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Abstracts

Maria Orlova

On the Design of Cyrillic Part of the Reims Gospel

The place of the Reims Gospel in the book culture of Kiev Rus has not yet been finally determined. Among palaeographers, there is an idea of it being a southern Russian copy of an unknown Western Bulgarian original. Researchers who have addressed its artistic design, consider the use of Balkan models completely untouched by the influence of the examples of Constantinople book art of the 11th century, to be unconditional. Nevertheless, there are reasons to believe that the manuscript was created in Kiev scriptorium with an orientation towards the examples of decoration of Greek manuscripts, by an artist familiar with ornamentation, more complex in its origin, of the codices of the same workshop.

Key words: Reims Gospel, headpieces, initials, prototypes, scriptoria, analogies, Kievan Rus.

DOI: 10.51678/2073-316X-2024-4-10-21.

Lev Lifshits

“Deesis with Sts. Barbara and Paraskeva”. An Attempt to Look Anew at the Monument, which has Long Been Included in the History of Russian Art

Based on comparative analysis of the icons of the first half of the 15th century, the article offers a new look at the dating and evaluation of a number of well-known, chrestomathic works of Pskov icon painting. The appeal to them is largely dictated by the work on volumes of the new “History of Russian Art”, which requires checking positions and concepts that have long been established in science. The analysis

undertaken by the author allows him to revise present judgments and datings, highlighting chronologically those icons that dates back to the 1440s.

Key words: icon painting, artistic culture, Pskov, style, composition, space, proportions, colour.

DOI: 10.51678/2073-316X-2024-4-22-35.

Andrei Batalov

The Cathedral of Moscow Nativity Convent, its Dating and Place in a Typological Context

The article concerns the discussion of the dating of the cathedral of Moscow Nativity Convent. In the absence of written sources about the construction of the monastery, the most important thing is to determine approaches to the interpretation of its architectural appearance. Comparing the cathedral in terms of its structural and compositional features with the range of buildings of the first half of the 16th century leads to the conclusion that it can be placed among a number of buildings of the second half of the 1540s.

Key words: Moscow Nativity Convent, monastery building, Russian architecture of the 16th century, the Staritsky princes, Moscow convents.

DOI: 10.51678/2073-316X-2024-4-36-69.

Leonid Beliaev, Kirill Ganichev, Svetlana Grigorian

Architectural and Archaeological Studies in Moscow Nativity Convent. Preliminary Results

The authors publish results of the first archaeological studies inside the Cathedral of the Nativity Convent — one of the most important objects on the map of medieval Moscow. During the 2023 work inside the cathedral, the site adjacent to the northern portal of the temple core was studied, including the foundation masonry, foundation trench and adjacent cemetery. The cemetery is formed by two layers of graves — from Early Moscow and Modern periods. In addition, a 16th-17th centuries anthropomorphic limestone sarcophagus was discovered, indicating the high status of the grave. The stratigraphy and nature of the construction technique indicate that the cathedral of the monastery could not have been built until the middle of the 16th century.

Key words: the Moscow tsardom, Moscow architecture of the 16th century, monastery archaeology, historical necropolis, historical topography.

DOI: 10.51678/2073-316X-2024-4-70-83.

Maria Romanenkova

Russian Icon Painting in the Soviet Format: The Publication History of Kira Kornilovich's Book “A Window into the Past”

The article examines the history of the 1968 release of “A Window into the Past” by Kira Kornilovich, which was the first Soviet popular book to address icon painting as a phenomenon. The book's distinctive characteristics became apparent in light of Soviet religious policy and heightened ideological supervision; the manuscript preparation

process alone took over three years. Three experts were requested by the “Iskusstvo” publishing house to evaluate the work; by analysing their assessments, we can document the co-existence of different interpretations of an exemplar popular book on Medieval Russian icons. The analysis of the final version of the text allows to observe a shift in perceptions of Russian medieval painting and its aesthetic and ideological integration into the Soviet cultural canon.

Key words: icon painting, “Iskusstvo” Publishing House, Soviet Art History, Soviet Historiography, censorship.

DOI: 10.51678/2073-316X-2024-4-84-109.

Olga Nazarova, Regina Gaynullina

The Courtesan in the Italian Renaissance Art: Portraits of Barbara Salutati by Domenico Puligo

The paper addresses a long-debated issue of whether and how courtesans were represented in Italian Renaissance painting. The first part presents a historiographical review of the art-historical literature on the subject, demonstrating which types of Renaissance painted images used to be associated with courtesans, and how radically approaches to interpreting these works have changed in recent years. The second part analyses a unique set of three portrait images — the only one that can be plausibly linked to the historical figure of a specific courtesan, the Florentine Barbara Salutati, who was in a relationship with Niccolò Machiavelli. The analysis of these works in the context of the early 16th century female portraiture allows us to make assumptions about the strategies courtesans preferred for their public self-representation.

The Appendixes include Russian translations of the original German texts of the leaflet.

Key words: Renaissance art, female Renaissance portraiture, courtesans' portraits, Domenico Puligo, Barbara Salutati.

DOI: 10.51678/2073-316X-2024-4-110-143.

Ekaterina Zolotova

University Diplomas by Giovanni Alvise Foppa's Workshop in Russian Collections

The author publishes three Italian parchment university diplomas discovered in St. Petersburg and Moscow's collections, issued at the University of Padua in the 1680s. All three were decorated and signed by the scribe and miniaturist Giovanni Alvise Foppa di Rota, who worked at the University. The article characterizes the university diploma as a type of official document, highlighting its compositional and iconographic features. The main features of Foppa's individual style as a miniaturist are characterized on the material of the three published and other known university diplomas of Foppa.

Key words: Italian illuminated manuscript document, doctoral diploma, decorated frontispiece, portrait of the owner, decorative borders, coat-of-arms.

DOI: 10.51678/2073-316X-2024-4-144-157.

Natalia Sipovskaya

The Farm Palace: A Country Dacha in the Imperial Residence

Using the example of the Farm Palace in Peterhof, the author analyses the landmark changes in the organization of interior space that occurred during the reign of Alexander II. The palace was built and completed over the course of 30 years. Its changes demonstrated not only the growth of the status of its inhabitants, but also a change in priorities: expanding in space, in its planning and decorative solutions, the palace, paradoxically, evolved towards a living space subordinated to the personal tastes of the owners, their needs and considerations of comfort. It is this process that will determine the main features of the Russian interior of the 1860s and 1870s.

Key words: Peterhof, Alexandria, Farm Palace, Russian interior, Alexander II, Adam Menelaws, Andrei Shtakenshneider.

DOI: 10.51678/2073-316X-2024-4-158-171.

Anastasia Loseva

Voyage to the Duat. The Nile, the Sphinx and the Pyramids in the Paintings of Orientalist Artists of the Second Half of the 19th — Early 20th Century

The article concerns the understanding of the image of the Giza complex in European and Russian Orientalist painting of the second half of the 19th — early 20th century. A purely secular type of landscape associated with mass tourism products correlates with the area of the sacred. The author traces the paintings of Giza to the iconographic tradition of depicting Egypt in religious painting of the Baroque age. The difference in the vision of the Giza complex by European and Russian masters is associated with the way the “Egyptian” was labelled in the Old and New Testament themes of the beginning of the New Age.

Key words: landscape painting, Orientalism, voyage to the East, Sphinx, Giza complex.

DOI: 10.51678/2073-316X-2024-4-172-201.

Natalia Markova

Collecting Drawings and Prints in Russia: From the Beginning to the Present Day. Part III

The article concludes the historical review of graphic art collecting in Russia and covers the 20th and 21st centuries. The peculiarity of collecting in the 20th century in the USSR was nationalization of pre-revolutionary collections, the almost monopolistic dominance of state museums, isolation from the international art market, as well as the huge losses of works as a result of revolutions, wars and the collapse of the USSR. The years of *perestroika* and the following two decades of the 21st century were marked by a reduction in state acquisitions for museums, the growth of private collections and galleries, the revival of art trade within the country and interaction with the global art market, the emergence of new collectibles such as *livre d'artiste*.

Key words: pSoviet, revolution, museum, collecting, collector, graphics, *livre d'artiste*.

DOI: 10.51678/2073-316X-2024-4-202-243.

Veronika Nikiforova

Solomenka Workshops: An Unknown Initiative of Maria Yakunchikova to Support Kustar Crafts

A comprehensive study of the Solomenka workshops, which operated under the patronage of Maria Fedorovna Yakunchikova from 1891 to 1917, aims to rethink their significance in the context of Russian artistic culture of the late 19th and early 20th centuries. New data are presented, indicating the high quality and significance of the Solomenka workshops' products, which received Russian and international recognition, putting them on a par with such centres as Abramtsevo and Talashkino. Special attention is paid to the analysis of indirect evidence – reports of the Warehouse of handicrafts of the late 19th century, that confirmed the high demand for the products of the workshops. The article also actualizes the figures of Maria Yakunchikova and Natalia Davydova as key persons in the development of folk craftsmanship and reorganization of creative practices of their time.

Key words: Russian art, kustar crafts, Solomenka workshops, Abramtsevo, women's handicrafts, Maria Yakunchikova, Natalia Davydova, Elena Polenova.
DOI: 10.51678/2073-316X-2024-4-244-265.

Polina Aliaksina

Mass Enlightenment or Professional Education? Correspondence Courses and the Soviet Cultural Politics of the 1930s

The article studies the history of distance education at the Nadezhda Krupskaya Central House of Autonomous Art (*samodeiatel'nogo iskusstva*). Archival materials clarify the history of reorganizations of this institution and identify how transformations of the Central House corresponded with changing perceptions of the nature of autonomous artistic activities (*samodeiatel'nost*). The examined sources lead to the conclusion that distance education projects played a structural role in the history of the Central House. They also reveal a connection between the correspondence courses and the professionalization of amateur artists.

Key words: distance education, correspondence courses, art education, Narkompros, cultural politics.
DOI: 10.51678/2073-316X-2024-4-266-287.

Oksana Voronina

How the “Highway of Modern Art” Led to a “Disease that Seemed Fatal”: Soviet Critics on the Art of the Society of Easel Artists

The paper considers the extensive number of publications about the Society of Easel Artists (OST) that appeared in periodicals in the 1920s and early 1930s. The author not only analyses the contribution of art criticism in the study of the OST, but using this matter also examines the features of the art criticism itself as a cultural phenomenon that had changed during this period. In the 1920s, Russian art criticism was going through a difficult stage, experiencing the need to determine its tasks, form of existence, tools and acceptable methods in order to organize, along with art, the mass psychology, and therefore life itself. Speaking about art, art criticism also tells

a lot about itself; it goes through the same stages – from the avant-garde project to degeneration in the era of the “cultural revolution” into a “bone-breaking” weapon of the ideology.

Key words: Society of Easel Artists, art-criticism, new visual culture, avant-garde, easel painting, modernity.
DOI: 10.51678/2073-316X-2024-4-288-299.

Natalia Sipovskaya

Review: Denis Diderot's *Salons*. Exhibitions of Contemporary Art in Eighteenth-century Paris. Exhibition catalogue. Moscow: Pushkin Museum of Fine Arts, 2023.
DOI: 10.51678/2073-316X-2024-4-302-311.

Tatiana Gnedovskaya

Significant Trifles and Natural Absurdities

Review: Implicit. The Trifles and Absurdities of Alexander Ermolaev. The concept of the book: Olga Khaldeeva. Moscow: Moscow Museum of Modern Art, 2024.
DOI: 10.51678/2073-316X-2024-4-312-319.

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