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Крушение петроградского художественного рынка:

Из истории отечественного искусства первых лет советской власти

Ключевые слова: художественный рынок, художественные общества, выставки, художники, большевики, Новая экономическая политика.

The Catastrophe of the art-market in Petrorad:

From the art-history of the first Soviet years

Keywords: the Art market, art societies, exhibitions, artists, the bolsheviks, New economic policy.

Summary: In Autumn of 1917, when Bolshevism was established in Russia, the development of art-market in Petrorad which achieved apogees in pre-revolutionary decade came to the end. The traditions of exhibitions and commercial practice in the sphere of art were interrupted. The catastrophe of the art-market was the logical consequence of nationalization of immovable property and financial capital, repressions towards representatives of former ruling class, aristocracy and merchants. In the article the situation of Petrorad art-market in the first years of Bolshevism is analyzed. The problem of the financial support of the artists is investigated and the attempts of collective self-organization of the artists are described.

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**Модификации чувства природы П. Кузнецова и
М. Сарьяна в условиях советской художественной
культуры (1930-е годы)**

Ключевые слова: искусство, природа, человек, единство, советская художественная культура, индустриальный пейзаж, изобилие.

**Modifications of P.Kuznetsov and M.Saryan' sense of nature
in the context of the soviet artistic culture (1930s years)**

Keywords: art, nature, man, unity, soviet artistic culture, industrial landscape, abundance.

Summary: This article is devoted to research of peculiarities of comprehension and figurative embodiment of nature in art of two creative companions P.Kuznetsov and M.Saryan of the 1930th years. The painters' sense of environment's harmonious integrity represents in extending of their' pictures topics (industrial landscape, «abundance» theme) with remaining of high professionalism and deep philosophical level in the hard conditions of the party regulation of the art. Correlation of the masters' implementation of nature with various art phenomena and contemporaries views actualizes their aesthetic and outlooking searches in the problematics of the soviet artistic culture of that period.

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**Традиционный интерьер татарского дома как один из
источков сценографии национального театра**

Ключевые слова: татарский театр, татарский дом, сценография, театральность, интерьер, пластическое мышление.

**Traditional interior of Tatar house as one of sources of
scenography of national theatre**

Keywords: Tatar theatre, Tatar house, scenography, theatricality, interior, plastic thinking.

Summary: The connections of interior theatre with decoration of Tatar house are revealed in the paper in different aspects (in arrangement of space, role behavior, disposition of details, specificity of a costume). This allowed the author to explain quite a number of peculiarities of the Tatar national theatre especially its aspiration for life-likeness (at different levels of theatrical aesthetics).

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**К вопросу об изображениях змей на ювелирных
украшениях с территории Древней Македонии**

Ключевые слова: Македония, ювелирные украшения, браслет, змея, Сабазий, культ, культ героя, предок.

**To a question on images of a snake on jewelry
from territory of Ancient Macedonia**

Keywords: Macedonia, Macedon, jewelry, bracelet, bangle, snake, Sabazy, Sabasy, cult, the cult of Hero, ancestor.

Summary: Researchers notice that jewels, decorated images of snakes, were especially popular in territory of Macedonia and Thrace. Studying of images allows to establish that on subjects there are two versions of snakes. Feofrast writes: «Having seen at home a snake, he calls for Sabazy, if this snake – parey, but if this a sacred snake immediately constructs a chapel to the hero». We see that cults of gods were accompanied by various kinds of snakes. From thereof we can draw a conclusion what this division denote distinction of functions of revered gods.

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Отображение древнеиндийского театра в рельефах храмового комплекса Эллоры

Ключевые слова: Эллора, Натьяшастра, индийское искусство, индийский театр, Натараджа, гандхарвы, апсары, ганы.

Reflections of Ancient Indian Theatre in reliefs of Ellora cave

Keywords: Ellora, Natyasastra, Indian Art, Indian theatre, Nataraja, Gandharvas, Apsaras, Ganas.

Summary: In this paper author talks about performance as reflected in temple sculpture, about connections between this two arts, that have had the same mythological base and the same aesthetical principles. There is no doubt that performances had inspired Indian artists, who have created temple's sculpture. Certainly, there was a set of laws in iconography of sculpture, but these laws were not too detailed, and this makes us believe that sculptors have drawn some of their inspiration from visual experience, like images of gods, seen on the stage. As a result, main deities have obtained some attributes of actors. Also different minor beings depicted in sculpture had their parallels in ancient theatre: apsaras and gandharvas to members of orchestras, ganas to theatrical clown vidūshaka. On the one hand, sculpture images can reveal some peculiarities of ancient Indian theatre. On the other hand, the only way to understand the meaning of some relief details is to learn theoretical works on theatre.

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**«Немецкое» барокко Анны Иоанновны
(на материале ювелирных украшений)**

Ключевые слова: барокко, кнорпель, ормушель, галсбант, эгрет, стомашер, Аугсбург.

**German baroque of the time of Anna Ioannovna, Empress of Russia
(on the matter of jewelry)**

Keywords: Baroque, knorpel, ohrmuschel, halsband, aigrette, stomacher, Augsburg.

Summary: The article is dedicated to study of the Russian jewelry style of the 1730-th. The examined pieces demonstrate the domination of baroque style in the art of Anna Ioannovna epoch. The German influence is tracked in jewelry's titles, forms, ornamentation and making technique. The main Customers and jewelers were German. Empress Anna Lived in Kurland for 20 years, so this culture was familiar to her. The German character of Russian baroque jewelries was conditioned by that whole complex of impacts.

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«Теория двух установок зрения» и методика преподавания искусства

Ключевые слова: видение, зрение, плоскость, пространство, рельеф, формообразование.

«Theory of two installations of sights» and education system of art

Keywords: vision, sight, flatness, space, relief, formbuilding.

Summary: The article examines how the special method of teaching of drawing and painting in the art schools of the beginning of 20th century originated and developed. The method has a theoretical significance – definition of limits, specificity of various arts, as well as a practical one – formation of the Soviet art school of the 1920-30s.

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Проблема стиля первой линии Московского метро

Ключевые слова: метро, стиль, конструктивизм, рационализм, традиционализм, архитектура, Душкин, Ладовский.

The problem of the style of Moscow metro first line

Keywords: Metro, style, constructivism, rationalism, traditionalism, architecture, Dushkin, Ladovski.

Summary: The following work is dedicated to architectural construction of the Moscow metro first line, opened on the 15 of may, 1935. The main idea of the article is to analyze the creation of a special style of all Moscow metro, which in many details was formed under the influence of architectural achievements of the very first line of the stations. The style can be considered as one of the main factors, which determined the creation of a well-balanced artistic image of architectural ensemble. In the article are presented the main stylistic trends of the early 30`s in national architecture and are shown their influence on the designing of underground and overland structures of Moscow metro. The architecture of these stations is analyzed in the context of the application to any style of that time – constructivism, rationalism, traditionalism. The unique style of the architecture of the Moscow metro first line is also discussed in the article.

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Речевое общение и его регуляция в художественном тексте

Ключевые слова: речевое общение, регуляция речи, авторская и чужая речь, субъекты речевого общения, говорящий – квазиговорящий, слушающий – квазислушающий, слышащий или экстракоммуникант – квазислышащий, свойства канала связи, синтаксические способы субъективации персонажей.

Speech Communication and its Regulation in Belles-Lettres

Keywords: speech communication, the regulation of human communication, the speech of the writer and their characters, the speaker – the quasi-speaker, the listener – the quasi-listener, the hearer – the quasi-hearer, the communication channels, syntactic ways of characters' personalization.

Summary: In the article the author dwells on the peculiarities of speech communication in belles-lettres. The analysis of speech communication in belles-lettres is carried out within the theory of the regulation of human communication. The author describes the participants taking part in the process, the existing relations between them and the nature of such relations. When considering some of the factors of the regulation of human communication, special attention is paid to the part of the writer and their characters in the process.

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Слоган как микротекст массовой культуры

Ключевые слова: слоган, диктема, конструкционный рисунок, суггестивный фактор.

The advertising slogan as a microtext of the mass culture

Keywords: slogan, dicteme, constructional model, suggestive factor.

Summary: The article views the advertising slogan as a microtext of mass culture as compared to other microtexts, bearing the elements of the cultural code of the society, such as proverbs, sayings, aphorisms and well-known quotes. The analysis of the slogan structure is carried out within the framework of the dicteme theory put forward by M. Blokh. The article gives examples of the most frequent syntactical constructions involved in advertising slogans and describes suggestive factors realized by means of syntax.

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Тайны мужского и женского в художественных интуициях Н.В. Гоголя («Женитьба»)

Ключевые слова: образы мужского и женского, принцип разрастаний, случайные мотивы.

Secrets of the male and female in artistic intuitions of Gogol “Marriage”

Keywords: image of the male and female, principle of increasing, accidentally motives.

Summary: There has been undertaken the attempt to recreate notional borders of artistic images of the male and female in the piece “Marriage”. There have been revealed not only social, psychological and other cultural constituents of the gender concept but also religiously-mystical (Adam and Eve) and philosophically-mythological (peculiar “existentials” of genders). There is being proved the position that Gogol has managed to create an image of the male and female which has different possibilities and which is still in making thank to the innovational method of forming up artistically-notional links in the piece. At the heart of the piece is the principle of increasing of meanings around accidentally changing motives (masks, mirrors, dowry and etc.).

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Гесперия – образ роковой женщины в романах В.Я. Брюсова

Ключевые слова: роковая женщина, образ, символизм, декаданс, В.Я. Брюсов.

Hesperia – the image of femme fatal in Brusov's novels

Keywords: femme fatale, image, symbolism, decadence, V. Brusov.

Summary: The article analyses metaphorical structures in Valery Brusov's novels "Altar Pobedy" and "Yupiter poverzhennyj". It also investigates various senses of «femme fatale»: it is an image used by Brusov for understanding various socio-cultural processes on the eve of the XX-th century.

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Жанр марша и его интерпретация в творчестве Чарльза Айвза

Ключевые слова: марши Чарльза Айвза, симфония «Праздники в Новой Англии», национальные праздники Америки, День рождения Вашингтона, День памяти погибших, День благодарения, Марш провинциального духового оркестра.

The Genre of March and Its Interpretation in Charles Ives' Works

Keywords: Charles Ives, Marches by Charles Ives, Symphony "New England Holidays", National Holidays of America, Washington's Birthday, Memorial Day, Thanksgiving Day, "Country Band" March.

Summary: Charles Ives (1874-1954) is a U.S. composer who actively resorted to the genre of march in his works. "Photographic" reflection of the reality of surrounding sounds was one of major characteristic features of the composer's perception of the world. Actually, most marches by Ives are a documental report about American town festivities of early 1900s. This paper considers Ives' creations which give the closest impression of peculiarities of holiday arrangements held throughout the United States in the beginning of the 20th century.

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Опера «Мазепа» П.И. Чайковского: концепт любовь и трагедия Марии

Ключевые слова: концепт, любовь, Эрос, страсть, христианская этика, концепция, каритас, катарсис, безумие, трагедия, интонационный комплекс, колыбельная.

The opera “Mazepa” of P.I. Chaikovskij: concept love and Marija’s tragedy

Keywords: concept, love, Eros, passion, christian ethics, conception, caritas, catharsis, madness, tragedy, intonation complex, lullaby.

Summary: In the article the author explores a religious-philosophical aspect of love’s concept its role in the tragic conception of Tchaikovsky’s opera «Mazepa». Appearance of Maria is considered in the aspect of Christian anthropology for the first time. Two states of love of protagonist are marked. They are love-eros and love-caritas. Genre’s semantics of lullaby comes to light in the final scene of Maria’s madness, which symbolized the special form of catharsis.

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Аллюзии барокко в музыке А. Шнитке и Э. Денисова

Ключевые слова: аллюзии барокко; полифония стилей; стилевое скольжение; полифоничность письма; синтетичность мелоса.

Allusions to the Baroque in the music of A. Schnittke and E. Denisov

Keywords: allusions of baroque; polyphony of styles; stylistic gliding; polyphonic aspects of writing; synthetic qualities of melos.

Summary: The article (J. Nikolaeva: Allusions to the Baroque in the music of A. Schnittke and E. Denisov) is dedicated to the “baroque” compositions by two significant composers of the second half of the 20th century. At the center of focus are questions of application of principles of baroque musical aesthetics in the individual styles of Alfred Schnittke and Edison Denisov as well as particularities of these composers’ styles in the conditions of baroque style and genre. Analysis is presented of Schnittke’s Concerti grossi and Denisov’s Variations on the theme by I. S. Bach, Variations on the theme by G. F. Hendel and transcription of Bach’s Partita in the aspects of dramaturgy and form, thematicism and musical language, semantics and symbolism. In the contemporary composers’ approach towards music by their predecessor the researcher sees a dialectical supra-temporal phenomenon.

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Франц Марк и трактат Л. Толстого «Что такое искусство?»

Ключевые слова: Ф. Марк, Л. Толстой, философия искусства, теория искусства, точные науки – искусство, религия – искусство, письма Ф. Марка.

Franz Marc and treatise «What the Art is?» Letters of F. Marc to his wife Maria

Keywords: F. Marc, L. Tolstoy, philosophy of art, theory of art, exact science – art, religion – art, F. Marc's letters.

Summary: Author of this article reconstructed the German expressionist's understanding about goals of art, its purpose and place in culture by studying the letters and diaries of F. Marc, which demonstrated the relevance to the L.N. Tolstoy's theories about art. Author presented her first translation in Russian language letters from F. Marc to his wife, in which the theory views of the German artist about the nature of art were reflected.