) In Addition, the function of the fundamental structural elements is assumed by the intervals that make up this motive: small second, its circulation big septima and tritone. In the instrumental sections they structure both vertical and horizontal, performing in various combinations and combining with different methods of sound production. Thereby the thematic level of unity is achieved, which is inherent in the artistic world of the cantata.

The fact that Corghi combines both versions of Monteverdi in his work deserves a special discussion. Along with the ancient mythological theme of the abandoned Ariadne, there is the theme of the grieving the Virgin Mary. Thus, in the cantata, the composer combines subjects belonging to different cultural epochs, intertwines the religious history with the mythological one. I will add that there is a single female singer – mezzo-soprano; she sings Ariadne's part in Italian, and Maria's part in Latin. Thus, the soloist must constantly switch from one role to another. Nevertheless, it happens quite naturally, aided by the fact that the heroines experience quite the same emotional state and have consolidated system of feelings and thoughts. This unity is emphasized by the continuing citation in the vocal parts (even in the dialogical sections) and, accordingly, by the dominance of a single style of performance – Monteverdi's stilo concitato. Their unification can be considered as a feature characteristic of postmodern literature practice, defined as *"multi-temporal simultaneity"*. On the other

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[6] Here is a translation of the letter from the A. Corghi from 22.01.2006 to the author of the article, where the composer quotes the text from the booklet "Le rispondo con le Note di copertina, scritte dal musicologo Raffaele Mellace, per un CD dimostrativo di CASA RICORDI".

hand, there is an obvious intertextual connection between the plots.

The source text, from which the historical perspective is built, is the Lamento d'Arianna from the C. Monteverdi's opera, from the standpoint of intertext, it is endowed with the ability to "read" the story. In terms of the plot, thanks to the citation, the composer turns us to the ancient era and declares the theme of *suffering*. It is this theme that involves in its associative field the Christian idea of suffering associated with the image of the the Virgin Mary. Thus, "*multi-temporal fragments*" in history are being ordered into a single "simultaneity". In this regard, the title of one of the articles devoted to A. Corghi is indicative: "Dialogue in time: Azio Corghi and Italian composers of the past." In *the dialogical intertextual connection* there are two plots relating to two different epochs, in a kind of *stylistic dialogue* comes Monteverdi's quote and modern musical Corghi's thinking, vocal and instrumental sections of the cantata, *in the dialogue of "multi-temporal simultaneity"* coexist Ariadne and Maria. In the prologue and part 1 the solo monologues of Ariadne and Maria follow one after another, in parts 2 and 3 their replicas form a dialogical structure.

In connection with the specific role of solo alto intermezzo another dialogue also attracts attention. If the orchestra and the soloist are located on the stage, the violist moves (as well as the performer on percussion instruments) around the hall. This disposition is indicated by the author in the score and has an important meaning. The composer explains, that "the soloist-instrumentalist (alto) can assume the role of both male characters Teseo-Cristo". Thus, alto embodies the conditional existence of Teseo and Cristo, to whom the heroines constantly turn to and with whom they initiate dialogues. His movements in the process of execution, on the one hand, seem to symbolize the loss in the space of the past, on the other hand, if you connect the placement points during performance, you get a cross. Thus, at the level of

artistic content we can talk about combining the idea of suffering, endless sorrow with the idea of the Christ's passion.

Interestingly, the alto completes his movements around the hall, finding himself on the stage next to the soloist (riturnello IV) – as if the journey of Teseo and Cristo in time and space lead to those people, to whom they have caused so much suffering. But this seems to have one more meaning – a certain harmonization of the artistic space, it is not by chance that in this section the musical language in the part of the alto softens, the tonality establishes, the sharpness of dissonant sound disappears. However, the finale is still tragic.

"Look where my cruel fate has led me!" Ariadne exclaims. "How much pain brought me my love and loyalty! And it awaits everyone, who love and believe, too!"

And here the composer introduces another quote – this time from a romantic opera – the theme of the dying Violetta from Verdi's "La Traviata", and Corghi retains the original orchestration. The quote sounds like in Verdi's opera in the high register of the first and second violins (ppp). The appearance of this theme as if captures the very highest point of suffering, which may be followed only by death…

Thus, the development of the cantata goes to a new level of content, to a different historical parallel, deepening the semantic perspective of the cantata's finale, where in the last remarks sound the words from the title "...fero dolore" ("...searing grief").

"The value of musical creativity, – according to A. Corghi, – cannot be determined exclusively by linguistic and technical means. It is determined by the essence of the idea, the depth of thought and the ethics that support it."[7] The idea of the cantata "...fero dolore" – the infinity of the pain of the suffering female heart – is revealed in the broad historical perspective of the artistic experience of mankind. "If music is not a memory, then what is it?" let us repeat the words of Azio Corghi.

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[7] This statement belongs to A. Corghi, it is cited from personal electronic correspondence of the author of this article with the composer.

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«Если музыка не является памятью, то чем же она является?»: о современном подходе к музыкальной памяти в творчестве Ацио Корги

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Аннотация. В статье привлекается внимание к творчеству мало известного в России современного итальянского композитора Ацио Корги (р. 1932). Его художественный мир органично встраивается в одну из характерных особенностей современной культуры: ее неразрывной связи с памятью о прошлом. Композитор демонстрирует собственный, оригинальный подход к музыкальной памяти – художественный диалог с ней благодаря использованию цитат из различных сочинений прошлого. Это, по словам композитора, позволяет ему «вновь открывать и перечитывать прошлое в духе современности». Этот метод работы Корги определяется в статье при помощи термина riletture (ит. повторные чтения), принадлежащего итальянскому музыковеду Рафаэлю Меллаче. Среди достаточно большого количества произведений подобного рода в качестве конкретного примера автором рассматривается драматическая кантата "...fero dolore" – на Плач Мадонны и Ламенто Ариадны Клаудио Монтеверди, для женского голоса, альта (гобоя д'амур), ударных, струнных.

Ключевые слова: современная музыка, память, творчество А.Корги, цитата, riletture, кантата "...fero dolore"

Научная специальность: 17.00.00 – теория и история искусства.