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Ключевые слова: Апполинария Соловьева, Шарль Балли, Густав Шпет, проблема «выражения», философия слова, лингвистика, филология, внутренняя форма слова

Appolinaria Konstantinovna Solovieva and her teachers – Charles Balli and Gustav Shpet: Problem of «expression» in linguistics and «philosophy of the word»

Keywords: Appolinaria Solovieva, Charles Bally, Gustav Shpet, the problem of «expression», «philosophy of the word», linguistics, philology, inner forms in the world

Summary: The article deals with the activities of Appolinaria Solovieva (she was a student of Ch. Bally and G. Shpet) at the State Academy of Artistic Sciences (1921–1930). The abstract of her paper published below presents the problem of «expression» in linguistics (Bally) and «philosophy of the word» (Shpet). Nowadays this issue is being widely discussed by methodologists of both natural sciences and the humanities. T.G. Shchedrina's preface analyses methodological ideas of Solovieva, Bally and Shpet in the cultural and historical situation of the 1920s and at the same time shows their relevance in the perspective of modern research.

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Ключевые слова: Нольде, экспрессионизм, Россия, путевые заметки.

Person-peasant

Keyword: Nolde, expressionism, Russia, travel notes.

Summary: This article is dedicated to the art creation of painter and graphic artist Emil Nolde (E. Hansen, 1867 – 1956). He was one of the most original masters of expressionism. The beginning of his artistic personality is rooted in his peasant origins. No wonder that he chose the name of his native village Nolde as an alias. And he called himself in the signature to his works of art “human – farmer”. Nolde creative way began in the small workshop, and then he was closely connected with Berlin, alien megalopolis for him. He tried to get away from civilization as many other expressionists. But if the majority of them that departure was the discovering of “nature” and lost naturalness; for Nolde it meant a return to his homeland. Nolde’s desire to travel explains his wish to see the world in all its diversity. He visited many countries including Russia (author’s translation Nolde’s diary that relates to his travel in Russia is printed in the Application to the article). Relationships of the artist with contemporary artistic trends for him were complicated and ambiguous. He was not understood by his contemporaries. He always remained a distinctive and unique master-loner.

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Интерпретация портретов Камиля Коро в творчестве Хуана Гриса

Ключевые слова: живопись XX века, кубизм, К. Коро, Х. Грис, Ж. Брак, интерпретация, «Мечтательница» К. Коро, «Женщина с мандолиной» Х. Гриса.

Interpretation of portraits of Kamille Coreau in Juan Gris's creativity

Keywords: Art of XX century, cubism, K. Coreau, J. Gris, J. Brak, interpretation, "Dreamer" of K. Coreau, "Woman with mandolin".

Summary: In article the author analyzes two works of painting: Kamille Coreau's "Dreamer" (1860-1865, the City art museum, the Dignityluis. Missouri) and "the Woman with a mandolin" Juan Gris (1916, the Museum of Arts, Basel). Having compared these two cloths, and also having resulted examples of other interpretations of pictures of Coreau cubists, the researcher offers answers to its interesting questions: why for cubists, and among them and for Grisa, Coreau's painting becomes a source of creative searches that new brings Coreau's influence in art of painters of the beginning of the XX-th century. The author answers given manner of both masters.

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Образ природы в творчестве художников «Мира искусства»

Ключевые слова: Бакст, Бенуа, Добужинский, Версаль, Лансере, мирискусники, «Мир искусства», образы природы, пейзаж, Петербург, русская живопись второй половины XIX века, Сомов.

Landscapes in the works of “The World of Art” artists

Keywords: Bakst, Benya, Dobujinsky, Versailles, Lancere, The World of Art, landscape motives, landscape, Petersburg, the second half of the 19th century Russian painting, Somov.

Summary: Although the majority of works of this artists, except the depictions of St. Petersburg, Petergof, Pavlovsk, Versailles and Paris are not only landscapes, one can see landscape motives in many of compositions. Visiting Europe artists made many sketches of urban and country (rural) landscapes. Then they used their impressions in their big pictures. A. Benya, K. Somov, L. Bakst, E. Lancere – artists, who were the first staff of this union and who remained in the main body of the union afterwards. Dobujinsky art was very characteristic for the union “The World of Art”.

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Строгановская школа скульптуры как феномен русского искусства XX века

Ключевые слова: скульптура, Строгановская школа скульптуры, синтез скульптуры и архитектуры, Н.А. Андреев, Г.И. Мотовилов, А.Н. Бурганов.

Stroganov school of sculpture as a phenomenon of Russian art of the XX-th century

Keywords: sculpture, Stroganov School of sculpture, synthesis of sculpture and architecture, N.A. Andreev, G.I. Motovilov, A.N. Burganov.

Summary: Author considers the formation, development and stylistic peculiarity of the Stroganov school of sculpture (unique phenomenon of Russia's art) in this article. Stroganov school of sculpture is a part of Московский государственный музей «Дом Бурганова» the oldest arts university in Russia, which was founded in 1825 by Count S.G. Stroganov. School retains its identity throughout its existence to our days. Sculpture is study as an inseparable part of synthesis architecture with sculpture and has the same laws and principles. An outstanding representatives and graduates of Stroganov school of sculpture are A. Burganov, V. Siddur, Y. Orekhov, M. Smirnov, A. Krasulin, B. Orlov, D. Prigov, Y. Alexandrov, G. Frangulyan, V. Korneev, etc.

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Общие мотивы в картинах мира кочевников Центральной Азии и Индии

Ключевые слова: кросскультурные коммуникации; мифологическая картина мира; Тенгри; Умай; Брахма; циклическое время.

The similar motives on the world vision of the Central Asian nomads and India

Keywords: crosscultural communication; mythological world vision; Tengri; Umai; Ganesha; Brahma; cyclic time; trinomial world structure.

Summary: This article describes general motives on mythological world vision on areas of Turkic and Indian antique civilizations which have stimulated the intensive processes of the culture's genesis and is defining their discover of mutual crosscultural communications of the following historical periods.

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Путем шелка

Ключевые слова: Шелковый путь, Танская держава, Циньская скульптура, Буддийские каноны, стенопись, иконография.

By Silk Road

Keywords: Silk Road, Tan state, Tsin sculpture, Buddhist cannons, wall painting, iconography.

Summary: The note contains a new view towards the reflection of ancient Chinese philosophy in architecture, sculpture, plastics of small forms, mural painting. The author analyses the attitude of Chinese people to the art heritage of the past as a part of specific national world outlook.

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Шумаевский крест. Врата Сиона

Ключевые слова: Шумаевский крест, русская деревянная скульптура, сакральное пространство, Новый Иерусалим, лиминальное, пограничное пространство, вхождение в царствие Небесное.

Shumaevsky cross. A gate of Zion

Keywords. A Shumaevsky cross, Russian wooden sculpture, the sacral space, New Jerusalem, boundary space, occurrence in Heavenly.

Summary: Shumaevsky cross – the unique phenomenon of the world art culture, which research has begun more recently. Javorskoj S.L.'s article is continuation of publications of the author about this monument. She pays attention of readers to one of the large fragments of ensemble symbolizing a temple of Groba Gospodnja and, simultaneously, a solemn input in Tsarstvie Heavenly.

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**Марфо-Мариинская обитель в Москве: архитектурное и художественное
воплощение идеи православного социального служения**

*Ключевые слова: Марфо-Мариинская обитель; архитектура и живопись неорусского
стиля; русский модерн; культовое зодчество; творчество А.В. Щусева; творчество М.В.
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**Marfo-Mariinsky convent in Moscow: architectural and artistic
embodiment of the idea of Orthodox social ministry**

*Keywords: Marfo-Mariinsky Convent; architecture and painting of the Neo-Russian Style; the
Russian Art-Nouveau; church buildings; works of architect Alexei Shchusev; works of artist
Mikhail Nesterov.*

*Summary: The article examines one of the aspects of the creation of the Marfo-Mariinsky
Convent (1908-1912) in Moscow: the architectural and artistic embodiment of the idea of
Orthodox social ministry. The article analyses various aspects of Grand Duchess Elizabeth
Feodorovna's design, as well as its implementation by architect Alexei Shchusev and artists
Mikhail Nesterov and Pavel and Alexander Korin. A new form of religious and social ministry
required innovative architectural and decorative solutions that reflected the mission of the
convent and the spiritual meaning of its activities. At the same time, the architect and artists were
supposed to stay within the borders set by the genre and tradition of Russian religious
architecture, as well as the functional purpose of the structure. Shchusev and Nesterov used
monuments of ancient Russian architecture and painting as their source of inspiration,
conceptualized from the point of view of the poetics and stylistics of Art Nouveau. Both were
brilliant masters, though they completed the tasks set for them by the commission in their own
way, thanks to which the Marfo-Mariinsky Convent became a unique ensemble of architecture
and painting in the Neo-Russian style and a distinctive phenomenon in the social and spiritual
life of Russia.*

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«Освоение классического наследия» в понимании теоретиков авангарда.

К истории советской архитектуры первой половины 1930-х годов

Ключевые слова: архитектура, классика, авангард, пост-конструктивизм, теория архитектуры, наследие.

«Classical Heritage Adoption» understood by the Avantgarde Theoreticians.

To the History of 1930-1935 Soviet architecture

Keywords: architecture, classics, avant-garde, postconstructivism, theory of architecture, heritage.

Summary: The article is focused on the period of 1932-1937, when a crucial turn to the “heritage adoption” of the past had been declared in Soviet architecture. The research retraces the interpretation of these Governmental orders by Avant-garde leaders – Vesnin brothers, Moisei Ginzburg and Ivan Golosov. The analysis of their theoretical texts lets to come to a conclusion that a turn to the Classics turned to be an expected and natural phase of their Analytic (Constructivist) method development.

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Мистические и культурно-художественные контексты повести Н.В. Гоголя «Тарас Бульба»

Ключевые слова: религиозно-мистические и культурно-художественные ассоциации, образы мужского и женского гендеров, потенциальные смыслы.

Mystical and cultural – artistic contexts of the problems of gender in the story “Taras Bul’ba” by N.V. Gogol’

Keywords: associations of a religious-mystical and cultural-artistic, images of male and female genders, of potential ideas.

Summary: Different associations of a religious-mystical and cultural-artistic character were revealed in the story. They are The Blessed Virgin, Christ, Cleopatra, Orfei and Evridika, Apollon and Dafna, Romeo and Juliet and others. These associations are regarded as one of the basic means of the creation of artistic and many-sided images of male and female genders. The change of associative contexts let Gogol’ create a dual flow of potential ideas, showing either the rapprochement of the gender’s essences or their warlike opposition.

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**Образ Оскара Уайльда в Советской России:
гений мировой литературы или «гений пустой болтовни»**

Ключевые слова: Оскар Уайльд, соцреализм, соцреалистический канон, К. Чуковский, социальное конструирование восприятия искусства.

**Image of Oscar Wilde in Soviet Russia:
genius of Word Literature or genius of empty words**

Keywords: Oscar Wilde, Socialist realism, canon of socialist realism, K. Chukovskij, social construction of art reception.

Summary: The problem of perception the creation and person of Oscar Wilde in Soviet Russia until 1941 is consider in this article. In this paper the impact of Socialist realism's canon to perception of the image of English writer is studied. Social mechanisms designing an image of Oscar Wilde at various life stages of Social realism canon are revel. It also attempts to define the role of K. Chukovsky's personality in shaping attitudes to creativity Wilde in the Soviet cultural space.

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Ключевые слова: автобиографический миф, нумерология, мистика числа, Третий Завет, символизм, З. Гиппиус.

«Figures». A riddle of «a numerical patience» Z. Gippius

Keywords: an autobiographical myth, numerology, mysticism of number, the Third Testament, symbolism, Z. Gippius.

Summary: Z. Gippius showed a great interest to mysticism of number. In this article the author represents the lingua-culturological comment to a poem-riddle, «a numerical patience», Z. Gippius of «Figure», whose symbolics is based on difficult connection of Christian mysticism, elements western numerological tradition and an autobiographical myth of the poetess.

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К проблеме целостности музыкально-исторического процесса

Ключевые слова: проблема целостности, вокруг Глинки, А. Львов, М. Бернард, В. Кашперов, В.-И. Кажинский, Ю. Арнольд, Д. Струйский, Ф. Толстой, К. Кавос, А. Сапиенца-младший, Ф. Шольц.

M. I. Glinka and his companions. To the problem of unity of historical process in music

Keywords: problem of integrity, around Glinka, A. Lvov, M. Bernard, V. Kashperov, V.-I. Kazhinskiy, U. Arnold, D. Struiski, F. Tolstoy, K. Kavos, A. Sapientsa-junior, F. Sholts.

Summary: This article is devoted to the problem of unity of historical process in music characterizing the development of the Russian composer's school of the first half of the XIX century. The author turns to little known and practically forgotten today names of composers, who worked in the field of opera theatre. Among them are A. Lvov, M. Bernard, V. Kashperov, V.-I. Kazhinskiy and U. Arnold, D. Struiski and F. Tolstoy. Foreign musicians, who worked in Russia together with the famous K. Kavos, the author of one of the first Russian historical patriotic operas «Ivan Susanin» are represented by A. Sapientsa-junior and F. Sholts. Being in the shadow of the great Glinka, composers of so called «second row» left vast opera inheritance and made a valuable contribution in formation of artistic image of national opera, which should be appreciated by modern music-historical science.

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Ключевые слова: Стасов, Мусоргский, Перов, метод, анализ, образ, интонация.

The analytical method of Vladimir Stasov

Keywords: Stasov, Musorgsky, Perov, method, analysis, image, intonation.

Summary: Article is devoted to phenomenon which was a little studied in Russian and foreign musicology – analytical method, created by outstanding Russian musical-public figure, critic Vladimir V. Stasov. Author of the work concludes that the scientific method of analysis of the art work, developed in Stasov's researchers, organically incorporated a number of other analytical approaches (historically documented, sociological, valuable, comparative and style), thus became integrated multidimensional. In the future this made it the source for formation of integral analysis's method, on the basis of which National music science of the Soviet era has largely been based.

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Ключевые слова: А.И. Маторин, И.Я. Билибин, Ф.Ф. Федоровский, П.П. Кончаловский, А.М. Васнецов, Е.В. Егоров, И.С. Федотов, С.И. Зимин, сценография, Частная опера С.И. Зимина

The artists of The Private Opera of S.I. Zimin.

Keywords: A.I. Matorin, I.Y. Bilibin, F.F. Fedorovsky, P.P. Konchalovsky, A.M. Vasnetsov, E.V. Egorov, I.S. Fedotov, Zimin, scenography, The Private Opera of S.I. Zimin.

Summary: The article is dedicated to a research of the creative works of the painters and decorators, worked on stage of The Private Opera of S.I. Zimin. Here it will be the first time, when the problems of formation, evolution and innovations made by “The Private Opera” in the field of scenography are described. Artistic quest of “The Theatre” appeared to be an impulse for the development of new style features in the creative works of the renowned scenic artists.

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Казань

**Жанровый полифонизм «Легенды о любви» Н. Хикмета
(на материале сценографических решений в театрах Татарстана)**

Ключевые слова: татарский театр, русский театр, художник, сценография, эскизы, сценический костюм, традиция, «назира», полижанровость.

**Genre polyphony “Love legends” by N. Khikmet
(on the scenographic materials in Tatarstan’s theatres)**

Keywords: Tatar theatre, Russian theatre, artist, scenography, sketches, stage costume, tradition, “nazira”, polygenre.

Summary: In this article a renovation of “Love legends” by N.Khikmet on the base of “nazira” tradition influencing on genre pattern of theatrical performances is traced. Different ways of stage space drawing up, costume decisions and decorating are considered.