

Theme of the issue: **CROSSROADS OF CULTURES****CROSSROADS OF CULTURES: ASPECTS OF STUDY***Evgenia Shidlovskaya – Peter Mack***Crossroads of Cultures**

Peter Mack, Director of the Warburg Institute and Professor of the History of the Classical Tradition at the University of London was interviewed by Evgenia Shidlovskaya, the Deputy Editor-in-Chief of «Art Studies Magazine». The interview was specifically for the current issue that is being devoted to the topic «Crossroads of Cultures». The relationship and dialogue of cultures between the ancient Mediterranean world and the Medieval and Renaissance Western Europe is the main subject of research activity of the Warburg Institute. Professor Mack speaks about the importance of the interdisciplinary approach in the times of Aby Warburg as well as of today. He emphasizes the unique role of the renowned Warburg Library in the History of Art and in the modern era of online technologies.

*Marina Toropygina***Aby Warburg, his biography and biographers**

Aby Warburg is one of the most challenging scholars of the 20th century. At the beginning of this age his ideas and methods were considered path breaking and audacious, then his name was almost forgotten, and came into high demand later, when the international art studies turned back again to their German-speaking roots. A man of brilliant knowledge (besides classic art history he studied psychology, mathematics and anthropology), constant explorer and profound thinker, Warburg has established the good neighborhood principle for books in his library – Kulturwissenschaftlichen Bibliothek, and his reason for iconological method was a call for the extension of art history borders and interdisciplinary discourse in humanities.

Keywords: methodology of art studies, interpretation, iconology, Warburg Library, intellectual biography.

*Ludmila Limanskaya***Psychoanalytical Aspects in E. Gombrich's Interpretation of Grottesque and Caricature**

The author considers the psychoanalytical aspects of cultural and historical functioning of comical genres researched by Ernest Gombrich on the basis of grotesque drawings by Leonardo da Vinci, Hieronymus Bosch, Peter Breughel, Albrecht Durer, and of caricatures by Agostino and Annibale Carracci, Lorenzo Bernini, Honore Daumier, and artists of the new time. On the basis of Freud's principle of "somatic correspondence" Gombrich researches the specific emotional symptoms as the cultural code, which explains the variety of physiognomic types in caricatures made in Italy, the Netherlands, England, and France. By re-interpreting Freud's theory

of sharp wit Gombrich analyzed the historical specifics of grotesque and caricature through the conception of functional plasticity of the unconscious in its reaction to cultural and historic circumstances.

Keywords: sharp wit, the unconscious, night dreams, grotesque, caricature

Vidmantas Silyunas

From Mannerism to Baroque: Night Dreams Theme in Shakespeare's and Calderon's Plays

Comparing night dreams themes in Shakespeare's *Tempest* (1611) and in Calderon's *La Vida es Sueno* (Life is a Dream) (1635) we can trace the transition from mannerism to baroque. The starting point in viewing the stylistic dynamics may be taken in Francesco Colonna's *Polyphil's Dream* (1499). His dominating motifs of earthly and heavenly love were essential for mannerism in which erotic fantasies were contrasted with dreams of religious visions, which was mirrored in painting and other arts. In Shakespeare's *Tempest* dramatic duality is found in nature, in the "natural man", in the social relations, and in culture. In baroque dramas reality is often seen as a nightmare which is shaken off by the waking moral sense. Yet its triumph is accompanied with tragic notes.

Keywords: mannerism, baroque, Shakespeare, Calderon, Francesco Colonna, *Polyphil's Dream*, motifs of earthly and heavenly love, theme of night dreams, moral sense, religious mentality

Valery Turchin

Nature as Seen by Romantic Artists: the World as a Landscape, Landscape as the World

Romanticism spreading over Europe (including Russia) reformed essentially the landscape genre developing its many new varieties: landscape-drama, or character, or mood, or memory, or moment. Romantic artists made important discoveries in plain air painting. They also filled images of nature with symbols. The poetics of romantic landscape was developed by artists of France, England, Italy, and Russia: E. Delacroix, P. Huguot, E. Isabey, P. Diaz de la Pagnia, T. Rousseau, O. Rungai, and C-D. Friedrich, K. Blechen, R-P. Bonington, W. Turner, D. Constable, G. Gigante, S. Shchedrin, M. Vorobiev, M. Lebedev, and others. The author traces interaction of different art genres, also of art and science, art and philosophy.

Keywords: romanticism, classicism, landscape painting of the XIX century, philosophy and art, specifics of painting, plain air, symbols in art, synthesis of arts, artists of Germany, France, and Russia

Nikolay Khrenov

Russia's Culture at the West-East Crossroads. Russia as the Subconscious of the West, Orient as the Subconscious of Russia

The article is devoted to the transitional period in the history of Russia's art – the turn between the XIX-XX centuries. It was a time of cross influence between different cultures: Russian, Western, and Eastern. Notable is the phenomenon of cultural

synthesis, particularly the evident assimilation of oriental cultural values, and not only by Russia's, but also by western culture. However the negative aspect of that process in Russia is frequently in anti-west moods.

Among the Russian thinkers it was the Euro-Asians who attempted to divine the meaning of "Scythian" motifs characteristic of that epoch. Looking at the works by artists of that time the author finds features of that Euro-Asian trend long before it surfaced in the philosophic and sociological thinking and in public activity.

Keywords: cultural synthesis, transitional epoch, Euro-centrism, modern, cultural crisis, "Faustian" man, romanticism, symbolism, futurism, avant-garde, Euro-Asian trend, Byzantine tradition, orientalist discourse

BOOKS: TEXT AND ILLUSTRATION AS METAPHORS OF TIME

Irina Kuvshinskaya

Two legends of Jacobus de Voragine

The publication includes the first translation of two chapters of «The Golden Legend» by Jacobus de Voragine (1228 – 1298) into Russian language. Texts of the legends «Christmas» and «Epiphany of the Lord» were commonly known in Renaissance and had a great influence on iconography evolution of religious art. Texts in this publication go with a short introduction about the author of «The Golden Legend», its sources and a history of its subsequent editions.

Keywords: агиография, Renaissance, Jacobus de Voragine, «The Golden Legend», Christmas, Epiphany of the Lord, Поклонение Волхвов.

Svetlana Kozlova

The interpretations of Dante's Divine Comedy in Italian Renaissance and Medieval art

The main subject of this article is the interpretation of the Divine Comedy by Italian masters of XIVth – first half of XVth centuries. Early illustrations of this book are examined in confrontation with Renaissance art in which for the first time Dante's figures and scenes were reproduced as a distinctly visual images: architectural, plastic, color and light structures. The analysis of medieval Comedy's treatment principles by commentators as well as artists displays allegorical – moral and theological – point of view. Such mental approach to the Dante's text is cardinally distinguished from its Renaissance "reading" in art. Both types of Dante's poem interpretation have an epochal meaning reflecting the fundamental vectors of medieval culture or Renaissance one.

Keywords: Dante, Divine Comedy, interpretation in art, Medieval Ages, Renaissance, visual images, allegorical mental meanings

Boris Sokolov

Spiritual progress of the hero and the author as represented in “Hypnerotomachia Poliphili”, Venetia, 1499

This paper is a part of multi-faceted study on the symbolical Renaissance novel *Hypnerotomachia Poliphili* (Venetia, 1499), which is being translated into Russian, to be published with ample comments. It discusses the cultural themes of the Renaissance, reflected in the novel, namely: 1) Neo-Platonic love leading towards the higher knowledge, 2) ideal landscape and garden designs, 3) perfect architecture of Antique forms, 4) ideal forms of art as seen by the author, 5) ancient world incurring living emotions, 6) symbolical figures and Egyptian motifs.

Keywords: Earle Renaissance art, Renaissance architecture in Italy, architectural fantasies, Renaissance Neo-Platonism, novel of education, Antique impact into the Renaissance culture

Yulia Patronnikova

On Nature of Female Character in Francesco Colonna’s Novel

“*Hypnerotomachia Poliphili*”(1499). Cultural Philosophical Analysis.

The paper is concerned with metaphorical interpretation of female character in Francesco Colonna’s novel “*Hypnerotomachia Poliphili*”(1499). As a background of this research the author gives general account of development of this problematic in French and Italian literature. The character of Polia was a new link in a series of female characters of French courtly lyric poetry, tale of chivalry and early Italian Renaissance literature, such as Beatrice, Laura, Fiammetta, Simonetta. It was created in the cultural situation at the turn of XV and XVI centuries, and absorbs a lot from the past tradition and simultaneously is a new stage in the development of female characters.

Keywords: female character, allegory and symbol, evolution of female character, contemplative spiritual ascent.

EPOCH, ARTIST, IMAGE

Svetlana Zaigraykina

The V century mosaics of baptistry of San Giovanni in Fonte in Naples. Its style and attribution

The article focuses on the artistic aspects of the mosaics of San Giovanni in Fonte in Naples, which had never become a subject of particular attention of scholars. Analysis of some pictorial elements and artistic style in general, comparison the mosaic decoration of the baptistry in Naples to the mosaics of the first and the second half of the Vth century lead author to the conclusion that it’s possible to propose to the mosaics of San Giovanni in Fonte another, more late attribution than it’s accepted in modern bibliography. Probably they were created in the second half or third quarter of the Vth century.

Keywords: early Christian art, baptistry of San Giovanni in Fonte in Naples, mosaics, style, dating.

Michail Venshchikov

The Miracles and Ministry Cycle in st. Ekaterina Church in Thessaloniki

This article is focused on the complex analysis of the Miracles and Ministry Cycle of the insufficiently explored frescoes in St. Ekaterina's byzantine church in Thessaloniki. The narrative base and the principals of arrangement are explained in accordance with spiritual background in Byzantium on the turn of 13th–14th centuries. A special attention is given to the Miracles devoted to healing powers of the holy water (these have a dominant role in the frescoes). In accordance with liturgical meaning of parables the researcher suggests the unusual conception of the paired frescoes' reading. The article also defined relations between the Miracles and Pentecostarion cycles in the late byzantine iconography.

Keywords: monumental painting, Miracles, iconography, Pentecostarion, topography, Baptism, Incarnation, symbolic grouping.

Irina Korchagina

On the Phenomenon of Venice Palazzo

The article focuses on the key issues of Venetian palaces historiography. Particular attention is given to its periodization, evolution, to the impact of different artistic traditions and its typology source. The prototype of a Venetian palace is still debatable and requires further study. The main viewed theories are Byzantine, Western and Islamic.

Keywords: Venice, architecture, palazzo, historiography, prototype, Byzantium, Islam, east Mediterranean

Liya Chechik

The representation of Jerusalem in early Venetian Renaissance painting.

There have been two cities inseparably connected to holy deeds, which have been frequently replicated on Venetian religious paintings: Alexandria, where Marciana was created and Jerusalem. This article covers the visualization of the holy city as well as its specific interpretation in the works of Jacopo and Giovanni Bellini, Andrea Mantegna, Cima da Conegliano, Vittore Carpaccio.

Keywords: Quattrocento, Jacopo Bellini, Giovanni Bellini, Vittore Carpaccio, Jerusalem, Venice, Renaissance.

Pavel Aleshin

Dozzo Dossi's «Landscape with scenes from the life of the saints» from the Pushkin State Museum of Fine Art. Experience of interpretation

This article is dedicated to the painting of the Ferrara artist Dozzo Dossi «Landscape with scenes from the life of the saints» from the Pushkin State Museum of Fine Art. Painting is reviewed in the context of cooperation between the two pictorial traditions – Venetian and Tramontane. The author proposes an explanation for the unusual choice of saints and identifies the female figure, painted to the left of St. Christopher, which wasn't identified previously. This allows him to clarify the possible interpretations of Dozzo Dossi's painting.

Keywords: Dosso Dossi, The Renaissance, Ferrara, neo-platonism, landscape, Venetian art, Danube School.

Natalya Vavilina

Sacre Rappresentazioni and Council of Ferrara-Florence.

Russian and foreign scholars have often turned to the phenomenon of the “sacre rappresentazioni” (“sacred performances”) used in 15th century Florence. The paper pays particular attention to the political orientation of the performances presented during the Council of Ferrara-Florence which “promoted” (to use the term of the theatre historian Paola Ventrone) the idea of the Church’s union. Both theological and political issues, discussed during the Council, had an influence on the Florentine fine arts of the period.

Keywords: Council of Ferrara-Florence, sacre rappresentazioni, Abraham of Suzdal, Pope Eugene IV, stage machinery

Tatiana Shovskaya

Festival master Giuseppe Arcimboldo

Giuseppe Arcimboldo became a court portrait painter of the Habsburgs in 1562. He was not only a painter, but also a festival organizer, and it was written much about the first part of his activity, but the second part of it has not been studied enough yet. It is known that Arcimboldo organized the festival in Prague in February 1570. There are two assumptions given in the article. The first is that he was also an organizer of the festival in honour of Maximilian II in Prague in 1558. The second assumption is that the prototype of decorations for those festivals was the sketch of Leonardo Da Vinci, which is related to the Milan period of Da Vinci.

Keywords: Giuseppe Arcimboldo, festival organizer, Habsburg’s court.

Alla Aronova

The Ideas of Henry Lenotre as Reflected in Russia’s Parks and Gardens Art of the XVIII Century’s First Third

This is a study of influence by the French architect Henry Lenotre on Russia’s parks and gardens art in Peter I time. Viewed are various channels of influence by Lenotre’s system: the visit of Peter I and his retinue to some French residences, the purchase of books by French authors and prints with views of various country estates, also the activity in Russia by the French architect Alexander Leblon. Traced are features and typical devices of that great French architect in Russian garden compositions of the XVIII century’s first third.

Keywords: Henry Lenotre, Alexander Leblon, Versailles, Vaugh-le-Viscont, Desalier Dargeanville, regular garden, park, parterre, channel, fountain

Alexander Inshakov

Larionov, Romanovich, and Delacroix

The author views in an unusual aspect the work of two well-known artists of the XX cent. – M.F. Larionov and S.M. Romanovich. The focus is on their interest in the

famous French painter of the XIX cent. E. Delacroix. To Romanovich it was one of the best-loved past masters who influenced greatly his own work. In his manuscripts of the late 1930s he wrote about Delacroix's great contribution to the emergence of modern painting. In quotations from the correspondence between Romanovich and Larionov the author shows that Larionov also knew well and appreciated Delacroix, though he never spoke about it in public.

Keywords: Russian avant-garde, M.F. Larionov, S.M. Romanovich, E. Delacroix

Nina Getashvili

Antique Myths as “Personal” Mythology Visualization in the XX Century Art. De Chirico and Dali

The XX century innovators loyalty to antique sources is rather remarkable, considering the commonly accepted decline of Europe-centered conception. However, only few of them have adopted an antique myth to be their personal life scenario, using it as a basis to form their own mythology and subsequently extrapolate it to visual images, bearing the core elements of artistic phenomenology. The most remarkable examples are the masterpieces of Giorgio de Chirico, the metaphysician, and Salvador Dali, the surrealist. The antique refrains in their works are dominant and vibrant; they constantly shift from being a negligible vertex to becoming a core element in both Chirico's and Dali's personal universes. This article focuses on the origins of antique images and their further development into personal expression algorithms for a certain Italian metaphysician and a Spanish surrealist.

Keywords: Antiquity, De Chirico, Dali, Savinio, surrealism, metaphysical art.

Alexei Druzhinin

The Diorama Art in the West and in Russia over the XIXth-early XXth centuries

The article **gives** a general review of the diorama art in the West and in Russia since its 1822 emergence in France to the early XX century. Reconstructed are the main stages in the development of that spectacular genre little studied yet by our country's art experts. It is seen here as an early branch of mass culture and media linked to the achievements of science and technology of that time.

Keywords: diorama, panorama, L.J. Daguerre, C. Bouton, effects of light, illusion, construction of the exposition premises, sound accompaniment

Mikhail Trenikhin

Impressionism, Cezanne, and Traditions of the XIX cent. French Art in Theoretical Interpretation by Aron Rjeznikov

The article is about the analytical research of the artist Aron Rjeznikov (1898-1943) spanning the heritage of impressionism and Cezanne, also their following in Moscow painting of the 1930s. The text contains quotations from the critical publications of the late 1920s-early 1940s, also excerpts from speeches by Soviet artists and critics at the memorable discussion of painting held in 1940 – thus the article has a certain publication value. The professional problems of art are viewed here through

the prism of the Group of Five art experience.

Keywords: impressionism, Cezanne, Moscow painting of the 1930s, Aron Rjeznikov, the Group of Five, Lev Zevin

MEMOIRS

Lidia Chakovskaya

Talks with E.I. Rotenberg

The text presented by L. Chakovskaya continues the publication of talks with the outstanding scholar E.I. Rotenberg held in spring 2007. In the first part published in our issues 1-2 of 2012 Evsey Rotenberg told us about his childhood and student years at the Institute of Philology, Literature, and Art. This issue is devoted to his work at the Pushkin State Museum of Fine Arts, his post-graduate studies and work at the master's thesis, also to important publishing projects initiated by or aided by E.I. Rotenberg.

Keywords: E.I. Rotenberg, Institute of Philology, Literature, and Art, the Pushkin State Museum of Fine Arts