

4.2014

**Art and Literature Scientific and Analytical Journal TEXTS**

4.2014

TABLE OF CONTENTS

<b>Natalia N. Zazulina</b> Through the Time Lens: Pontifex, the Apostle of Peace	6
<b>Vera A. Dubrovina</b> The Egyptian Revival Style in European Architecture of XIX <sup>th</sup> century	38
<b>Alexander C. Yakimovich</b> Pisasso Furioso. On the Hard Line in Avant-Garde Art	54
<b>Oleg L. Leikind &amp; Dmitry Y. Severyukhin</b> Between Kandinsky and Kabakov. The Second Wave of Russian Artistic Emigration	80
<b>Svetlana A. Minko</b> The image of the leader in the art of socialist realism and its transformation in the works of Sots Art masters	96
<b>Irina E. Danilova</b> On Anatoly Smolenkov's "Marmaro"	108
<b>Victoria I. Peretitskaya</b> Russian Doukhobors at the Peace Conference in Vancouver, Canada, 1958	111
<b>Liudmila Salieva</b> Rhythm and rhetoric	120

**Natalia N. Zazulina**  
*Historian, publicist*  
*dom.text@gmail.com*  
*Moscow, Russia*

## **Through the Time Lens: Pontifex, the Apostle of Peace**

*Summary:* The article states about influence and legacy of pontifices Leo XIII and Benedict XV through the prism of significant for Europe and the whole world events in the end of 19<sup>th</sup> – beginning of the 20<sup>th</sup> century (in particular, the First World War). A number of causations made the war inevitable. A scent of trouble had an impact on public sentiments and led to the origination of demand for a certain foothold – a strong figure capable of bringing together Europe divided at that point of time, a Pastor. After Leo XIII passing in 1903 authority of Catholicity faltered, however chosen in 1914 Pope Benedict XV set a course for rehabilitation of the Church's lapsed positions. He proclaimed neutrality of the Church during the war urging monarchs and heads of states to stop hostilities, he actively supported charity projects giving an example for people and providing feasible assistance for war victims, Benedict XV became the one who can be called Apostle of Peace, that one Pastor, who people needed.

*Keywords:* Catholicity; Vatican; the Patriarch of Rome; Leo XIII; Mariano Pampolla; Pius XII; Benedict XV; encyclic; "Jas exclusivae"; The First World War; The February Revolution of 1917.

**Vera A. Dubrovina**

*PhD in Art History*

*Stroganov Moscow State Art Industrial Academy*

*v.a.dubrovina@gmail.com*

*Moscow, Russia*

## **The Egyptian Revival Style in European Architecture of XIX<sup>th</sup> century**

*Summary:* The article is dedicated to the development and formation of Egyptian Revival style in European countries on the examples of various forms of architecture. Several different tendencies are determined, as well as its sources described.

*Keywords:* Egyptian style, European Architecture, Freemasonry, funerary architecture, memorials, Masonic gardens.

**Alexander C. Yakimovich**

*Full Member of the Russian Academy of Arts*

*Doctor of Arts*

*Research Institute of the Theory and History of Fine Arts of*

*The Russian Academy of Arts*

*yakimovitch@mail.ru*

*Russia, Moscow*

## **Pisasso Furioso. On the Hard Line in Avant-Garde Art**

*Summary:* Historians of art were and are minutely researching and analyzing stylistic influences and aesthetic implications in Picasso's art. Art history has been constructed as a logic order of epochs and styles since long ago. Artists have to be put into a system of artistic evolution and history of taste — before this was an unshakeable principle of professional experts describing art development. Therefore, Picasso's formative years have been described as the time of personal discoveries of artistic developments of the past and of the present.

*Keywords:* Picasso, art history, avant-garde art.

**Oleg L. Leikind**

*Executive Director of the Dmitry Likhachev Foundation,  
leikind@lfond.spb.ru  
St.-Petersburg, Russia*

**Dmitry Y. Severyukhin**

*Doctor of Arts,  
Professor of the Russian State Pedagogical University,  
severuhin@yandex.ru  
St.-Petersburg, Russia*

## **Between Kandinsky and Kabakov. The Second Wave of Russian Artistic Emigration<sup>1</sup>**

*Summary:* The problem of studying the second wave of Russian artistic emigration, the formation of which was caused by the events of the Second World War when hundreds of thousands of Soviet citizens were captured and deported to Germany or found themselves on the territories occupied by the troops of the Third Reich, is raised in the article. Afterwards, many of them went through European camps for displaced persons (DP) and managed to avoid forced deportation to the Soviet Union. The problem of the future research is formulated in the following paper: to determine the artists of the second wave of emigration, whose names, with a few exceptions, are unknown in Russia; to examine their lives and ways of their socio-cultural adaptation in their countries of residence; to get an idea about their work, locate, preserve and present their works to the audience.

*Keywords:* artist, exhibition, immigration, displaced persons, World War II.

**Svetlana A. Minko**

*Stroganov Moscow State Art Industrial Academy*

*svmink@yandex.ru*

*Moscow, Russia*

## **The image of the leader in the art of socialist realism and its transformation in the works of Sots Art masters**

*Summary:* This article is dedicated to a problem of depiction the image of the leader in the art of socialist realism and to its reconsideration by the masters of Sots Art. The article allows the establishing of direct dependence between political policy of totalitarianism era and contemporary art tendencies which have found the reflection in informal art afterwards.

*Keywords:* The image of the leader, socialist realism, Sots Art.

**Irina E. Danilova**  
*Doctor of Arts, Professor*  
*Deputy Director of Academic Research*  
*at the Pushkin State Museum of Fine Arts*  
*dom.text@gmail.com*  
*Moscow, Russia*

## **On Anatoly Smolenkov's "Marmaro"**

*Summary:* This article is about an artistic signature in creation of an outstanding Russian sculptor Anatoly Smolenkov.

*Keywords:* sculptor, Anatoly Smolenkov, marble, classic art, modern art.

**Victoria I. Peretitskaya**  
*Russian State University for the Humanities*  
*4pervic@gmail.com*  
*Moscow, Russia*

## **Russian Doukhobors at the Peace Conference in Vancouver, Canada, 1958**

*Summary:* Article was published in the collection of proceedings of the Third International Interdisciplinary Conference of Young Scholars “Russia at the intersection of spaces and epochs”, Russian State University for the Humanities. Moscow, 2014.

*Keywords:* Russian Doukhobors, Peace Conference, Vancouver.

**Liudmila Salieva**

*PhD, associate professor*

*Lomonosov Moscow State University*

*liudmila.salieva@gmail.com*

*Moscow, Russia*

## **Rhythm and Rhetoric**

*Summary:* One of the problematic issues in L. Sterne studies is his graphological style. This paper seeks to illustrate that graphological rhythm plays the crucial role in communicating the implied author's point of view in Laurence Sterne's novel "A Sentimental Journey through France and Italy". The key to the rhetoric of the novel is the rhythm of graphic units of three types: syntagmas + phrases, sentences and paragraphs. These rhythms are built into one another. The rhythm of paragraphs corresponds to the implied author's level of discourse, the rhythm of sentences — to the travel accounts of the Reverend Mr. Yorick (this level is a mystification), the rhythm of syntagmas and phrases — to the inner speech of the Reverend Mr. Yorick. The level of Yorick's inner speech makes it possible to turn this speech (and through it the processes taking place in the protagonist's consciousness and soul) into the main theme of the novel. Interaction of the three rhythms reveals the implied author point of view.

*Keywords:* Rhetoric of fiction, rhythm, discourse, graphological style, implied author, effective communication, text semantic map, purport of communication, mind style