

Theme of the issue: **PRESERVING AND STUDYING RUSSIAN NATIONAL HERITAGE**

RELICS OF RUSSIAN ARTS

Andrey Batalov

Church Building by Vow at the Moscow and Pskov Kremlin Moats (Medieval city's sacral topography)

The article is devoted to the traditional location in medieval cities of churches built by holy vow. It is the first attempt to consider the phenomenon of allotting special plots of land for building churches by vow near the fortress or on the bank of the moat. The choice of location was prompted by victories in battles, deliverance from epidemic, or some other memorable event. That explains the emergence through the centuries of a certain type of non-parish churches, examples of which were found at Moscow's Kremlin moat and its counterpart in Pskov's Krom (variant of Kremlin). *Keywords:* building by vow, Dovmont's city, Aloisio's moat, China-city, 'Peter's draught', sacral topography, donor's program, fortress moat, city fortifications, non-parish church.

Valery Igoshev

Precious Church Utensils, Icons, and Personal Sacral Items, Produced in XVI–XVII cent. Russia, Found in Greece

The article is devoted to research and attribution of heretofore unknown late medieval type of Russian church utensils found in the churches, monasteries' vestries, and museums of Greece by the 2010–2012 expeditions. Discussed here are most interesting and highly artistic samples of late medieval style Russian art, their practical usage, their forms, iconography, style, and technique of production. Dating from the XVI century are: processional silver-laid wooden cross; mobile miniature iconostasis; two carved wood panaghia images; a breast cross. Dating from the XVII century are: two icons framed in silver rizas; a gold panaghia. The silver details of a gospel cover date to the late XVII – early XVIII cent. The items researched here add much to our knowledge of the silver smith work development; of icon painting and wood carving in Russia of the XVI – XVII centuries; we find new material for further study of the art centers, each with its peculiar type of art treasures, iconography, style and technique.

Keywords: attribution, church utensils, medieval Russian icon, church service cross, breast cross, hinged icon, mobile iconostasis, icon riza framework, panaghia, Gospel.

Alexander Preobrazhensky

A New-Found Sample of the Early XVI c. Middle Russia's Icon Painting: St. Nickolas' Image with Life Border Scenes from the Mamontov Family Collection

This article is the research about the new-found icon of St. Nickolas from a private collection. Rare for the good state of preservation and artistic quality, the icon sheds light on the little-studied period of art development in middle Russia's urban centers of the late XV and the first third of the XVI centuries.

Keywords: icon, icon painting, life border scenes cycle, St. Nickolas, middle Russia, the Rostov lands.

Sergei Popadyuk

The XVII c. Style of Architecture Still Found in the XVIII c.

The collective work of preparing and publishing the General Inventory of Architectural Heritage of Russia modified essentially our previously accepted view on the history of Russia's architecture. A sample of this change considered here is the full list of the Yaroslavl region's churches built in the XVIII – early XIX c. with a bent towards the pre-Peter I architectural tradition. That denies the commonly accepted stereotype of a totally radical change in Russia's culture in the period of Peter's reforms. Tracing the evolution of traditional forms we may note their strong survival trend parallel to the penetration by foreign architectural forms coming from the capitals. It transpires that the development of the New Time architecture is multi-layer and only a study in depth of our cultural heritage can clear up its real involved mass, its inner links, and continuity.

Keywords: architecture, pre-Peter tradition, non-column church, central-oriented church, décor, attic tier, kokoshnik, false zakomari, jambs and lintels, foreign forms, process, interaction, province, underlying layer.

Georgiy Smirnov

Unknown Project by Pietro-Antonio Trezzini. On the Typology of Central-Oriented Churches in Russian and European Baroque Architecture

The article introduces in the scholarly circulation the heretofore unknown project by Pietro-Antonio Trezzini, in two variants, for a cathedral in Stavropol. It is considered as part of P.-A. Trezzini's heritage and in the context of church building in Russia of the mid-XVIII century which saw an officially approved recourse to the five-cupola type of churches. The author suggests the artistic sources of this type in Russia and in the European architecture of New Time.

Keywords: Pietro-Antonio Trezzini, Stavropol, five-cupola type of churches, central-oriented church, church architecture in Russia and Europe, Renaissance, baroque.

Ekaterina Shorban

Kaluga Region's Church Architecture in the First Third of the XIX c. and the 1812 War

The church architecture round Kaluga at that time was dominated by the classic revival style in its variations: from the local romantic line of the Moscow architectural school of the late XVIII c. to the stiff official version of the 1820s. The drama of the 1812 war inspired architects to create a number of monumental harmonious and expressive compositions. The article is based on abundant statistical material and on visual impressions gained in the course of field expeditions organized in the 2000s by the General Inventory of Architectural Heritage of Russia project.

Keywords: church architecture, Russia's provinces, Kaluga region, first third of the XIX c. Influence of the 1812 war, local architect I.D. Yasyngin and masters of his circle.

Yuya Sudzuki

“Soviet Palaces”. Architectural Competitions for Building Major Public Buildings of the 1910s–1920s Preceding the Competition for the “Palace of Soviets” Project

In the first post-revolution years a search was launched in Soviet Russia for a new architectural idiom that would express the idea of a proletarian state. Major events in that process were two important competitions for a central public building of a new type: in 1919 a competition for the “Palace of Workers” in Petrograd and in 1922–1923 another one for the “Palace of Labor” in Moscow. Both events reflected the complex and exciting architectural reality of that time: a multitude of traditional styles versus an emerging avant-garde trend.

Keywords: history of USSR architecture, first post-revolution years, competitions, public buildings, preceding the “Palace of Soviets”.

Alexander Sukhachov

The 1930s Reconstruction of the Archangelskoye Mansion’s Wings in the Course of its Court-d’Honneur Ensemble Development

The article is devoted to the little-known event in the history of the Archangelskoye estate: the reconstruction of the side wings and of some rooms within the palace in the 1930s in order to convert them into a holiday resort for commanders of the Red Army; the premises were refurbished in the art-deco style. From the researched archive documents the author found out the nature of the then carried out works, the names of the project’s authors who chose the architectural solution and interior decoration, and the nature of that art program. All that is presented by him in the context of the general development of the estate’s Court-d’Honneur over the XVIII–XX centuries, which permits placing duly the 1930s reconstruction in the history of that famous relic of architecture-landscape art and estate culture near Moscow.

Keywords: architectural heritage of the 1930s, post-constructivism, art-deco, Archangelskoye estate, architects I.A. Ivanov-Schitz and N.V. Hoffman-Pylayev.

EPOCH. ARTIST. IMAGE

Lyubov Savinskaya

The Collection of Paintings of the Yusupov Princely Family as Phenomenon of Russia’s Culture of the Late XVIII – Early XX c.

This article is part of the general research of the Yusupovs’ art collection. It continues the preceding publication in our Art History magazine (1-2/2012). Here we find the major stages in the collection’s formation: the choice of assistant and the acquisitions made by Zinaida Ivanovna Yusupova (1809–1893); by Nikolay Borisovich Yusupov the younger (1827–1891); and by Zinaida Nikolayevna Yusupova (1861–1939). Considered also are a number of problems involved in the collection’s functioning: above all participation in the national and foreign art exhibitions.

Keywords: west-European painting, Russian XIX c. painting, collecting; Zinaida Ivanovna Yusupova (1809–1893); Nikolay Borisovich Yusupov the younger (1827–1891); Zinaida Nikolayevna Yusupova (1861–1939).

Lucia Tonini

Lorenzo Ghiberti's "Gates of Paradise" replica in Russia

The article deals with the appearance in Russia of the gypsum copies of the "The Gates of Paradise" by Lorenzo Ghiberti. The author describes the events which raised an interest in that Renaissance masterpiece in the XVIII – early XX centuries. Discussed is the attitude towards the iconographic content of L. Ghiberti's work, also its role as the source for decoration of the northern doors in the Kazanski Cathedral, St. Petersburg.

Keywords: Gates of Paradise, Lorenzo Ghiberti, Nikita Akinfievich Demidov, R. Mengs, Fedot Shubin, I.V. Tsvetayev, cast, gypsum, copy, Kazanski Cathedral, Academy of Arts.

Alla Aronova

Polish Parapet and its Reflection in Russian Architecture of the Late XVII century

The article is a study of architectural links between Russia and Poland (Rec Pospolita) in the second half of the XVII century. Particular attention is given to a certain architectural form – the Polish parapet that emerged in the XVI century in Poland's Renaissance architecture. An attempt is made to explain the reason for an interest in Polish sources in Russia's so-called Naryshkin architectural style.

Keywords: Polish parapet, Rec Pospolita, Poland, Ukraine, Belorussia, Belorussian masters, Novodevichi Convent, Princess Sophia, Renaissance, Sukenitsi, ornamental parapet, fortress tower.

Natalia Sipovskaya

Porcelain in Russian Culture of Paul's Rein

Researching the role of porcelain in the décor of Gatchina and the Mikhailovsky Palace, the residences of the period of Paul I, the author mainly focuses not on pinpointing the new stylistic preferences rather on emphasizing that during the time of Paul I porcelain was characteristically treated as sacred material. Alongside other popular favorites of classical European culture – antiques, bronzes, paintings by Old Masters and tapestries – porcelain pieces formed part of the ritual parade of symbols of the imperial status of their owner.

Keywords: porcelain, interiors, dejeuner, service, the page of the chamber, Gatchina, the Mikhailovsky Palace, Paul I, I.V. Bazhenov, V. Brenna.

Lubov Koltsova

1812 War in Graphic Works by Contemporary Artists

The patriotic war of 1812 left a mark not only in history, but also in representational arts. All art works created then and devoted to the war events preserve the spirit of that heroic time. Particularly notable are graphic works by Russian and foreign artists who were witnesses and participants of those events. Among them are some celebrated names (A.G. Venezianov, I.I. Terebnev, I.A. Ivanov, A.O. Orlovsky) as well as less known (A.I. Dmitriev-Mamonov, S.P. Shiflyar, D.T. James,

J.P. Bajetti, A. Adams, H.F. du Fore) and other graphic artists. All of which is dealt with in this article.

Keywords: caricature, satirical drawing, grotesque, actuality, expressiveness, lithography, print, panorama, art chronicle, battle.

Mikhail Yudin

Russian Style in P.A.Ovchinnikov's Jewelry Firm's Products Presented at the Arts and Industries Fairs of the 1860s–80s

The article considers the development of Russian style in the gold and silver jewelry production over the period of 1860–80s. On the example of P.A. Ovchinnikov's jewelry presented at the all-Russian and international exhibitions the author singles out the characteristic traits of the national style of that period and analyses the controversial attitudes towards it on the part of the contemporaries.

Keywords: gold and silver jewelry art, Russian jewelry firms, Russian style, arts and industries exhibitions.

Alexander Samokhin

Daily Life Images in the Late Peredvizhniki's Realism

The article views the genre painting by artists who were members of the Society for Travelling Art Exhibitions in the late period of its existence since the 1890s. Those late-time *Peredvizhniki* are considered in the context of newer art trends that jostled aside the realism of the XIX century's second half. The author names the favorite subjects and motifs of the genre pictures by those belated realists and points out their links with L.N. Tolstoy's views. Still, the basic principle of that art was empathy, interest in the common people and the realities of their daily life.

Keywords: realism, Peredvizhniki, daily life genre, chorus picture, episode picture, art and ideology, Tolstoy's followers, narodniki (i.e. political movement for the common people).

Svetlana Domogatskaya

The Birth of Moscow's Sculptural Style. Sculptor Sergey Ivanovich Ivanov

The article is devoted to the specifically Moscow sculptural trend that arose about the turn of the XIX–XX centuries which hasn't yet been singled out of the overall development of that art. Its flourishing was linked with the teachers of the Moscow School of Painting, Sculpture, and Architecture – N.A. Ramazanov, S.I. Ivanov, and S.M. Volnukhin. The author's focus is on the biography of Sergey Ivanovich Ivanov and on his artistic innovations. Though fate was merciless to his own works, it was lenient to the seeds he cast on his teaching field. What he sowed in his students' minds gave rise to a new generation of outstanding sculptors: S.M. Volnukhin, S.T. Konyonkov, and A.S. Golubkina.

Keywords: Moscow sculptural trend, Sergey Ivanovich Ivanov, the Moscow School of Painting, Sculpture, and Architecture, Academy of Arts, N.A. Ramazanov, S.M. Volnukhin, S.T. Konyonkov, and A.S. Golubkina, V.N. Domogatsky.

Elena Yukhimenko

Ivan Gavrilovich Blinov – Peasant, Artist, Book Copyist

The article is devoted to the life and creative work of an outstanding master of hand-written books, miniaturist and artist I.G. Blinov. His works based on the traditional old-Russian and old-believers' book copying, yet distinct in his individual style, were a marked phenomenon of Russia's culture in the art nouveau period. That Nizhne-Novgorod region's peasant had creative links with some of the outstanding artists of that time - V.M. Vasnetsov, M.V. Nesterov, D.S. Stelletsy, P.I. Kharitonenko, A.A. Shirinsky-Shikhmatov, M.S. Putyatin, and others. The article includes the first ever publication of I.G. Blinov's autobiography written by him in 1919.

Keywords: hand-written book, old Russian traditions, old believers, book miniatures, book copyists' workshops, old believers' book printing, art nouveau, autobiography, the Lay of Igor's Host.

Natalia Adaskina

1914, Spring. Russian Avant-garde Artists in Paris

This is a sketch of the situation in Paris on the eve of World War I in which various groups of international artistic avant-garde lived and interacted with each other. The author shows artists cooperating and uniting round the leading trends of contemporary art (cubism, futurism, simultanism), also rivalry of trends and their adepts. The pronouncements and behavior of some Russian artists show their ambitions and assertion of a leading role of Russian avant-garde among a number of European art schools and their expectation of a new stage in the evolution of the new painting as a whole. Particular attention is given to the role of the futurist poet and art critic I.A. Aksyonov in the life and contacts of Russian and French avant-garde artists, also in the rivalry of various art groups in the 1914 spring Paris.

Keywords: Paris, artists, cubism, futurism, simultanism, Exter, Picasso, Soffici, Aksyonov, Arkhipenko, Delone.

Boris Bernstein

Notes about topography of Severe Style: Moscow and Tallinn

The Moscow "Severe Style" could be interpreted as an attempt to purify, humanize and elevate the esthetic dignity of the socialist realism art. This attempt at revising the doctrine, undertaken without affecting the foundations of the doctrine itself, reflected the mood of the part of the Soviet intelligentsia of the 1960-ies whose hopes and aspirations did not go any further than "socialism with a human face." What resulted was the latent historic optimism of the Moscow "Severe Style" which was mostly foreign to the cognate phenomena in the Estonian art of the sixties. For the Estonian severe style, on the other hand, what became more essential in the end was the tense expressiveness of plastic speech looking to the early European modernism, as well as to the Estonian version of national Romanticism.

Keywords: Social realism, severe style, Estonian art.

FROM FAMILY ARCHIVES

*Pavel Pavlinov***Eugene Lanceray expedition in Svaneti in 1929**

Eugene Lanceray, academician of painting of the Imperial Academy of Arts in Saint Petersburg, lived in 1917–1934 in the Caucasus, travelling every year to various parts of Georgia, Dagestan, Armenia, Azerbaijan, and Turkey to paint landscapes, portraits and to create ethnographic sketches. The artist's expedition in 1929 to hard-to-reach Svaneti region is one of the most interesting and little-studied among his trips. Walking from one village to another, Lanceray created in a month 3 albums of drawings and more than 30 paintings depicting various aspects of Svan life. The article is supplied with the list of artist's works. The letters of the artist to his wife, as well as archival material regarding the unpublished books with Lanceray's design and illustrations are published for the first time. In preparing this article the author used papers from the family archive.

Keywords: the Silver age, Eugene Lanceray, Caucasus, Georgia, Svanetia, expedition, towers, academician N. Marr, diary, unpublished letters, sketch drawings.

*Tatiana Plastova***Antiquity and Mythology in A.A. Plastov's Works. Neo-Classicism in the XX century Russian Art**

Researching Russian neo-classicism as a stylistic entity provides us a new view of the history of our art of the XX century's first third. In the work of A.A. Plastov the theme of antiquity and a classical subject take a place apart, which is essential for understanding the master's art system and its place in Russia's art of his time. The article is illustrated with Plastov's works kept in the family archive.

Keywords: neo-classicism, A.A. Plastov, mythological subject, style, classical traditions.