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Просвещение (вторая половина XVIII века). Горизонты света и разума

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Аннотация. С данного очерка начинается рассмотрение Классической эпохи, охватившей период с середины XVIII в. до рубежа XIX-XX вв. и внесшей значительный вклад в формирование основного художественного фонда человечества. Эта эпоха далее подразделяется на три малые эпохи: Просвещение, Романтизм и Постромантизм. В настоящей работе фокусом внимания является Просвещение (с середины XVIII до начала XIX в.), le siècle des lumièrs – век света, стремившийся воплотить такие идеалы, как добро, справедливость, гуманность, оптимизм, вера в прогресс и торжество разума, гармония и красота бытия. Многие проявления искусства эпохи Просвещения ассоциируются с ранними стадиями развития человека, такими как детство, отрочество и юность. Это объясняется тем, что данная эпоха возникла как реакция на уходящее Барокко и предвосхищала длительную эволюцию вплоть до рубежа XX века, включающую в себя Романтизм, Постромантизм и позднюю классику.

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Enlightenment (the second half of the 18th century). Horizons of light and reason

A. I. Demchenko

Abstract. This essay marks the beginning of our exploration of the Classical Era, which spanned from the mid-18th century to the turn of the 20th century and made a significant contribution to the formation of humanity's core artistic heritage. This era is further divided into three smaller epochs: the Enlightenment, Romanticism, and Post-Romanticism. This work focuses on the Enlightenment (from the mid-18th to the early 19th century), le siècle des lumières – the age of light, which strove to embody ideals such as goodness, justice, humanity, optimism, faith in progress and the triumph of reason, harmony, and the beauty of being. Many manifestations of the art of the Enlightenment are associated with the early stages of human development, such as childhood, adolescence, and youth. This is explained by the fact that this era arose as a reaction to the fading Baroque and anticipated a long evolution up to the turn of the 20th century, including Romanticism, Post-Romanticism, and late classicism.

Recalling the historical periods that passed across our mind's eye during the previous reviews (the Ancient World, Antiquity, the Middle Ages, the Renaissance, the Baroque Period), it is not difficult to draw a conclusion about the increasing intensity and acceleration of the artistic process: from many millennia of the Ancient World to two centuries of the Baroque. Moving on to the next historical period, we have to use a smaller division.

If we take this period in general terms, then it can be rightfully called *the Classical Era*. This refers to the period from the middle of the 18th century to the turn of the 20th century.

It is called *classical* because at that time, in various types of art, the legacy was created, which turned out to be the world art treasury (primarily in the field of literature and music).

This treasury is so multidimensional that with a certain unity and integrity of that era, we have to talk about its three small eras: *the Enlightenment* (the second half of the 18th century), *Romanticism* (the first half of the 19th century), *Post-Romanticism* (the second half of the 19th century) – their time frame is designated in the most approximate way, and the final period of the Classical Era became at the same time the initial period of the current era (four decades, 1890-1920s).

The first of these small eras is *the Enlightenment*, which lasted from the mid-18th to the early 19th century. Its name, accepted in the Russian language, is very conditional and requires considerable reservations. The direct meaning of this word should not be disregarded either: indeed, much in this time (including art) was aimed at *enlightening*.

However, the French enlighteners, who introduced this concept, meant something different, much greater: *siècle des lumièrs – the age of light*. They united in the word "light" such concepts as good, justice, humanity, optimism, belief in progress and the triumph of reason, as well as the harmony and beauty of being.

These are the categories that will be determinative for us in understanding the Age of Enlightenment.

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Let us begin the consideration of the named features with the fact that a number of phenomena of the art of the Enlightenment evoke associations with the initial stages of human life (childhood, adolescence, youth). This can be understood, since this era was born in the depths of the preceding, gradually "senescent" and fading Baroque.

The fundamentally new historical formation that came to replace it was faced with a major evolution until the turn of the 20th century – after the Enlightenment in the forms of Romanticism and Post-Romanticism, and at the final stage in the forms of late classical art.

That is why its initial phase is perceived as a source with all the features that follow from this. And, in turn, the spirit of childhood was most perceptible in the early stages of the Age of Enlightenment.

Let us remember the fiabas (fairy-tales for a theater) of the Italian playwright *Carlo* ***Gozzi*** (1720-1806): The Love of Three Oranges, The King Stag, etc. (the early 1760s). They are rooted in the magical folk tale, imbued with a thirst for miracles, imagination and fantasy. Gozzi said about them: *"All this mixture of the wonderful and the funny, all the childishness of these scenes…"*.

Another, equally characteristic figure is his compatriot, the composer *Domenico* ***Scarlatti*** (1685-1757), the son of Alessandro Scarlatti, the most prominent representative of opera seria as the leading musical and theatrical genre of the Baroque. Domenico was the same age as Johann Sebastian Bach, the most important composer of the same time.

Domenico Scarlatti also belonged to the Baroque era in some part of his work but he was among the first to open up the horizons of the musical art of the Enlightenment.

The central genre of his artistic legacy are sonatas for harpsichord, and many of them superbly convey the spirit of childhood, sometimes even infancy, with a corresponding range of moods, specifics of psychology and behavior, revealed in musical images. This is where the playful character, so significant for Scarlatti's sonatas, and frequent change of states, often with unexpected transitions "from laughter to tears" and vice versa, come from.

Indeed, in many of his works we find a charming and heartwarming reproduction of a child's world, including what can be called the game "sunbeams". The special mobility and spontaneity of expression, as well as the emphasized miniaturism (from the form to the type of intonation) are noteworthy.

And from the point of view of the focus on the future, it is no coincidence that there are clear echoes of the style of opera buffa, the leading musical and theatrical genre of the Enlightenment, which appeared in that era. Such connections and anticipations are especially noticeable in the imitations of the fast-paced patter so characteristic of comic opera.

The fine arts were no less interested in the world of childhood and youth. Let us review a number of works in such a sequence that a kind of age hierarchy is formed, with a movement from infancy to youth.

Let us start with an allegory by the *French* sculptor *Etienne Maurice* ***Falconet*** (1716-1791), who will be discussed later as the author of an outstanding *Russian* monument, known since the time of Pushkin as *The Bronze Horseman*.

His **Seated Cupid** (1757) is made in such a way that the image of the winged deity of love conveys infancy with amazing charm. It is in this vein that the playfulness and cunning inherent in the omnipresent Cupid are treated.

Moreover, the depiction of the mythological creature is influenced by real life very much: a gesture urging secrecy, a funny upturned nose.

Let us move on to the portrait genre, which experienced a high flowering during the Age of Enlightenment. In the second half of the 18th century, English painting (mainly portraiture) represented primarily by the names of *Joshua* ***Reynolds*** (1723-1792) and *Thomas* ***Gainsborough*** (1727-1788) for the first time took a significant position in world art.

Reynolds's **Portrait of a Girl** perfectly conveys the charm of the age. Naturalness and spontaneity are captured in a lively pose: the girl has seen something and is pointing to it with an outstretched hand beyond the canvas.

Now, without going through Gainsborough's works, let us turn to one of the numerous children's portraits by the French artist *Jean-Baptiste* ***Perronneau*** (1715-1783). The title of his **Portrait of a Boy with a Book** (1740s) clearly points to the atmosphere of the Age of Enlightenment as the age of knowledge. But at the same time, this is the childhood of the era, and in the combination of these aspects a symbiosis arises, which we find, for example, in the title of J. W. Goethe's novel Wilhelm Meister's *Apprenticeship*.

An open book is a sign of the time, a sign of thirst for knowledge. The boy's appearance shines with curiosity, interest in the world, openness to it. Thoughtfulness, a forward-looking gaze – everything reveals the good inclinations of a serious and humane nature. The simplicity of clothing indicates belonging to the third estate, which made up the cream of the nation of that era.

Gradually moving from childhood to adolescence, we will turn to two works by *Thomas* ***Gainsborough***, who was a true poet of adolescence and youth.

The Portrait of the Duchess of Beaufort (1770s) allows us to see that Gainsborough was an incomparable colorist, achieving a soft glow of pearl-gray and silver-blue tones. He used a special brushwork technique, giving the image airiness and iridescent lightness, which is capable of creating the illusion of a lively shimmer of a look, thrill of the lips and swaying folds of fabric.

With all the aristocracy (which can be found in the picturesquely treated rich fabric, in the beautifully made high hairstyle, in the flawless beauty of the face and shoulder line, in the refinement and unconditional nobility), the appearance of the young lady breathes with deep humanity, emotional responsiveness and warmth.

Moreover, the artist managed to convey a combination of intelligence with dreamy features in his model – in the sparkle of dark elongated eyes, in the amazing tenderness of the face.

Illustration 01. *Thomas Gainsborough – The Portrait of the Duchess of Beaufort*

Gainsborough loved to paint paired portraits of spouses, brothers, sisters, and few artists were able to convey the spiritual bond of close people so well.

Let us take, for example, his painting **The Morning Walk** (1785), where the portrait of a young couple is painted in a delicate harmony of tones (the optimal balance of light and dark), in a smooth, calm, steady rhythm of movement, which emphasizes the self-esteem inherent in the young couple, their self-confidence and certainty of their destiny.

This harmony is highlighted by the dog, devotedly looking into the faces of its owners, and the landscape, which, as always with Gainsborough, acts as an "accompaniment" to the character and mood of a person.

Continuing the "age" review of the portrait genre, let us turn to Russian painting, which began its real countdown in the second half of the 18th century and also showed a strong inclination to depicting the blush of youth.

One of the first known names is *Anton* ***Losenko*** (1737-1773). Let us take a closer look at his **Portrait of Actor Fyodor Volkov** (1763).

The image of an open, single-hearted, cheerful person presented here is not easy to reconcile with the solemn title *"the father of Russian theater"* given to Fyodor Volkov (1729-1763) by Vissarion Belinsky. However, as we know, the initiative and energy of this man made it possible to create an amateur troupe in Yaroslavl in 1750, and then, on its basis, the first permanent professional Russian public theater in St. Petersburg (1756).

Losenko was a classicist artist, so he paints the actor's attire as a hero of antique high tragedy (with a sword, crown and mask in his hands) with apparent interest. But the capture of the essence conveyed in the face was much more important: cheerfulness, inspiration, openness to horizons of life (despite the fact that the portrait was painted in the last year of Volkov's life, when he was in his late thirties). All of this makes the image one of the symbols of the mid-18th century and the Age of Enlightenment in general.

Among the most prominent Russian portrait painters of that time was *Vladimir* ***Borovikovsky*** (1757-1825). His portraits of young girls are especially expressive, with prevailing idyllic mood, which corresponds to a color scheme of soft, hushed tones and light, transparent painting.

Perhaps his most famous work is the **Portrait of Maria Lopukhina**. The choice of a model with her exceptional charm contributed to the artist's success. Maria is depicted against the background of a hazy countryside with golden ears of rye and blue cornflowers.

She seems to sprout from this natural environment like a flower (this is how the theme of blossoming youth is revealed). The light color scheme of the painting with its characteristic softness and smoothness of tonal transitions supports the feeling of lyricism and sincerity.

Illustration 02. *Vladimir Borovikovsky – The Portrait of Maria Lopukhina*

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The Age of Enlightenment can be considered one of the rare happy moments in the long and difficult history of mankind (it was before at the peak of the evolution of Antiquity and the Renaissance). The illusions of enlighteners, who did not see certain contradictions lurking in their time, are often talked about. But the conscious life attitude of the era to a cheerful and optimistic vitality is worth noting.

The French playwright *Pierre-Augustin* ***Beaumarchais*** (1732-1799) emphasized in his literary "self-portrait": *"I am always cheerful, I devote myself with equal passion to both work and entertainment, in misfortune I maintain unbreakable calm"*.

He conveys approximately the same "philosophy of life" to his favorite *Figaro* in the trilogy of plays associated with this character. So, what does Figaro talk about in the famous comedy The Barber of Seville?

"I ... was well receiv'd in some Towns, imprison'd in others, ever above the Frowns of Fortune, despising Fools, defying Knaves, laughing at Poverty, and shaving all the World before me" (Beaumarchais P. The Follies of a Day; or, The Marriage of Figaro. 1785. https://www.gutenberg.org/cache/epub/64953/pg64953-images.html).

The same ease of disposition was conveyed in its own way by musical art. In this regard, the most widely known **Minuet** by the Italian composer *Luigi* ***Boccherini*** can be considered an illustrative work (in its original form it was one of the parts of the String Quintet in E major *op. 13 No. 5*).

The minuet, as a dance genre, was especially popular in the second half of the 18th century, and its significance is confirmed by the fact that it was included in the symphony as one of the movements. The era seemed to be "dancing", and this served as evidence of its light, joyful mood. In addition, developing the features of the gallant style (rococo) in the new historical conditions, the minuet embodied the spirit of secular courtesy, elegance, gracefulness in its rhythms.

But through the rhythm of Boccherini's minuet, one can clearly hear the signs of another genre, which is often found in the music of that time. We are talking about the serenade, which usually served to express the special charm and enchantment of life, conveying a feeling of admiration and adoration.

It is noteworthy that only the strings play – the mainstay of orchestral music of the Enlightenment, because they are more capable than other instruments of soft, gentle, deeply human sound.

In Boccherini's Minuet one can also feel that special plasticity that came from the "sweet-sounding" Italian cantilena. But a similar quality was also inherent, for example, in such Austrian composers as *Franz Joseph* ***Haydn*** (1732-1809) and *Wolfgang Amadeus* ***Mozart*** (1756-1791). It is enough to hear **Divertimento No. 1**, written for string orchestra by Mozart.

Such compositions consisting of several movements were called divertimentos or serenades, which meant about the same thing. And the first movement of this divertimento is exactly a serenade conveying happy enjoyment of pleasures of life.

The use of the key of *D major* is also noteworthy. Mozart wrote many works in this key and he often endowed it with a soft but radiant light.

This *D major* and this music can be considered a symbol of the second half of the 18th century. The ardor of youthful feeling, energy and inspiration are conveyed here with all the grace (the soaring nature of the rhythmic movement is clearly felt).

This ecstatic delight of life, this ardor of youthful feelings were also contained in the early lyrics by *Johann Wolfgang von* ***Goethe*** (1749-1832). We say *early*, since the legacy of the great German writer, who lived a long life, belongs to a large extent to the next era, the era of Romanticism (the first half of the 19th century), but in this case we mean the initial phase of his work within the framework of the Age of Enlightenment.

Goethe's main theme is the power of love, of which he speaks passionately, openly, without concealing his sensual ardor and often with a smile. An example of this kind can be the ballad **"Preservation"** (1774), in which we can see a joyful, vibrant sense of life and amazing ease of character.

My maiden she prov'd false to me;
To hate all joys I soon began,
Then to a flowing stream I ran, –
The stream ran past me hastily.

There stood I fix'd, in mute despair;
My head swam round as in a dream;
I well-nigh fell into the stream,
And earth seem'd with me whirling there.

And at this fateful moment, an unknown girl, who was walking past, called out to the young man. Amazed by her beauty, he exclaimed enthusiastically:

"From death I have been sav'd by thee,
'Tis through thee only that I live;
Little 'twere life alone to give,
My joy in life then deign to be!"

And then I told my sorrows o'er,
Her eyes to earth she sweetly threw;
kiss'd her, and she kiss'd me too,
And – then I talk'd of death no more (Goethe I. W. Preservation. 1774. https://www.best-poems.net/johann_wolfgang_von_goethe/preservation.html).

Everything is easy and simple: the salvation is found immediately. For the future Romanticism such "compromise" would have been unconceivable.

The semi-comedic twist of this ballad leads us to consider comedy in general and comic opera in particular.

The *comedy* genre made it possible to express the zest for life and cheerfulness of the era in the most organic way. Its significance is evidenced by the famous names of four comedy writers who represented different national branches of theatrical drama: Italy – *Goldoni*, France – *Beaumarchais*, England – *Sheridan*, Russia – *Fonvizin*.

The popularity of this genre is evidenced by the observation of Goethe, who attended one of the performances in Venice (Goldoni's play The Chioggia Scuffles was staged): *"I have never seen such wild joy that the audience, recognizing themselves and their like in such a truthful depiction, was seized by. Laughter and enthusiastic exclamations did not cease"*.

As we can see, the vividness of the action characteristic of comedy was matched by the exceptional vivacity and spontaneity of the audience's reaction, as well as their amazing thirst for laughter.

The same thing happened with *comic opera*, the most favorite genre of all social classes. First of all, this concerned the Italian opera buffa (from the Italian *buffa – funny, comic*). The triumph of the opera **The Secret Marriage** by the Italian composer *Domenico* ***Cimarosa*** (1749-1801) is quite indicative.

At its premiere in Vienna in 1792, the enthusiasm of the audience, including the Austrian Emperor Leopold, was so great that they demanded to repeat the whole opera. The audience's desire was satisfied: the artists were given dinner, they performed the play again – the performance ended late at night.

Then, the opera was performed daily for three weeks. It was performed 112 times in a row in Naples, the composer's homeland.

Listening, for example, to **the male duet from Act II** of this opera, it is easy to understand what *buffa* is. First of all, it is a genre, temperamental and characteristic beginning, the comedic sides of everyday life, presented very lively and dynamically.

In this case, the funny squabble between two male characters is reproduced by musical means: in particular, one of them persistently repeats *si*, that is, *yes*, and the other at the same time and no less persistently denies – *no*, that is, *no*.

It is quite obvious that the set of typical sound formulas of Italian opera buffa used here comes from the intonations of everyday colloquial speech. However, despite all of this, a certain level of subtlety, elegance of explanation is maintained – what is designated by the word *gratia* in Italy.

Along with the Italian opera buffa that was dominant throughout the world at that time other national variants of comic opera also developed quite fruitfully.

One of them is the Austro-German *Singspiel* (from the German: *sing* + *play*, i.e., *play with singing*). Its formal feature is alternating vocal scenes and spoken dialogues (in opera buffa everything is based on singing). But the main difference was in the national character of the word and music.

The pinnacle of the Singspiel is rightly considered the opera **The Magic Flute** by ***Mozart***, where the national character and national way of speech are superbly conveyed. And in this case, it is enough to listen to **Papageno's Aria** to understand the specifics of the genre.

To a certain extent, the solemnly declared designation of the *aria* is perceived here as comedic. In fact, it is just a song, even a ditty, which corresponds to the folkloric, comic image of this character.

Both the text and the music are distinguished by a clearly expressed national coloring, conveying simplicity, lightness and cheerfulness of character, as well as a tendency to boast (in this regard, the "rollicking" whistling of the flute attracts attention).

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The ideals of light, reason and harmony that guided the Age of Enlightenment were most clearly embodied in the best creations of *classicism*.

As an artistic movement, it developed in the preceding Baroque era (mainly in the 17th century). Having experienced a decline in the first half of the 18th century, classicism was revived in the second half of that century, and now, at the next historical stage, its principles were put to the service of the demands and requirements of the new era.

That is why, in order to distinguish these chronologically different stages, additional designations are usually introduced: *Baroque* classicism (17th century) and *Enlightenment* classicism (the second half of the 18th century with its continuation until the middle of the 19th century).

In its aesthetic self-assertion, the new era needed such categories as scale, clarity and rationality of composition, severity and nobility of forms, sublimity and beauty of the image. All this was provided by renewed classicism.

It declared itself most significantly and impressively in *architecture*. And here, in turn, the largest initiatives were associated with new approaches in the field of *urban development*.

A number of large and small settlements were built and rebuilt in compliance with the ideas of a harmonious and well organized appearance of a European city, according to a single concept and in various versions of regular planning.

It was at that time, during the most intensive design and construction, that *Petersburg* (Saint Petersburg) was transformed into one of the most beautiful cities in the world, acquiring a completely classical appearance. Let us turn to some of its panoramas.

If you take a bird's eye view from the Admiralty to the northeast, you will discover that the Peter and Paul Fortress rises as an urban dominant in this part of the Northern Capital. On the side, from which this panorama opens, there are other heights that were built later: the spire of the Admiralty and the dome of St. Isaac's Cathedral.

Looking at the panoramic view, it is easy to feel that the city was conceived and developed as a harmonious system of buildings of various purposes (mainly of the palace type), granite embankments, bridges, parks, squares, monuments and other memorial structures.

At the same time, if we look at the Peter and Paul Fortress from the side of the Engineers' (Mikhailovsky) Castle, we will find that the geometric strictness of straight lines is broken by the "zigzags" of individual lines. Thus, with all the regularity, the architectural composition is distinguished by a sense of freedom, a stretch of imagination.

One of the most famous St. Petersburg ensembles is the Spit of Vasilievsky Island. Sometimes you can find an inaccurate indication that the only designer of this ensemble was *Thomas de* ***Thomon*** – in fact, he created it together with the outstanding Russian architect *Andreyan* ***Zakharov***, the author of the Admiralty project.

The building in the center of this architectural composition attracts attention. This is the Stock Exchange, which looks more like a temple or a theater. It is very typical: even business buildings or purely utilitarian structures (including stables) were aestheticized by classicist architects, giving them a solemn and imposing appearance and thereby turning them into architectural monuments.

In addition, this panorama reminds us of the epithets attributed to St. Petersburg – the "Northern Palmyra" or the "Venice of the North". The stretching water surface, the abundance of canals were complemented by the attributes of the sea capital – here, the famous Rostral Columns act as its symbols.

The architectural classicism of the Enlightenment era (like the classicism of the Baroque era) still found its standard and model in ancient art, as well as in the Renaissance style, with their characteristic use of the order system (columns, pilasters, porticos), perfect proportions and overall harmony of appearance.

But now architects most often strove for majestic simplicity and severity of forms (for example, they most often left smooth walls without decoration). The movement towards such a newly interpreted classicism began in France (in general, many artistic initiatives of that era originated from there).

Germain ***Soufflot*** built **the Pantheon** in Paris in 1755-1789 as the Church of Saint Genevieve, but in 1791 this building was turned into a mausoleum for the remains of distinguished French citizens.

It is crowned with a grand dome on a drum surrounded by columns. Later this compositional solution would cause a lot of imitations including such buildings as the Capitol in Washington and St. Isaac's Cathedral in St. Petersburg.

The facade is decorated with a six-column portico with a pediment. The other walls are left blank, which, together with the clarity of the articulation, gives the Pantheon a special severity and monumentality.

The architecture of the second half of the 18th and later the 19th centuries was based on classicism of this type in those countries that were moving to the forefront of the world community at that historical stage. This refers to Russia and the United States of America.

The architectural symbol of the development of the USA became **the Capitol** in Washington – it was built from 1793, the architects were *William* ***Thornton*** (1759-1828) and *Charles* ***Bulfinch*** (1763-1844).

It is worth recalling that the Capitol is one of the seven hills, on which Rome arose. The meetings of the Roman Senate were held on the Capitol, which is why this name was used in America to designate the Congress building. In addition, this name emphasizes the focusing on the Antiquity of Roman times.

Shortly before the construction of the Capitol, the War of Independence ended (in fact, it was a bourgeois revolution), which gave an impetus to the future French Revolution, which meant so much to the Age of Enlightenment.

From this moment, the real history of the United States began, as well as the original artistic culture of this country, and the magnificent, shining white building of the Capitol became the personification of a new, democratic way of life.

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The festive, luminous character of classicist architecture in its own way embodied the bright cheerful mood of the time. We find something similar in abundance in Russian examples of this style, including one of the best buildings of *Vasily* ***Bazhenov*** (1737 or 1738 – 1799) – **the Pashkov House** in Moscow (1784-1786, named after the surname of the first owner).

There is a three-story building, crowned with a high, graceful belvedere (a belvedere is a superstructure above a building, usually round in terms of pattern) in the center of this palace-type structure. There are two two-story wings on the sides of the central building.

All three facades are decorated with elegant porticoes, pilasters, sculptures (vases, statues) and stucco. The wings have smooth columns of the Ionic order, which stand on the ground, the central building has a Corinthian colonnade connecting the second and third floors.

The complete symmetry characteristic of classical architecture turns here into a principle of resonance: the main elements (for example, the colonnade) are projected at different levels, rising from the lower volumes to the belvedere crowning the central facade.

In addition to the fact that the building is effectively located on the ridge of the hill, its proportions seem to rise upward. Thus, with all its significance and monumentality, this building is distinguished at the same time by exceptional lightness, elegance and festive picturesqueness.

Illustration 03. *Vasily Bazhenov – The Pashkov House*

With regard to the ideals of light, harmony and beauty achieved in classical architecture, Pavlovsk is very indicative. It completed the brilliant history of palace and park ensembles located near St. Petersburg (Tsarskoye Selo, Peterhof, Oranienbaum).

This one of the best monuments of classicism was created 27 km from the capital mainly in 1782-1786 according to the design of the Scotchman *Charles* ***Cameron*** (1730s – 1812). The idea of creating the ensemble dates back to 1777, when Catherine II decided to build a country summer residence for her son, the future (from 1796) emperor Paul I.

The ensemble was completed in 1796-1799 by the architect *Vincenzo* ***Brenna***, and after the fire of 1803 by *Andrei* ***Voronikhin***. It is noteworthy that its graceful and clear proportions suit the human scale, which was the most important principle of the classicism of the Enlightenment. Let us recall some of the sights of this ensemble.

The project of the palace included the idea of creating various classical architectural styles in different rooms – of course, in a free interpretation and in subordination to the stylistic dominant of the palace style of the late 18th century.

One of the ceremonial halls of the palace is **the Greek Hall**, which resembles an ancient temple. The strict architectural proportions and a row of dark green Corinthian columns with marble bowl lamps in the form of Roman oil lamps hanging between them give this room a special solemnity.

Another example is **the Library**. This is a chamber-type room, and it is clearly visible that, despite all the simplicity, the interiors are distinguished by the elegance of the decoration. The harmonious proportionality, nobility and sublime beauty of the overall appearance are equally noticeable.

The park surrounding the palace combines the principles of the *landscape*, or so-called *English* garden, and the *formal*, or so-called *French* garden.

There are **Great Circles** at the exit from the palace into the courtyard, i.e., the second type of garden and park architecture, based on clear geometric lines. Flower beds, lawns and bosquets (a bosquet is a dense plantation of bushes trimmed in the form of even walls) are laid out in geometric shapes.

Among the numerous buildings in the free, "English" park zone, **the Temple of Friendship** is especially noteworthy. Its proportions are harmoniously connected with the surrounding nature.

The soft outline of this pavilion, round in its configuration, the "modest" gently sloping dome crowning it, the whiteness of the strict Doric columns, emphasized by the greenery of the trees, and, finally, the fact that it stands on the bank of a river, where there is an elegant bridge – all taken together gives an ideal conception of the categories of light, harmony, reason, spiritual purity and naturalness.

In some way, Cameron's work can be considered a symbol of the Age of Enlightenment.

Illustration 04. *Charles Cameron – The Temple of Friendship*

The sculpture of Enlightenment classicism considered its duty to affirm the ideal-sublime in the man. It is important to mention that the masters of that time worked mainly in marble, achieving a smoothly polished, shining surface of the material and thereby embodying the idea of light, luminosity.

For example, let us turn to one of the works of the already mentioned *Etienne Maurice* **Falconet**, who became most famous for his statuesque monument to Peter I in St. Petersburg but in France he was known mainly as the creator of elegant sculptural compositions.

In terms of classicistic requirements, his **Allegory of Winter** is absolutely superb: both in the creation of ideal female beauty and in the virtuoso processing of marble, which radiates a soft light.

Despite all the correlation with antique and Renaissance plasticity, it is characteristic that the features of the sculptor's contemporary clearly appear here – the pretty and graceful features of a real woman of his time, the living charm of human nature (this is clearly felt in the special freedom and naturalness of the pose).

Based on the principles of classicism, the masters of sculpture were able to convey not only antique and allegorical motifs but also the appearance of a particular contemporary – of course, giving his or her appearance features of sublimity. As examples of such "actualizing classicism" we will consider the characteristic works of *Jean-Antoine* ***Houdon*** (1741-1828, France) and *Fedot* ***Shubin*** (1740-1805, Russia).

In the portrait statue **Voltaire** (Seated Voltaire, 1781) Houdon carries out the classicist exaltation of the model, in particular by the fact that the great enlightener, like the ancient philosopher, is draped in a flowing toga – together with the wide folds of the garment, completely covering the figure, it gives the statue the necessary generalization of the form.

The author notes his intelligence, universal understanding, kindness and liveliness of character, which Voltaire retained until his very old age (he was 84 when he posed for Houdon). This liveliness is conveyed not only in his facial expression, but also in his pose: the writer turns to his imaginary interlocutor, his hands help to recreate the movement.

Illustration 05. *Jean-Antoine Houdon – Seated Voltaire*

The highest achievements of Russian sculptural portraiture of that time are connected with Shubin's work. This master was distinguished by his amazing perfection in working with marble, his ability to sharply and accurately convey facial expressions, look and head position.

This is clearly visible in **The Bust of A. M. Golitsyn** (1775): an energetic turn of the head, a face radiating intelligence, and a slight smile indicating the liveliness of the character. We can see not a ceremonious nobleman but a living person, open to the impressions of the world, directly responsive to them.

At the same time, there is also the sublimation of the image necessary for a classicist portrait – most of all, through the masterfully depicted accessories: a wig, orders, the fabric of the garment typical of a Roman patrician (of course, this Russian courtier had another costume in life).

* * *

The above-mentioned liveliness of character was one of the qualities that determined the *dynamism* of life manifestations so characteristic of the Age of Enlightenment.

This quality in the musical art of the central phase of the era (1770 – 1780s) was most vividly expressed by ***Mozart***, primarily in his operas. The most significant of them are The Marriage of Figaro, Don Giovanni and The Magic Flute. The Magic Flute has already been mentioned, and in the other two the main characters are endowed with a special liveliness of nature, an excess of vital energy.

As for the first of them, all this was laid down in the "original source" – ***Beaumarchais***'s comedy. Alexander Herzen spoke of this play as follows: *"Everything in it is alive, everything trembles, and breathes fire"*. The playwright sets an unprecedented pace for the action – there is both an expression of energy and the embodiment of enthusiasm, fun and wit in this rapid dynamics of the action.

Mozart gave even greater intensity to these qualities in the opera **Don Giovanni**. One can clearly feel this having listened to **the finale of Act I**.

In general, finales in operas of the late 18th century usually condensed the most characteristic of the preceding act, became a bundle of energy and a focus of the moods inherent in characters.

The same thing happens in the finale of this opera, where everything appears at the limit of liveliness and impetuosity, where the swirl of life, its multiple "counterpoints" are presented by means of the most virtuoso vocal and orchestral writing.

As can be seen from the evidence of artistic creativity, the prevailing balance of life manifestations was sometimes accompanied by an extremely intense pressure of energy and dynamism. We find approximately the same situation in the relationship between the seemingly opposing categories of reason and feeling.

Of course, the Age of Enlightenment, as it is usually defined, is *the age of reason*. But during the second half of the 18th century, feeling was in conflict with reason, especially when it took the form of rationalism and reasonableness. And this resulted in an artistic movement, which was called *sentimentalism* (from the French *sentiment – feeling, sensuality*).

Sentimentalism appealed to the heart, asserted the primacy of the emotional principle, immersed in the world of inner life. The criterion of a person's evaluation became not as much rationality as kindness, the sensitivity of the soul, the ability to be responsive to the troubles and joys of another person.

The art of sentimentalism brought the ability to move the human heart, to touch the feelings of a viewer, listener, reader, to evoke empathy from them to the foreground. Let us listen to the first lines of the story **Poor Liza**, written by the founder of Russian sentimentalism *Nikolay* ***Karamzin*** (1766-1826):

"Oh! I love those things, which touch my heart and make me shed tears of tender grief!" (Karamzin N. Poor Liza. 1792. https://docs.yandex.ru/docs/view?tm=1741539569&tld=ru&lang=en&name=poorliza.pdf&text=karamzin%20poor%20liza%20read%20in%20english).

This exclamation is the core and essence of sentimentalism. The novel **Julie, or The New Heloise** (1761) is considered its most important source. The creator of this novel, the great educator *Jean-Jacques* ***Rousseau*** (1712-1778) said: *"The man is great in his feeling"*.

It was he who established the principles of the epistolary genre (in particular, an epistolary novel). This genre acquired the widest circulation, since it made it possible to bare the soul, to tell about the innermost.

In addition, it allowed to achieve a special voluminous depiction: often several characters responded to one situation in their letters, which gave a multiple picture of the action.

Sometimes a certain topic or life situation gives rise to real disputes on the pages of the novel Julie, or The New Heloise. For example, a character of this story intends to commit suicide in a moment of despair, carefully arguing the possibility of such a way out of critical circumstances. A friend writes him a letter full of wise objections and advice.

The cornerstone of sentimentalism is *love*. It illuminates and justifies everything. We can see how it is described in the ballad **"The Soldier's Return"** written by the Scottish poet *Robert* ***Burns*** (1759-1796). It is narrated by its main character, a very ordinary person but capable of truly profound feelings.

The soldier approaches his native village, and now he is in front of the house where his beloved is standing.

The strength and beauty of the feeling embodied in this ballad is doubtless. The Scottish poet was able to explicate the deeper meaning of the depicted events very impressively.

At the beginning of the poem he conveys the tragic consequences of the previous war in a few laconic phrases (*"When wild war's deadly blast was blawn, // And gentle peace returning, // Wi' mony a sweet babe fatherless, // And mony a widow mourning"*) (Burns R. The Soldier's Return. 1793. http://eng-poetry.ru/PoemE.php?PoemId=2083).

In one of the stanzas we find a restrained sentimental touch, and in the following lines – a vivid psychological finding (*"And turn'd me round to hide the flood // That in my een was swelling // Wi' alter'd voice quoth I, Sweet lass, // Sweet as yon hawthorn blossom"*) (Burns R. The Soldier's Return. 1793. http://eng-poetry.ru/PoemE.php?PoemId=2083).

Now it makes sense to listen to how the Austrian composer *Christoph Willibald* ***Gluck*** (1714-1787) could reveal this feeling in his opera **Orpheus and Eurydice** (1762) from the standpoint of sentimentalism. In its **final scene**, after all the sufferings, summing up the meaning of the previous action, the main characters of the opera (there are only three of them, including Amour, who served Orpheus and Eurydice with everything he could) inspiredly sing the praises of the power of all-conquering love.

The lyrical depth of the intonations and their "sweet sound", characteristic of musical sentimentalism (resonating with the text – *"Let Amor triumph, and all the world serve the empire of beauty! Never was sweeter the liberty of her sometimes bitter chains!"*) (Gluck Christoph Willibald. Libretto: Orfeo ed Euridice. https://opera-guide.ch/operas/orfeo+ed+euridice/libretto/en/), is enhanced by the tender trembling of the counterpoint of the repeating orchestral phrase, which at the same time gives a spirit of sublime poetry to the overall sound.

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Until now, we have emphasized such qualities as light, harmony, and zest for life in the Age of Enlightenment. They were very important and even defining for the appearance of that historical time (it is worth recalling its popular designation in French: *siècle des lumièrs – the age of light*). But there were also completely different edges in the life of those decades, associated with an intense understanding of the problematic aspects of existence, with its contradictions and conflicts.

On the way to a clearly expressed dramatic character, moments of deep sadness could arise, accompanied by waves of nostalgia, as happened more than once even with the "sunny" Mozart. One of the examples is the amazing in its persistent melancholy **slow movement** of his **Concerto No. 23 for piano and orchestra**.

It was in the dramatic plane that the *spiritual theme* most often developed in the artistic work of that stage. In comparison with its significance in the preceding Baroque era, it receded far into the background, since the art of the Enlightenment is an art that is emphatically secular and cheerful. And yet, cult genres played a fairly noticeable role.

This was especially true for Russian music, where the leading position was occupied by the *choral concert*. It is also called the Russian spiritual concert, since such works were created only on religious texts.

Turning to them determined the general serious and profound mood – these are usually reflections on life, a world of sublime feelings and intentions and everything that uplifts the human spirit above the vain and ordinary.

The main contribution to the development of the Russian choral concerto was made by *Maxim* ***Berezovsky*** (1745-1777, 12 concertos) and *Dmitry* ***Bortniansky*** (1751-1825, over 30 concertos).

Let us turn to a typical example of Berezovsky's composition entitled **"Do Not Forsake Me in My Old Age"**, which is perceived as a dramatic poem about the sorrows and struggles of the human spirit.

In the sublime beauty of the artistic expression, in its seriousness and depth, in its fervor and strict sincerity, the outline of what the philosopher of the early 20th century Nikolai Berdyaev would later designate with the formula *Russian idea,* is already perceptible. That is, we are talking about the understanding of Russian spirituality as the most important property of the national mentality.

The spirituality in such works is emphasized by the use of *a cappella* singing, traditional for Russian music. But, for all that, their style is characterized by an organic synthesis of the indigenous and original with the experience of European classics of that time.

In the above-mentioned concerto of Berezovsky, the contrasts of *piano* (quiet prayerful requests) and *forte* (threatening preaching admonitions – *"God Will Judge"*) attract attention.

The interaction of the human and the impersonal behind these contrasts is the problem that constitutes the essence of the content and many works of Western European sacred music of those decades, and these were mainly the masses of Haydn, Mozart, Beethoven, including the famous **Requiem** (funeral mass) of ***Mozart***.

Indeed, we find in Mozart's Requiem, on the one hand, impressively embodied fierce storms of time, the raging of cataclysms. This element of severe impersonal, sometimes even frightening divine admonitions is expressed in the most categorical form in the ***Dies irae*** (*The Day of Wrath*) section.

On the other hand, the reaction of the man to such influences and deep sympathy for him are captured. And then in the trembling excitement of the statement, coming from the depths of the suffering soul, the influence of the ethics of sentimentalism is quite obvious.

This line found its most heartfelt embodiment in Mozart's Requiem in the section called ***Lacrimosa*** (*Tearful*) with its intonational beats, as if reproducing the "cardiogram" of the life of the human soul – such music of sorrow radiates a completely special, striking "beauty of sadness".

And in both cases, raising the sound to the heights of the sublime and timeless, the composer relies on the traditions of Baroque art, which developed problematic and conceptual situations of existence with such intensity.

Mozart's Requiem clearly speaks of the power of drama that was present in the life of the second half of the 18th century. So we can say: the Age of Enlightenment was a kind of iceberg.

Its visible part is a happy, sunny, joyful and harmonious world. However, there was also an underwater part of this iceberg, and from time to time it broke out to the surface with flashes of contradictions, deep passions, raging anxieties and conflicts.

All these features clearly manifested themselves in the creative work of the German literary movement *Sturm und Drang* (Storm and Stress) – according to the title of one of the plays, and it precisely expressed the aspirations of the representatives of this artistic movement.

Gotthold ***Lessing*** (1729-1781) can be considered the immediate forerunner of adherents of the Sturm und Drang movement. His tragedy **Emilia Galotti** (1772, the movement appeared in the early 1770s) contains everything characteristic of Sturm und Drang.

The attention is immediately drawn to the fact that it is imbued with the spirit of anger, indignation, rebellious protest and strong passions. Here, despotism and arbitrariness of power are uncompromisingly scourged, which colludes with the criminal world in order to achieve its selfish goals (the criminalization of power already existed at that time!).

The prince (the mainspring of the action), driven by a whim of his lust, moves Emilia's fiancé out of his way with the help of bandits and cynically declares after the murder: *"One* ***count*** *more or less in the world, who cares!"* (Lessing G. Emilia Galotti // The Dramatic Works of G. E. Lessing. 1891. Vol. 1. https://archive.org/details/dli.bengal.10689.15332/page/n263/mode/2up) – such is the price of life, even of a person who is high in the social scale.

Consequently, the question of human vulnerability is raised. The characters of the tragedy are alone in their nobility and in their unequal struggle with the unjust world. The only thing left for them in this doom is to defend their human dignity to the end and rely on the justice of Heaven.

This is the moral lesson that the play contains. At the moment of the tragedy's denouement, father and daughter agree that Emilia must pass away in the face of violence. By mutual consent, he stabs her. His last words addressed to his dying daughter are noteworthy.

"Ascend on high! There, Prince! Does she still charm you? Does she still rouse your appetites? – here, weltering in her blood – which cries for vengeance against you.

(After a pause.) Doubtless you wait to see the end of this. You expect, perhaps, that I shall turn the steel against myself, and finish the deed like some wretched tragedy. You are mistaken. There! (Throws the dagger at his feet.) There lies the blood-stained witness of my crime.

I go to deliver myself into the hands of justice. I go to meet you as my judge: then I shall meet you in another world, before the Judge of all" (Lessing G. Emilia Galotti // The Dramatic Works of G. E. Lessing. 1891. Vol. 1. https://archive.org/details/dli.bengal.10689.15332/page/n263/mode/2up).

That is, Emilia's father intends to turn the judgment of himself into a judgment of the prince, the culprit of the tragedy, at least into a moral judgment.

The representatives of Storm and Stress were also called *stormy geniuses*. One of them, the young *Johann* ***Goethe***, was described by a contemporary as follows: *"A handsome 25-year-old youth, the embodiment of genius, strength, power from head to toe, a heart full of feeling, a spirit full of fire, with eagle wings."* The following poetic exclamation most clearly characterizes the mood of the movement he was a part of.

"Within my veins what living fire!

What quenchless glow within my heart!" (Goethe I. W. Welcome and Departure. 1771. https://en.wikisource.org/wiki/The_Works_of_J._W._von_Goethe/Volume_9/Welcome_and_Departure).

In another poem by ***Goethe*** (**"Cowardly Thoughts"**, 1776), a thirst for great deeds, a position of rebellious resistance are illustratively expressed. The two stanzas that make up this poem convey two directly opposite life positions.

Cowardly thoughts,
Fearful hesitation,
Womanish timidity,
Anxious lamenting
Will not avert sorrow,
Will not make you free.

If you defy
All force,
If you never surrender,
If you show strength –
That will bring
The help of the Gods! (Goethe I. W. Cowardly Thoughts. 1776. https://oxfordsong.org/song/beherzigung-i-feiger-gedanken).

Here is a poem with a broken, punch line, reflecting maximalism, uncompromising life attitude. The arc of reciprocally denying meanings in the final lines summarizes this mood. The first stanza is the psychology of a slave. The second stanza is the psychology of a free man.

And that is what the main character of ***Goethe***'s tragedy **Egmont** demands of his fellow citizens before his execution: *"Forward! Brave people! The goddess of liberty leads you on! I die for freedom, for whose cause I have lived and fought, and for whom I now offer myself up at sorrowing sacrifice"* (Goethe I. W. Egmont. 1788. https://www.fulltextarchive.com/book/Egmontx6883/).

The most famous of ***Goethe***'s works from the time of Sturm und Drang was the novel **The Sorrows of Young Werther** (1774). The main character is a young man from the third estate, a *"rebellious martyr"*, according to Pushkin. He is suffocating in a society where ignorance and prejudice reign. His suicide is a kind of protest against the ugly reality.

Werther became the symbol of his time – that is why the popularity of the novel was so enormous. It became fashionable for young people to dress like Werther and more than one young man committed suicide, leaving a letter to his beloved. Thomas Mann wrote: *"It seemed as if readers of all countries were secretly, unconsciously waiting for this book to appear and cause a revolution, having let out the aspirations of the whole world"*.

Sturm und Drang is a German literary movement. However, we find direct parallels with this movement in other countries and in any other form of art. A vivid example is Symphony No. 45 by the Austrian composer *Joseph* ***Haydn***, known as the **"Farewell"** Symphony.

It is distinguished by an extremely excited tone, richness of dramatic collisions. And all the main aspects of imagery characteristic of Sturm und Drang literature are presented here:

- on the one hand, a rebellious impulse, an expansive rush, an "attacking style", an almost furious pressure;
- on the other hand, a nervous-impulsive character (movement by jolts, beats), the excitement of a seething texture, hot expression;
- and, finally, profound emotional distress, inner bitterness, an almost painful flavor of suffering; it is clear that it came from the trends of sentimentalism.

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The above-mentioned features of the Age of Enlightenment fully developed at its final stage, in the 1790s-1800s, that is, at the turn of the 19th century. Within the framework of a global historical time (the second half of the 18th and the early 19th centuries), quite remarkable, even radical changes took place at that stage, and pre-romantic features were increasing in art.

It is characteristic that a person's appearance changed noticeably at this time, including even the way of clothing and hairstyle. All of this was reflected in the portraiture. Let us start with a female portrait.

For example, the **Portrait of Countess Maria Vasilyevna Kochubey** (circa 1809) by *François* ***Gerard***. The famous French artist captured a combination of seemingly opposite qualities in our compatriot.

The model clearly shows the grace and beauty of charming femininity but one can see strength of character, strong-willed attitude in her chiseled features, and a sparkle of intelligence in her eyes.

Let us also note the novelty of the perspective. The portrait shows a side view of the figure, with the turn of a head, which conveys inner resolve, readiness for action along with the depiction of pensive mood.

In addition, one more quality is noticeable: with all the elegance of the model, her naturalness and simplicity are emphasized.

Or, for example, the **Portrait of Miss Frances Vinicombe** by *John* ***Opie*** (1796). It is noteworthy that this portrait, painted by a little-known English artist, gives a mood very characteristic of the turn of the 19th century.

The changes in the approach to the landscape background immediately draw attention. Let us recall the above mentioned Portrait of Maria Lopukhina by Vladimir Borovikovsky: the softness and serenity emanating from the natural environment, the golden light, which highlights the charm of the young woman with its radiance.

Now we can see something different: a severely gloomy, almost stormy sky, an anxious turbulence of the landscape – such a background has become quite typical since the end of the 18th century. Moreover, it corresponds to the appearance of the young woman depicted with an expression of courage and determination on her face.

Let us pay attention to her pose: the energetic movement of her hand, pulling on the glove – this stems from that active-heroic character, which turned out to be almost decisive for that historical stage, which we will call *Beethoven's* with sufficient reason.

Let us move on to the male portrait. Just as ladies' upswept hairstyle was becoming a thing of the past, so men refused wearing their wigs at the turn of the 19th century. This detail in its own way marked the universal acceptance of such qualities as naturalness and simplicity.

And almost always one can feel the emerging tendency to convey a state of strong-willed aspiration. All this can be seen in the self-portraits of two outstanding painters of that time, *Jean-Auguste-Dominique* ***Ingres*** (1780-1867, France) and *Francisco José de* ***Goya*** (1746-1828, Spain).

Ingres depicts himself as a Jacobin, that is, as a representative of a revolutionary political movement during the French Revolution. The turn of the head and the whole figure, the sharp-featured face, the fiery eyes of a fanatic, overwhelmed by civil passions, characterize the furious temperament of the "daredevil" of the turn of the 19th century.

In Goya's self-portrait engraving, the artist strikingly resembles the appearance of Beethoven of the same decades – it is worth recalling that Beethoven was the central figure of the artistic process of his time.

The same top hat that the great composer wore, a mane of disheveled hair, a gloomy look, a characteristic pose (tightly wrapped up in a frock coat) – in all this one can feel an emphasized independence, estrangement. Obviously, the closeness of their fates involuntarily affected: both went deaf, which led to isolation, sometimes rising to misanthropy.

The main content of art at the turn of the 19th century can be defined by the concept of *heroics* – symptomatic is the fact that Beethoven gave the subtitle *"Eroica"* to his Symphony No. 3, which became the most important sound document of the time.

Moreover, much of that heroics was connected with the atmosphere of military confrontations, with the spirit of battle, which is very often captured in Beethoven's symphonies. The outstanding Russian music critic Alexander Serov designated the first movement of his just-mentioned Symphony No. 3 as *"musical Austerlitz"*, implying one of the grandiose battles of the Napoleonic era.

That is why the figure of a man of war is brought to the forefront in the portrait genre. Among the most striking examples is *Antoine-Jean* ***Gros***'s painting **Bonaparte at the Pont d'Arcole** (1796). Arcole is a village in Italy, near which the French troops under Napoleon's command defeated the Austrian army.

Gros impressively idealized Napoleon's appearance, for which he was promoted to the status of court painter of the French emperor. Of course, the great commander was far from that but Gros remarkably conveyed what they wanted to see in Napoleon: fearlessness, bold impulse, all-conquering heroics.

And Bonaparte, who had already acquired wide fame by that time, appeared on the canvas in a romanticized form: a handsome, tall young general with a fluttering banner and blade, the embodiment of courage and fighting determination. The figure is depicted against the background of conflagrations – Gros superbly reproduced the atmosphere of the battle with the corresponding excitement of military aspirations.

Illustration 06. *Antoine-Jean Gros – Bonaparte at the Pont d'Arcole*

Just as the turn of the 19th century is the Beethoven era for art history, so for civil history it is the Napoleonic era. Along with Napoleon, it produced a great number of talented commanders in the art of war, especially in Russia where the "invincible" Bonaparte suffered a crushing defeat.

That is why the English artist *George* ***Dawe*** (1781-1829), commissioned by the Russian government, painted over 300 romantically heightened portraits of participants in the Patriotic War of 1812 and the foreign campaigns of 1813-1814 (the most significant of these portraits made up a large gallery in the St. Petersburg Hermitage).

One of the depicted is the Russian military general **Alexey Petrovich Yermolov**. His figure is shown from the back, with his head sharply turned in profile, which makes him the personification of formidable force, courage, will and valor.

Alexander Pushkin in his travel notes "A Journey to Arzrum" notes a remarkable fact: in 1829 he made a detour of 200 miles in order to see Yermolov, who lived in a village near Orel. Pushkin's verbal sketch also contains the following detail: *"But when he falls to thinking and frowns, he becomes superb and strikingly resembles the poetic portrait painted by Dawe"* (Pushkin A. S. A Journey to Arzrum // Novels, Tales, Journeys: The Complete Prose of Alexander Pushkin. 2016. https://www.bookfrom.net/alexander-pushkin/page,43,40337-novels_tales_journeys_the_complete_prose_of_alexander_pushkin.html).

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The striving of the time for heroics led to a corresponding transformation of the principles of classicism, which was, as we remember, the most important artistic movement of the Enlightenment. At the turn of the 19th century, its variety appeared, which was called *heroic classicism*.

The leader of this movement in French painting was *Jacques-Louis* ***David*** (1748-1825). The characters of his paintings are historical figures who became famous for serving their homeland. One of the Jacobins called David an artist, whose genius brought the revolution closer (referring to the French Revolution). His first work of this kind was **The Oath of the Horatii** (1784).

The painting is made in accordance with the ancient legend: the father gives his blessing to three brothers for a feat of arms for the glory of Rome; they must meet in a duel with three brothers put forward by the enemy. They all are somehow related – hence the reaction of women because their brothers and husbands can die in the fight.

But if you do not know this plot, the image is perceived as a contrast of courage and weakness. The courage personified by the central group of male characters (an expression of determination, a bold impulse) is by all means highlighted by the weakness of women, who are in a semi-conscious state. Made with theatrical brightness, the painting is perceived as a call for selfless struggle.

In addition to the development of the antique motif, the classicist character of the work is indicated by the antique-style clothing, the architectural background (although it is more in the Renaissance style but for the Age of Enlightenment this is also a distant past), as well as the emphasized clarity, sharpness of the pattern and color scheme.

Works of this kind convince us that the struggle of ideas and the struggle of life in general reached a very high intensity at that time. This intensity of passions, as well as the generalized expression of the ideas, received their highest embodiment in the music of *Ludwig van* ***Beethoven*** (1770-1827).

That is why the turn of the 19th century can rightfully be considered the *Beethoven era* for art (as the Napoleonic era for civil history). And that is why until the end of this review, musical art will be represented only by the works of the named composer.

Let us first turn to his **Sonata No. 9 for violin and piano** (also known as the Kreutzer Sonata). The introduction and development of a series of themes (parts of the sonata *Allegro*) contributes to the creation of a three-dimensional picture: the boiling lava of life struggle, interspersed with islands of reflection and lyrical digressions, and after these brief switches, rushing with renewed vigor into the raging sea of confrontation.

Later, in the 19th century (for example, in the music of Tchaikovsky), images of life struggle would often acquire a tormented, suffering, even painful coloring. But this is a desired element for the character of Beethoven's works – hence the burning, enthusiasm, inspiration, the joy of being in the exciting swirl of life battles.

Since this is the element of confrontation, the heroic principle is inevitably accompanied by a dramatic character, which naturally gives rise to the *heroic-dramatic nature* so characteristic of Beethoven's music.

We are talking about the severity of the life struggle that took place at that time. In social terms, one of its most striking manifestations was *Voltairianism*, and the Age of Enlightenment is often rightfully called the *age of* ***Voltaire*** (his real name was François-Marie Arouet, 1694-1778).

Many of his contemporaries, as well as thinkers and writers of next few generations – from Byron and Stendhal to Radishchev and Pushkin – went through a fascination with the ideas of this writer and philosopher. People of that time (very different people – intellectuals from the third estate, dissenting aristocrats, philosophizing monarchs) were attracted to Voltaire by his independence of judgment, freethinking and wit.

The followers of Voltaire were those who shared Voltaire's interest in everything advanced and progressive, who adhered to open-mindedness and rejection of false authorities. Speaking of Voltairianism, it should be noted that there were often works that were attributed to Voltaire, although he had nothing to do with them.

Moreover, they could surpass what came from his pen in the boldness of their views. Therefore, as one of the researchers of the creative legacy of the great enlightener claims, the real Voltaire was less of a Voltairean than the legendary Voltaire created by rumor.

Nevertheless, Voltaire's freethinking and his uncompromising struggle for freedom of thought are still striking. Let us take as an example just one of the areas of his activity, associated with the denial of obscurantism, which implies a hostile attitude towards culture, education and science, turning into horrific bigotry in its extreme forms.

Voltaire considered the church to be the main stronghold of obscurantism, and obviously at that time it was not really on top. Here is one of the politest descriptions regarding it. In the story **The Huron** (Master Simple), the following is said about the abbot of the monastery, an undoubtedly positive person.

"What added most to the respect that was paid him was that, among all his clerical neighbors, he was the only one that could walk to his bed after supper" (Voltaire M. de. The Huron; or, Pupil of Nature. 1767. https://wholereader.com/huron-or-pupil-of-nature_voltaire/).

That is, we are talking about rampant gluttony and drunkenness among the clergy. In the poem **The Maid of Orleans** (about Joan of Arc), Voltaire with all his might emphasizes the selfish, vicious, even devilish in their appearance. Citing one of these attacks, let us remark that the word *"vassal"*, that is, *a subject*, is used here – so who does the author see among the servants of Beelzebub?

Full time it is, I should my Reader shew,
How Satan, fov'reign of the realms below,
Bade all his Vassals round his Throne refort;
'Twas Carnival at his Infernal Court.
Accession great as ever did to Hell come,
Was just arriv'd, and Demons drank a welcome
To a late Pope, a Cardinal of worth,
A warlike Ruler of the frozen North,
Three rev'rend Prelates, fourteen jolly Priors,
A Judge, two Generals, and twenty Friars:
All fresh come down to visit shades infernal,
Preferr'd to Furnaces and Flames eternal (Voltaire M. de. The Maid of Orleans. 1796. https://books.google.ru/books?id=b3gGAAAAQAAJ&pg=RA1-PA205&hl=ru&source=gbs_toc_r&cad=2#v=onepage&q&f=false).

In this list of those who went to hell – for a ruler, a judge and two generals (that is, thieves, embezzlers profiting from military supplies) there are ten times more clergymen!

Voltaire has no mercy even on God, speaking about the cruelty of the Creator in relation to his creation – the man. In his **"Epistle to Urania"** (a female name), having presented a whole series of accusations to the Lord, the poet-philosopher concludes them with the following: why was it necessary to create man, knowingly condemning him to the hardships of earthly life and to sins, for which he would have to burn in the fiery Gehenna?

Voltaire's logic is not easy to argue with, and if we accept it, we would have to talk about the immorality of God. The following fact illustrates how bold it was to reflect on such topics at that time: a 19-year-old Frenchman was executed for atheism in 1766, the only evidence of which was Voltaire's Epistle to Urania found with him.

Consequently, one had to pay a high price for freethinking but for a man of that time, freedom was more precious than life, and he fearlessly fought for it to the end, overcoming any obstacles. For evidence, we again turn to ***Beethoven***'s music.

His **Sonata No. 23** for piano is known as the **"Appassionata"** (Italian: *Passionate*). This name was not given by the composer but it was firmly and inalienably assigned to this composition. Its finale sublimates fiery and pathetic character of the sonata expressed at its highest point.

The element of life struggle unfolds here in all its acuteness and powerful effervescence. A character is portrayed, endowed with the hot temperament of a fighter, going on in his overcoming to the very end.

The coda of the finale, sustained in the rhythms of a pageant-dance, marks the decisive phase of social struggles, their culminating intensity, and it clearly captures the breath of the French Revolution as the main historical event of the era.

* * *

Drama and heroics of exceptional intensity – that's what was hidden under the cover of the sunshine of the "age of light". And when these latent forces merged with what came from the human masses, when they acquired a national scope, then the highest artistic fusion was born in the art – the *heroic-dramatic epic* as a concentrated synthesis of the most important properties of art at the turn of the 19th century.

The powerful images inherent in this synthesis, the strength and grandeur of artistic forms recorded the fact that all of Europe came into motion, the main catalyst of which were the Napoleonic Wars – they determined another scale of human life at that time. Their breath filled the art with qualitatively new content.

The most eloquent confirmation of that is a major turning point in the work of *Nikolay* ***Karamzin***. The head of Russian sentimentalism, the author of Poor Liza, wrote the historical novel **Martha the Mayoress** in 1803 (the year of the creation of Beethoven's Symphony No. 3). It is based on a real historical fact – the conquest of free Novgorod by Ivan III.

Despite the tragic ending, this is a story about the greatness of the woman, about the strength of her spirit. The bearer of such a high mood is Martha Boretskaya, who proudly and stoically ended up on the scaffold – in the same place where she put an inspired word out and called the Novgorodians to battle for the freedom of the city-republic.

This is how the author sees Martha when she climbs onto the platform to address the Novgorodians in response to the demand of Tsar Ivan III to submit to Moscow:

"She ascends the metal steps quietly and with dignity. She looks at the countless multitudes of citizens and says nothing... Pride and sorrow are seen in her pale face... But then inspiration flashed in her gaze, her face reddened, and she said..." (Kotar N. Martha the Mayoress of Novgorod. Part I. 2016. https://nicholaskotar.com/2016/11/14/martha-mayoress-novgorod-part-i/).

She appeals to the Tsar's reason, trying to convince him of the futility of violence and fratricidal war. Let us pay attention to the manner and spirit of her speech:

"Let Ivan be great, but let Novgorod be great as well! May the prince of Moscow find glory in the destruction of the enemies of Christianity, but not tin the destruction of his friends and brothers on the Russian land!

Rule then, with wisdom and glory. Heal the deep wounds of Rus. Make your followers, our brothers, happy, and if any of your princedoms supersede Novgorod in glory, if we ever come to envy the prosperity of your people, if the Almighty punishes us with dissension, misfortune, humiliation, then we will come to Moscow and ask you to rule over us, for then we would have no right to rule ourselves!" (Kotar N. Martha the Mayoress of Novgorod. Part II. 2016. https://nicholas-kotar.com/2016/11/14/martha-mayoress-novgorod-part-ii/).

It was after this story, where Karamzin acquired a high-minded historical theme and a characteristic structure of expression, that he turned to the creation of his main work – **History of the Russian State**.

Now let us consider examples of the heroic-dramatic epic in Russian sculpture. **The monument to Peter I** (*the Bronze Horseman*) – the creation of ***Falconet*** – should be placed at the forefront here.

The French master was invited by Catherine II to carry out this historical idea. He had been working on it for 12 years in Russia, got used to this country, understood it and at the same time managed to give the monument a global scale (Peter's head was made by Marie-Anne Collot, Falconet's student).

The sculpture is installed on a pedestal – this is a huge granite monolith, to which the master gave the form of a giant wave. One of its semantic messages is the following: Russia acquired the status of a naval power due to Peter's will and deeds.

Walking around the monument gives new perspectives and corresponding meanings:

- the figure on the rearing horse creates the impression of rapid forward movement (the irresistible dynamics that Peter gave to the life of Russia);
- the rider and horse rise above the rocky block like a finger pointing the way (mighty but "low-bred" Russia and the principle that organizes it, an imperious power);
- the regal grandeur of the monument acts as the personification of the governmental power of Russia, its might and great historical perspectives (it is no coincidence that this sculpture has become one of the artistic emblems of the country).

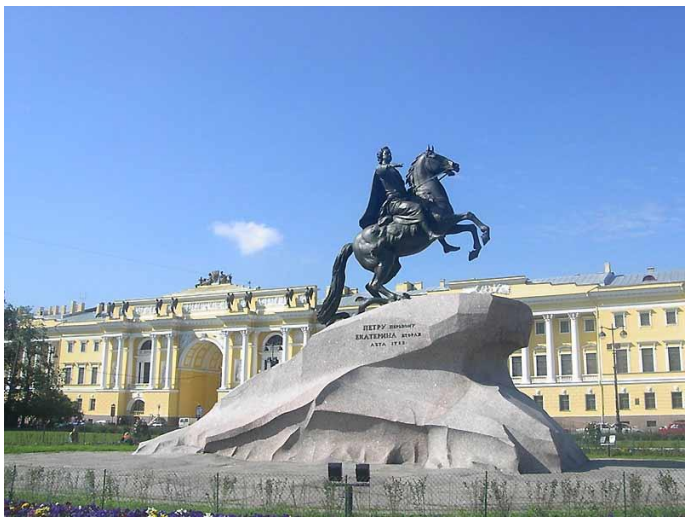

Illustration 07. *Etienne Maurice Falconet – The Monument to Peter I*

Now let us turn to two diverse works by *Mikhail* ***Kozlovsky*** (1753-1802), made in his characteristic classicist style, subordinated to the aspirations of the heroic-dramatic epic.

The Grand Cascade of Peterhof fountains is decorated with sculptures, and the central one is **Samson Rending the Lion's Jaws** (1800-1802). The mighty figure of the biblical titan is presented in a powerful aspect of a heroic deed (a dramatic fight with a wild beast).

The statue is imbued with indomitable energy, it captures an all-conquering will – this impression is achieved thanks to the exceptionally energetic sculpting of the figure. The magnificence of the sculpture is enhanced by the decorative effect achieved by the use of gilding, which is complemented by the radiance of streams and splashes of water.

In creating **The Suvorov monument in St. Petersburg** (1799-1801), Kozlovsky, like the above-mentioned Antoine-Jean Gros with his portraits of Napoleon, in depicting the face and figure of the famous commander, comes from perfect representation (as we know, Suvorov was of small stature and rather frail).

In addition, he drapes him in a semi-antique, semi-medieval robe, complemented by a helmet and battle armor so that the overall image is that of a mighty warrior of legendary times.

The heroic symbolism is also enhanced by the fact that the sculpture is placed on an extremely high pedestal in the form of a cylinder, which gives it an emphasized monumentality. But despite all the monumentality, the figure is full of movement and rapid energy (the general spring rhythm of the monument and especially a decisive wave of the right hand holding the sword).

A building could also become a kind of monument sanctifying high historical deeds. Among such structures, **the Admiralty** in St. Petersburg (under construction from 1806) should be mentioned first of all – the greatest creation of *Andreyan* ***Zakharov*** (1761-1811).

Since works of plastic art are organically included in the strict smoothness of the walls, the sculptors Feodosiy Shchedrin, Vasily Demut-Malinovsky, Stepan Pimenov, Ivan Terebenev acted as co-designers of Zakharov in some way. But the main value, of course, is the building itself, which is the center of a huge square (it acts as a public forum for the city) and becomes a kind of tuning fork for the majestic architectural ensembles of the Northern capital.

In turn, the main thing in this structure is the tower that soars upward. Taken as a whole, this majestic building directly resonates with the Peter and Paul Cathedral located on the other bank of the Neva (a building of the Baroque era), noticeably differing from it in greater harmony and classicism.

This correspondence between the iconic buildings of the northern capital is reinforced by the fact that both of them are crowned with a needle-shaped spire, and the spire of the Admiralty symbolized the power of the Russian fleet and became the emblem of St. Petersburg.

Illustration 08. *Andreyan Zakharov – The Admiralty*

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The above-mentioned artistic masterpieces bring us closer to another metamorphosis of classicism, which resulted in *the Empire style* at the turn of the 19th century. This concerned mainly architecture, which acquired a solemn and triumphal character and sometimes an exaggerated monumental scale, corresponding to the direct translation of the notion – *the Imperial style*.

It originated in France, and among its most notable examples is **the Triumphal Arch in Paris** (was constructed from 1806), designed by *Jean-François* ***Chalgrin*** (1739-1811). As we remember, this type of monument first became widespread in ancient architecture, during the triumphs of Imperial Rome.

Such aspirations arose in France as if by analogy with a forgotten tradition and with the aim of glorifying the victories of Napoleon's army. Accordingly, military attributes and battle relics were abundantly represented in the decor of such structures.

The almost indispensable feature of the Empire style is the exceptional heaviness and sometimes hypertrophy of proportions (in this case, the obvious disproportion of the heavy upper part of the triumphal arch to the rest is noticeable).

The features of the style in question were also observed in the visual arts. One of the most obvious illustrations of this is *Jean-Auguste-Dominique* ***Ingres***'s painting **Napoleon I On His Imperial Throne** (1806). Both in concept (*"...on his imperial throne"*) and in execution, we can see the most typical Empire style. Moreover, in that form when it could acquire a purely ceremonial and even pompous character.

The hypertrophy of the image equally concerns both the excess of accessories (the lush splendor of velvet, carpet fabric, etc.), and the actual imperial grandeur of then portrayed person (the imperious pose of the arrogant ruler of Europe).

If desired, one can see a certain subtext in this brilliant work by Ingres – in the above-mentioned excess, you can catch a hint of external ostentation, unworthy of a truly great man.

And immediately there is a remarkable parallel. As we know, Beethoven dedicated his Symphony No. 3 (*"Eroica"*) to Napoleon but upon learning that he had usurped the throne and proclaimed himself emperor, he tore the page with the dedication, bitterly saying: *"So* ***he*** *is no more than a common mortal"* (Symphony No. 3 (Beethoven). https://en.wikipedia.org/wiki/Symphony_No._3_(Beethoven)), having in mind the thought of such human weaknesses as vanity and self-glorification.

However, it should be recognized that the features of a magnificent, imposing Empire style appeared in some of Beethoven's works (such as his Piano Concerto No. 5, which was not accidentally called the Emperor Concerto).

Nevertheless, even taking into account some of the "costs" of the historical stage at the turn of the 19th century, it must be stated: it was a very special, unforgettable, great hour for humanity.

Its significance in the artistic sphere was most of all confirmed by the phenomenon of ***Beethoven***'s music, which reflected the movement of huge masses of people, the element of harsh life struggles, the stormy atmosphere of the time. The most striking evidence of this is his **Symphony No. 5** (1808).

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