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THE ICONOGRAPHY OF SECURITAS IN CHARTRES CATHEDRAL

The thirteenth-century Chartres cathedral is a masterpiece of Gothic architecture. It is known primarily for its towers, stained-glass windows and sculptural decor. Notre-Dame de Chartres has nine portals. Let us pay attention to the northern facade of the cathedral. There are fourteen figures representing public and private virtues on the sixth arch of the left portal. Securitas is among them. Personalized Safety is represented as a young woman. The paper offers an attempt to define the semantics of its attributes and the place of this allegory in the ethical concepts of the Western European Middle Ages.

It is widely believed that a source for the creation of fourteen “Chartres virtues” was “Liber de sancti Anselmi similitudinibus”. Edmer of Canterbury, the alleged author of this book, gives the following list: “Partes enim beatitudinis sunt pulchritudo, agilitas, fortitudo, libertas, sanitas, voluptas, longaevitas, sapientia, amicitia, concordia, honor, potestas, securitas, gaudium” (cap. XLVIII). Edmer’s list is identical to the inscriptions made by an unknown sculptor, with one exception — there is “agilitas” instead of “velocitas” in the work of St. Anselm’s disciple.

Moving on to Securitas, let us note that the statue has almost no pronounced distinguishing features. Faint smile, wavy hair flowing over her shoulders, a crown, a dress with drapery, a banner and a shield make her look similar to some other abstractions of the Cathedral. The difference is in one detail only — a shield emblem. Securitas’ shield is ornated with a depiction of a castle. Since the statue is a part of a Christian church, it can be assumed that a chateau symbolizes New Jerusalem. In the Bible the Holy City is described as an impregnable fortress where the rescued mankind will live safely and happily (Rev. 21).

Security as a divine gift has a demonic antipode in Timor (Fear), tormenting sinners. The motive of confrontation of Securitas and Timor exists not only in Edmer’s writings (De similitudinibus, LXIX). It is carefully described in the work of William of Conches (Moralium dogma philosophorum, I. C. 3), a representative of the Chartres school of philosophy.

Securitas from Chartres Cathedral is ascetic. However, it is unique in comparison with other images of Safety. Securitas together with the other deified concepts is a guardian of the holy place and reminds the congregation that the Church protects their souls from the fears of the Earthly City.

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Теория композиции Алексея Паршкова как поэтика универсального: Истоки и параллели

Творчество А. Паршкова (родился в 1947 г.) известно как на Кубани, так и за ее пределами. Однако недостаточно освещена и изучена его самобытная теория композиции. С точки зрения элементарной художественной формы теория проявляется в использовании автором определенных графических схем. Эти схемы могут быть основой неизобразительного абстрактного геометризма, отражаться в орнаменте, служить моделью пространственных отношений, либо же применяться как средство организации визуального опыта или зримого выражения той или иной идеи. В основе такого схематизма лежит тороидальная структура, которая рассматривается А. Паршковым как выражение геометрии пространства и мыслится по аналогии с полевыми и энергетическими процессами.

Универсальная структура, по мысли художника, является выражением мирового закона и связывается с архаическим мифопоэтическим мышлением. Ее проявления видятся автору в различных культурах и религиях, разных периодах и эпохах развития искусства, научных теориях. В своем стремлении к интегральности мировоззрения А. Паршков опирается на мотивы

дальневосточной философии с очевидными неоплатоническими обертонами в поиске Единого. Натурфилософия в данном случае имеет поэтический характер, становится кодом универсальной метафоры, а теория композиции приобретает значение поэтики универсального.

Истоки этой поэтики и параллели к ней можно обнаружить как в раннем русском модернизме, так и среди течений позднесоветского времени. Среди таких аналогий угадываются идеи структурализма и семиотики, теории гештальта. К отправным точкам можно отнести теории В. Фаворского, П. Флоренского, а также увиденную через их призму русскую иконопись. Рассмотренная в контексте эпохи ее формирования, теория А. Паршкова может быть сопоставлена с другими попытками универсализации художественного опыта, например, чаше-купольным пространством В. Стерлигова, иературами М. Шварцмана.

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THE THEORY OF COMPOSITION OF ALEXEY PARSHKOV AS POETICS OF THE UNIVERSAL: ITS ORIGINS AND PARALLELS

Painting of Alexey Parshkov (born in 1947) is well known both in Kuban region and outside. But his original theory of composition has not yet been discussed. In the aspect of elementary artistic shapes the theory is revealed in certain graphic schemes used by the author. Such schemes could be the basis of abstract geometric art, or ornaments, or models of the spatial relations, or could be used as an instrument of organisation of visual experience and visualisation of concepts. Such schematism is based on a toroidal structure which is, according to Parshkov, an expression of the geometry of the space and is interpreted by analogy with field and energy processes.

The fundamental structure is considered by the artist to be an expression of the universal law and is associated with archaic mythical and poetical mentality. Manifestations of this structure could be discovered in different cultures, religions, in art of different periods and in different scientific theories. In order to integrate his world view Parshkov relies on the motifs of philosophy of the Far East but interpreted in accordance with the neoplatonic search for the One. Accordingly, his natural philosophy has a poetical character, it becomes a code of the universal metaphor and a theory of composition comes to be the poetics of the universal.

The origins of such poetics and parallels to it could be found both in early Russian modernism and in some art trends of the late Soviet period. Among them there are also ideas of structuralism and semiotics and Gestalt theory. A starting point for such poetics are theories of Vladimir Favorsky, Pavel Florensky, as well as Russian icon painting seen through the prism of their view. In the context of the epoch the theory of Alexey Parshkov could be compared with other attempts to universalise artistic experience, such as “cup-cupola-space” of Vladimir Sterligov or “hieratures” of Michail Schwarzman.