

# Summary

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## Abstracts

**Sophia Zinchenko**

### **Ichthyomorphic Images of Atargatis: Myth or Reality?**

The image of Atargatis (Derketo, *De Dea Syria*) in ancient written sources is strongly associated with the ichthyomorph. As a result of the unsubstantiated correlation between written and pictorial texts, in the academic and popular science literature some monuments associated with Atargatis are tried to be interpreted as examples of the goddess's representations in the form of an ichthyomorph. An analysis of the monuments currently available in academic circulation has shown that most often Atargatis appears in an anthropomorphic form with a fairly well-defined set of attributes. The only image of Atargatis interpreted as an ichthyomorph, is a replica of the statues of Artemis Ephesia or Athena of Magarsia. Poor chasing does not convey the original sample and, as a result, researchers see ichthyomorphic features in highly reduced elements. Today we can conclude that there are no ichthyomorphic images of Atargatis.

**Key words:** Atargatis, Derketo, *De Dea Syria*, ichthyomorphs in ancient art, the interpretation of the monuments of ancient art.

**Ksenia Obratsova**

### **Funeral Portrait in the Art of Early Christian Catacombs**

The article concerns images of the dead in the funerary art of the early Christian period. Taking catacomb paintings as an example the author outlines the characteristic aspects of the funerary representation. Among them — weak attention to the expression of an individual features in the portraits of the deceased; presence of additional attributes that specify the personality; lack of genre specificity of the

portraits in relation to other elements of the ensemble. Detailization in the treatment of faces and great attention to external attributes allow to compare images of the deceased to impersonal images that have decorative or allegorical meaning. This similarity can be interpreted, among other things, as a continuation of the tradition of “mythological” portrait in early Christian art.

**Key words:** early Christian art, catacomb paintings, portrait.

**Engelina Smirnova**

### **The Newly Discovered Central Russian Icon “The Prophets Isaiah and David” from the N. Shutov Collection, Moscow**

The article contains a scientific publication of an icon depicting the prophets Isaiah and David from the widely known N. Shutov collection (Moscow). The icon was once located in the central part (to the left of the main image of Virgin of the Sign) of the prophetic row of the iconostasis of a now non-existent wooden church in the village of Cherkasovo, Breitovsky district, Yaroslavl region (another icon from the same row, executed by another master, is at the Yaroslavl Art Museum). The painting of the icon is based on the tradition of the 15<sup>th</sup> century art, but it was executed, obviously, at the turn of the century or a little later. The icon is a significant monument of the Central Russia, lands where such centers as Rostov, Yaroslavl, Tver have played a big role.

**Key words:** iconostasis, prophetic row, stylistic features, Central Russia, wooden churches.

**Evgeny Kononenko**

### **Ottoman Mosques as *Templum Solomonis*: Sinan's Suleymaniye and Kemalettin's Project of Al-Aqsa**

The largest mosque in Istanbul — Suleymaniye-jami — can and should be considered as an attempt to “axiological modeling” of the Temple of Solomon, at least because of the figure of Sultan Suleiman the Magnificent, its customer and the eponym. The architectural reference point for the implementation of the idea was the Constantinople Church of St. Sophia in which the “Solomon's principle” was previously embodied. This fact explains the compositional anachronism of the mosque in comparison with other buildings of Sinan. In turn, at the beginning of the 20<sup>th</sup> century it was the image of Suleymaniye-jami that was used in the utopian project of rebuilding of the Al-Aqsa Mosque on the Temple Mount of Jerusalem.

**Key words:** Temple of Solomon, “the Great Ottoman Mosque”, Sinan, Suleymaniye-jami, Ahmet Kemalettin, Al-Aqsa, Istanbul, Jerusalem.

**Maria Demidova**

### **Mythography for Iconography: Vincenzo Cartari's *Le Imagini de i dei degli antichi***

In Vincenzo Cartari's *Images of the gods of the ancients* (1556) the author relying on ancient sources presented the different ways to portray pagan gods. Seemingly, this type of book was eagerly awaited by painters and sculptors of the Renaissance, who often turned to mythological themes. In this article we make an attempt to retrace the

fate of Cartari's *Images* in the second half of the 16<sup>th</sup> and in the 17<sup>th</sup> centuries. Also, one of the most important topics is to compare Cartari's work with the similar, ekphrastic in form, treatise *Iconology* by Cesare Ripa. Both treatises, separated by almost forty years, summed up the Renaissance tradition, the knowledge acquired during this era; both were in the libraries of many famous artists.

**Key words:** mythography, iconography, Vincenzo Cartari, *Images of the gods of the ancients*, mythological genre in paintings, Cesare Ripa, *Iconology*, Paolo Veronese, Agostino and Annibale Carracci, Accademia dei Pelegrini, the counter-reformation era.

### Irina Artemieva

#### Collector, Entrepreneur, Secret Agent. John Udney and His Collection at the Hermitage Museum

John Udney collection of paintings is one of the last white pages in the early history of the Hermitage Museum, although for many years scholars have been trying to find its traces. As a letter from John Udney to Count N. Panin indicates, the consul was in St. Petersburg in 1768–1769 and at the same time a deal was made. The paintings themselves arrived 10 years later, when Udney served as consul in Livorno. A document discovered in the State Archive of Venice allowed us to figure out the logistics — from Livorno to London, to Robert Udney, and from there by sea to St. Petersburg. The list of works is determined by the first catalogue of the Hermitage Museum, where the collection is written in a single block of 60 paintings. 26 were identified in various collections (18 in the Hermitage), 6 were sold at auction in 1855. Among the paintings from the collection of Udney are “Odysseus and Nausicaa” by Salvator Rosa, “St. Cecilia” by Carlo Dolci, “The Baptism of Christ” by Orazio Samacchini, “Venus, Mars and Cupid” by Paris Bordon (Hermitage), etc. The list of John Udney collection from E. J. von Muenich's catalogue is published in the Appendix.

**Key words:** John Udney, Catherine the Great, Francis Haskell, Gregorio Agdollo, Italian paintings of the 16<sup>th</sup> and 17<sup>th</sup> century, history of collecting, Hermitage Museum.

### Sergei Khachaturov

#### Afterimages of Gothic taste in the Architecture of Russian Empire

The present article is part of the author's general study on *The Other Side of the Image*, which concerns the reversible qualities of the spatial-plastic and conceptual imagery of works of art. In this case, medieval prototypes and images are endowed with mimetic characteristics. Initially, they contributed to the expansion of the iconography of the religious and civil architecture of the Middle Ages throughout Russia. In the Age of Enlightenment and the Empire era they became recipients of images of Gothic taste, created due to a special mimetic perception of people who were not familiar with the ideas of historicism and corrected antiquity with some fantastic themes that can be conventionally designated as “afterimages of Gothic taste”.

**Key words:** Age of Enlightenment, romanticism, historicism, Gothic taste, Russian architecture of the Modern period, afterimage.

### Elena Sharova

#### A. Mokritsky's article “The Appearance of Christ Before the People by Aleksander Ivanov” as the Declaration of His Aesthetic Views

The author analyzes the aesthetic views of Apollo Mokritsky, the artist and teacher at the Moscow School of Painting, Sculpture and Architecture. Key figures and significant events of cultural life in Russia in the second third of the 19<sup>th</sup> century are featured in his epistolary works. The author focuses on Mokritsky's text on Aleksander Ivanov's painting *The Appearance of Christ Before the People*, which was published immediately after the public demonstration of the canvas and the imminent death of its author in July 1858. Mokritsky's judgments are analyzed in the context of the transitional stage of the turn of the 1850s and 1860s, when possible ways of development of Russian art were actively discussed in the artistic milieu, and debates about the essence of historical painting were especially acute.

**Key words:** Apollo Mokritsky, Aleksander Ivanov, cultural milieu, historical painting, academic tradition, realistic painting, aesthetic views, nature, landscape painting.

### Natalia Shashkova

#### The Unknown Projects by P. Drittenpreis for the Moscow-Kursk Railway

The paper considers previously unknown projects of the architect P. Drittenpreis made for the Moscow-Kursk railway from 1877 to 1893. Functional buildings in the brick style differ considerably from the famous works of this master created privately in Moscow, and shed light on a significant, however previously completely unexplored stage of his professional career.

**Key words:** Peter Drittenpreis, Moscow-Kursk railway, railway architecture, railway terminal, brick style, rationalism.

### Elena Beshpalova

#### Leon Bakst's Scenic Designs for “Orphee”. An Unrealised Production of the Maryinsky Theatre

The article considers the set and costume designs by Leon Bakst for the Jean Roger-Ducasse' ballet “Orphee”, in which one can trace the artist's interest to Aegean art. The author explores the history of this unrealized production of the Maryinsky Theatre in St. Petersburg (1914–1915) and specifies the role of the Russian maecenas Alexandre Ziloti and Mikhail Tereshchenko who commissioned the score to the French composer. Based on the unpublished archive sources, the published epistolary heritage and unearthed reviews in the Russian and French press, the author analyses the reasons of why the ballet was not produced.

**Key words:** Leon Bakst, scenic interpretation of Aegean art, Jean Roger-Ducasse, “Orphee”, ballet on the theme of antiquity, Vladimir Telyakovsky, Michel Fokine, Alexandre Ziloti, Mikhail Tereshchenko, Maryinsky Theatre.

**Daria Martynova****Hysterical Surrealism: Origins, Theory, Practice**

In 1928, the proclamation of Andre Breton and Louis Aragon “Fiftieth anniversary of hysteria” was published. The appearance of such a text was not accidental: the hysterical discourse influenced not only the imagery of the representatives of surrealism, but also their methods: both the general surrealist method — automatism, and the particular one in the case of Salvador Dali — paranoid-critical. As a result, the analysis of the so-called “hysterical” component of surrealism will allow to identify and clarify the features of the Surrealists’ artistic practices, the origins of a number of their methods and images. The author analyzes the connection of Surrealists with insanity and their attitude to psychiatry and hysteria, revealing the influence of hysteria and methods of its verification on the theories of Surrealists, their methods of work, as well as on the creativity of individual representatives of the movement.

**Key words:** surrealism, automatism, hysterical bodies in art, psychiatry and art, artistic representations of hysteria, visual studies, Andre Breton, Salvador Dali.

**Artem Dezhurko****Soviet Baltic States and Thaw Interior Style**

The author explores what applied art and furniture of Estonia, Latvia and Lithuania meant to Soviet theorists and artists of the 1950s and 1960s. Until the late 1950s, these republics were viewed as the remote outskirts of the country, where peoples of primarily ethnographic interest live. In their applied art, the capital’s critics paid special attention to projects executed in the so-called “national” styles. During the Thaw, the role of the Baltic republics changed fundamentally: for the entire Soviet Union their furniture and interiors became the standard of a new, so-called Modern style. The article discusses the main reasons why at the turn of the 1950s and 1960s, in the Soviet artistic community’s view of the world the Baltic States moved from the periphery to the center.

**Key words:** Soviet Baltic States, modernism, Soviet design, Estonian design, Lithuanian design, the Thaw.

**Iлона Лебедева****A Journey through Verticals: from Piet Mondrian to Sarah Morris**

The author demonstrates the gradual emasculation of the philosophical content of the picture as a certain form of the transmission of information. It turned out to be possible to demonstrate this through the evolution of the artists’ attitude to just one element of geometric abstraction — the vertical line. In the avant-garde, in Mondrian’s compositions, a complex system of the artist’s ideas about the world, largely shaped by his belonging to the Theosophical society, was guessed beyond the verticals. But the samples of geometric abstraction of the 1990s (sometimes resembling an outstanding avant-garde experiments) look more like decorative patterns of finished design solutions.

**Key words:** geometric abstraction, Piet Mondrian, Barnett Newman, Hans Hartung, Victor Vasarely, Lucio Fontana, Peter Halley, Sarah Morris, vertical, sublime, pattern.

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# Information for Contributors

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