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**SYNTHESIS OF ARTS
IN UKRAINIAN AND EUROPEAN BAROQUE AESTHETICS**

- *Abstract* -

The paper proposes an Integrated Model on Intercultural Axis of the Baroque Esthetics, based on the concept of Synthesis of Arts, which unites different art forms into artistic whole. It continues the scientific research achieved by publishing other studies and articles in some journals or proceedings of international or national conferences, which were devoted to intermediacy. The author proves that synthesis of arts in the Baroque era is a result of actualization of interspecific interaction of spatial and temporal kinds of arts, aimed at the intention to recover the elements of lost synthesis in dialectics of development of art as such. Its kinds were historically generated forms of art activity, that allowed the specific means of material embodiment (sound in music, word in literature, plastic and coloristic means in fine art, etc.) to represent artistic picture of life. The work can be useful to both theorists and practitioners in the field of Art, Cultural and Comparative Studies.

Keywords: Synthesis of Arts, Ukrainian Baroque, European tradition, intermediacy, interrelationship.

Art exists and develops as a system of interconnected kinds, the main of them are architecture, sculpture, theatre, painting, music, dance, literature. They are connected by the factor of spiritually-practical mastering of reality according to the laws of beauty and aesthetic upbringing on the basis of artistic image. Literature interacts with other kinds of art from ancient times, aesthetic forms of primitive syncretism can serve as an example of it; appearance of theatre as a kind of art, that combined art of word, music, dance and acting; antique and medieval Ekphrasis, connected with the description of psychological condition of pilgrims because of

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watching works of art: sacral architectural objects, inner painting of temples, holy icons etc.

In different historical-cultural periods the fixation of artistic forms to synthesis was heterogeneous. A special interest to the studying of the idea of interaction of different kinds of art represents Baroque age, the characteristic features of which are intensive interpenetration and impact of one kind of art with the means of another, as a result a great expansion of thematic range and disclosure of new informative aspects of artistic image took place. Ornamentality and decorativeness as leading characteristic features of Baroque style spread either to spatial kinds of art or to the art of the word. Ukrainian Baroque as an organic part of European aesthetic style has a range of specific national characteristic features which will be revealed in this article with the help of its characterization in the context of the leading forms of Baroque worldview.

In modern art criticism literature spatio-temporal principal of classification of art prevails, it was suggested by G. Lessing in the work *Laocoon and the limits of painting and poetry* (1766). According to this principal all kinds of art are divided into three groups: *spatial (visual) kinds* of plastic arts, the basis of which is spatial building in revealing the artistic image: architecture, sculpture, fine and applied and decorative arts, graphics, and later, from the newest kinds of art photo supplemented this group; *temporal (audial, dynamic) kinds* of art, the composition of which is revealed in time, so: music that has no temporal limits unfolds in time (sound with sound) and literature, where events are represented consistently, though reserved in one spatial segment, that makes it closer to synthetic kind of art; *spatio-temporal(audiovisual) kinds* of art, that are synthetic by nature with an expressive entertaining component, for example, theatre, choreography, literature in part, and the newest – cinema art¹.

In methodological plane studying of literature in the system of arts received a significant development in the works of Oscar Walzel², who proved the connection between the phenomena of literature and development of philosophic thought of a certain period; Oswald Spengler³ offered the theory of , “apollonian”

¹Lessing, Gotthold E., *An Essay on the Limits of Painting and Poetry*, John Hopkins Paperbacks, 1984.

²Walzel, Oskar, *Wechselseitige Erhellung der Künste*, Verlag von Reuther und Reichard, Berlin, 1920.

³Hauser, Arnold, *Philosophie der Kunstgeschichte*, Verlag: C.H. Beck, Munchen, 1958; Idem, *Sozialgeschichte der Kunst und Literatur*, Verlag: C.H. Beck, München, 1953; Spengler, Oswald A.G., *The Decline of the West*, Ed. Arthur Helps and Helmut Werner, New York, Oxford, 1991.

and “faustian” groups of art; sociological method of Arnold Hauser⁴, who revealed the philosophy of functioning and historical development of art; works of Yuri Lotman about the structure of text and polyglotism of culture⁵.

The perspectives of the research of synthesis of arts in fiction were reviewed in the second part of the XX-th century, during the period of so-called “first crisis” of comparative literature. On the ninth Congress of international association of comparative literature in Innsbruck (1979) official acknowledgement of earlier widely discussed idea of studying of literature in the system of arts by the official section of comparative literature took place. In modern comparative researches, intermedial studios, translation and cultural area of literary interactions got a strategic meaning.

The analysis of modern theoretical-methodological basis in the field of Sister Arts Studio lets formulate the following paradigm of types of interspecific interactionism in the system of interaction of arts: association of spatio-temporal characteristics (G. Lessing); interspecific interpolation of art criticism codes (theatricality of prose, emblematicism of discourse, musicality of poetry/prose, etc.); representation of one kind of art (“media”) with the help of expressive means of the other with complementarity of the system of signs of each of them (ekphrasis, painting in cinema, architecture in photos etc.).

The problem of classification of kinds of art with an accent on their interaction and interpenetration actualized not by chance in the middle of the XVIIIth century as a necessity to comprehend the peculiarities of art of Baroque age, though it has an old tradition of aesthetic introduction about their diversity (Ancient Greek myth about Apollo and his nine muses, who symbolized kinds and genres of art; comparison of poetry and music and music with architecture and sculpture of Aristotle; classification of poetry and music as a sphere of divine in Middle Ages as dependent from inspiration kinds of art (Boethius, *De institutione musica*); presentation of painting as “a dumb poetry”, that “hears” (Leonardo da Vinci) in the Renaissance.

The aesthetic conception of Baroque art combined antique principal of “image of credibility” (Aristotle), who expressed in the technique of inheritance (mimesis) aimed to create a real image of surreal and naturally draw upon the traditions of Renaissance, correcting the main aesthetic adjustment of following to the nature and its improvement with the help of creating ideal forms of Beauty in dynamics and exquisite decorativeness. Baroque program – art critic Giulio Carlo Argan notes in

⁴ Hauser, Arnold, *Philosophie der Kunstgeschichte*, Verlag: C.H. Beck, Munchen, 1958; Idem, *Sozialgeschichte der Kunst und Literatur*, Verlag: C.H. Beck, München, 1953.

⁵ Lotman Y., *Text and polyglotism of culture / Текст и полиглотизм культуры*, Избранные статьи в 3-х т, Александра, Таллин, 1992, Т.1.

the work *The History of Italian Art* (1893) – recreates, overestimates and develops classic conception of art as mimesis, or heritage; art is a performance, and its aim is not only to understand the depicted object, but to excite, amaze and convince. Art is a product of imagination, and its final aim is to teach to develop imagination, without which there is no rescue⁶.

Baroque architecture. Artistic imagination in the context of the problem of rescue became a counterpoint of aesthetic searches of representatives of Baroque viewpoint, and first of all new style established itself in church architecture. Grandiosity of scale, spatial scope, combination of complicated curvilinear forms and, certainly, lush decorativeness of interior.

First stylish samples of baroque architecture appeared in the XVIth century in Italy. The leading Italian architects Carlo Maderno (1556-1629), Giovanni Lorenzo Bernini (1598-1680), Francesco Borromini (1599-1667), Carlo Bartolomeo Rastrelli (1678-1744) design not only cathedrals (mainly catholic), but create masterpieces of unsurpassed palace and park architecture, created on the principals of organized artistic entity, deployed in space.

In European countries (Germany, Austria, France, Holland) Baroque style in architecture was united with traditions of rococo and classicism (Versal Louis Levau Palace), that presented to the world original in its decorative sophistication samples and unusually solemn interiors of palaces. English architecture of the XVII-XVIIIth c.c. differs in moderate expression of Baroque features with prevalence of renaissance-classical features, including palladian classicism. Extravagant samples of English monumental Baroque style belong to English architect Cristofer Ren (1623-1723), appointed to the post of royal inspector of renewing central districts of London after great fire of 1666. He became the author of projects of fifty-three capital churches, St. Paul's cathedral (1711) and numerous secular buildings of renovated in accordance to the traditions of European fashion. Within the framework of classic traditions the ambition of architect to give picturesqueness to separate parts of buildings, to provide ceremonial interiors with exquisite decorative design, including wrought iron gratings, threaded wooden benches, tombstones, etc. was reflected.

Masterpieces of Baroque architecture in Ukraine became Jesuit church of Peter and Paul (Lvov, 1630), arch. Giacomo Briano; church of meeting (Lvov, 1692), arch. Jovanni Battista Gisleni; gable of royal arsenal (Lvov, 1639), arch. Pavel Grodzinskiy; Pokrovsky Cathedral (Kharkov, 1689); Mariinsky Palace (Kiev, 1752) and St. Andrew's Church (Kiev, 1754), arch. Bartolomeo Rastrelli; Belfries of

⁶ Argan, Giulio C, *History of Italian Art / История итальянского искусства*, Радуга, Москва, 1990.

Kiev-Pechersk Lavra, Sofia's Cathedral and Mikhaylovsky monastery (Kiev, 1750s), arch. Johann Gottfried Shadel, Church of the Nativity of the Blessed Virgin Mary (Koselets, 1763), arch. Ivan Grigorovich Barsky and other numerous buildings mainly of cultural purpose.

Characteristic features of architectural buildings of so-called "Cossack Baroque", created by order of Cossack sergeant-major became: picturesque plastics, prevalence of vertical lines, sophistication and graceful ease, exquisite ornamental design of facades, using of traditions of folk art of Orthodox temple architecture in the context of stylish entity and organic unity with natural landscape.

Fundamental feature of Baroque art became the ambition to synthesis of arts, embodied in organic combination of architectural ensembles with sculpture, painting and decorative art, directed to impress the imagination of a viewer by a disturbing play of light and shadow, contrasts and scales, materials and textures. Cut-off effects, principals of asymmetry, expression of forms, pompous decorativeness and mirrors created chimera atmosphere of swiftness of life, its theatricality, evoked a sharp sense of thin border between real and illusory, terrestrial and heavenly worlds, dramatic tension, tragic awareness of transience of life.

Sculpture and sculptural groups became an integral part of architectural buildings of Baroque age as a religious and secular purpose. Samples of Baroque sculpture impress by dynamic and exquisite forms and have a decorative function. A source of sculptural images and plots were the Holy Scripture for religious buildings of catholic and Greek catholic religious community and antique mythology for equipment of secular buildings and park landscapes. "Michelangelo of Ukrainian Baroque" is considered to be Johann (Yang) Georg Pinzel, whose works can be seen today in the museum of sacral sculpture named after J. G. Pinzel in Lvov. Their uniqueness is that they are all made of wood. The characteristic feature of the works of the author is broadcast of culminating point of tension of heroes, because of this fact strengthened emotionality and dramatism. The priority of a form over the contents of plots is reached by luxurious attire and a great amount of details: numerous wrinkles on clothes, beauty and airiness of hair, perfect facial features. Excess theatricality was underlined by using expensive and bright materials (marble, gilding, bronze).

Baroque painting orients itself on the plots with underlined dramatic conflict of religious, mythological or allegoric contents. The top of tension, inhuman passions and superhuman opportunities are fixed there, as a rule. Masters of Baroque age aimed to show a person with a complicated inner world, that realizes fully all the dramatism of its existence. Another notable peculiarity of painting of this time

became an interest to the grand portraits of dignitary and members of their family, intended to decorate interiors. Cut-off contrasts, breaking of principals of linear perspective, intensification of illusion of deepness, orientation on the space of pictures in infinity are inherent to them.

Decorative and applied art of Baroque age differs in enhancement of forms and sophisticated design with mainly gilded equipment. Walls of interiors were stretched with the cloth with interwoven golden and silver needles, trellises with fringe and brushes. As a rule furniture was massive, chairs – with chiseled legs and high backs, twined round with skin and embossed ornament with golden painting. Originality of decorative and applied art of Baroque age is characterized by the combination of visual compositions with a great amount of figures, decorative drapery, lush curbs of bouquets, fruits, birds, sophistication of the whole composition. Its designation fits the main challenge of baroque aesthetics – to impress the recipient with luxurious equipment of the work of art. Pompous ornamentality, sharp contrasts, ambition to implement motion, dynamics, progress of time correspond this aim.

Baroque in music is focused on the expression of emotions: display of riot of emotions, ecstasy in particular. In technique of fulfillment contrast forms of realization come first (among innovations – aria); in church music – contrasts of soloists, choir and orchestra. New instrumental forms appear: *vocal* (opera, oratorio, cantata, choral, mass, etc.): genre (sonata, suite, fugue, score, canzone, symphony, toccata, prelude, etc.); the development of counterpoint comes first (simultaneous music lines). A significant role in baroque music belongs to stringed instruments (violin, alto, cello, contrabass), copper (trumpet, French horn, pipe) and wind instruments (flute, bassoon, oboe). Such a variety of choice allowed to search for new means of expression, increase the range and complexity of music performance, decorate works with masterly techniques. Dramatic expression, popularization of synthetic in its basis of fictional forms of music works (opera, music drama, etc.) contributed to their complication, laid the foundation of modern music tonality (major/minor).

European music of the XVII-XVIIIth c.c. is a powerful representative of baroque aesthetics as a dominant style of the specified epoch. All the figurative baroque means are characteristic to music works of this period: increased expression, aesthetics of affect, pathos, antithetic combination of “voices” of different cultural traditions. “Music, – Marina Lobanova accentuates in the monograph “West European Music Baroque: problems of aesthetics and poetics” (1994), – in accordance with general cultural aspirations, gravitates to the “synthesis

of art". Its connections are clear with allegoric and emblematic studies, that connected verbal and pictorial range with the theory of "wit", establishing laws of new artistic logic and aspiring to searches of increased expression, polysemy of art, its ability for sense reboot and injection of tension"⁷. In the following work the author studied such specific baroque phenomena as "music emblem", "music allegory", "conchetto", etc. in the context of thesis about intention to synthesis of art as an aesthetic background of baroque artistic means.

The peculiarity of secular music of Baroque age became the appearance of adjacent genres, connected with staged forms of music works (opera, music drama); combined vocal-instrumental forms (oratorio, cantata); art of alternation and antithesis of sounding of an executive staff of ensemble-orchestra concert (concreto grosso); mastering improvement of the forms to the highest levels of skill. Baroque masterpieces of opera entered the treasury of world culture (Antonio Vivaldi, Henry Purcell, Handel, Claudio Monteverdi, etc.). Genre of oratorio is represented vividly in the works of J. S. Bach, Yandel and other authors.

The development of baroque music has expressive national peculiarities. The art of playing the violin is widely spread, they could not only accompany vocal voices, but also replace them in practice. A vivid representative of English music of Baroque age became Henry Purcell (1659-1695), a talented composer of unusual capacity, music works of which differ in identity and original expression. It should be mentioned that there is an inextricable link of secular and sacred music, as works of leading musicians of Europe were heard in churches and cathedrals for organ and chant, and musicians took positions of organists (Bach), bandmasters (Monteverdi), choristers of chapels (Vivaldi, Purcell).

The formation of music art in Ukraine took place in the context of great activity of music workshops, that were formed in Kamenets-Podolsk (1758), Lvov (1580), and later they were opened in Ostrog, Kiev, Negin and other places. Norms of music spelling differed for irmoloyny (liturgical) singing and for parthenny (concert) forms of polyphony. Parthenny (from Latin partes – voices) singing became a peculiar business card of Kiev music school, becoming popular at courts of Russian Empire. *Music Grammar* of Nicolai Dietskiy (1630-1690) became the first music study guide in the theory of writing and performing parthenny singing in western Europe.

"Polyphonic composition", "mussulish agreement" of music school "Kiev singing" presents the art of polyphonic, lumpy-harmonious, metrically organized singing, that was opposed by theorists of music art of Ukrainian Baroque age to

⁷ Lobanova, M., *Western European Musical Baroque: problems of aesthetics and poetics / Западноевропейское музыкальное барокко: проблемы эстетики и поэтики*, Музыка, Москва, 1994, p.9.

“organ humming” and was executed for “their disgrace”. The quantity of voices could be from three to twelve, and in court chapel music passages were developed for twenty-four and even forty-eight voices in the processing of melodies of echoes chant and others. Numerous works of Kiev parthenny singing has baroque characteristic features of performing: expressiveness, antithesis in broad chant melody of different groups of choir, that improved by coherent melodic-harmonious background as a whole. The art of “sequence of all phenomena” of a music work was achieved by a perfect knowledge of different intervals, consonances and dissonances. The theory of parthenny singing of Kiev school that was compared with philosophy or grammar, represents pan-European principal of baroque aesthetics, connected with the orientation to the synthesis of art, where the opportunities of aesthetic display were seen.

Baroque style in literature established itself from the end of the Renaissance and is met to a certain extent up to the end of the XVIIIth century. Its characteristic features are dramatism, irrationalism, ornamentality and solemnity. A noteworthy difference of Baroque style is unusually high percent of stylistic means: metaphor, hyperbola, antithesis, that can be compared with those numerous curls and spirals, common to architecture and decorative and applied art of this age. Wherein excessive verbal ornamentation harmonize wonderfully and doesn't come off the main text. Fragile balance between form and contents is based on the strict sequence of structure of artistic work. The rules of their building were written in numerous poetics and rhetorics (the most famous in Ukraine are “Poetic garden...” of Mitrofan Dovgalevskiy, 1736), based on antique (Aristotle, Horatio, Cicero), renaissance (I. Vida, U. Scaliger, Y. Pontan) and modern western European compendiums (M. K. Sarbevskiy).

Antinomy of Baroque ideology is based either on the aptitude to irrational artistic thinking, or the display of real life, description of heroes, setting including numerous botches of natural details, images of disintegration in particular (worms, pus, dust, etc.). The attention to a man's inner world becomes a counterpoint of baroque aesthetics. Sense of living of a person, his dialogue with God and search of his place in changing world obey one aim – to astonish, evoke emotions as many as possible. The authors of Baroque age de Quevedo, Calderon, Scarron, Marino, Grimmelshausen, Bunyan, Donn, Skovoroda) achieved this with the help of complexity of interpretation of their works, openness of which differs them from the works of the previous epoch. Common metaphor of works unites them, the leading concepts of which became statements “life – dream”, “life – theatre”, “life – maze”, “life – fair”, vanitas, memento more, theatrum mundus, etc.

In literary works of baroque age numerous architectural, sculptural, music concepts are represented. A specific form of dialogue of different kinds of art through the interaction of different artistic references was formed: artistic images and stylistic means; that have a symbolic character for baroque aesthetics. Intermedial citation is represented by the names of famous architectural buildings, sculptural pictures, pictorial and music concepts. Wherein interference of one cultural code into another on the background of their interaction on the artistic level.

Studying of literature in the system of arts (“Sister Arts Studio”) takes a priority position in modern literary criticism, as it allows to research deeply close relations between different artistic forms, their connection, mutual influence, including researches, numerous descriptions of aesthetic effect in literature and inspirations from different kinds of art.

Synthesis of arts as a main sign of general cultural paradigm of the XVII-XVIIIth c.c. contributed a significant development of synthetic by its nature genres, that appeared in renaissance theatre: opera (opera-series/opera-buffa), oratorio, music drama. In Ukraine intermedias as a part of school drama received a considerable popularity. Small scenes of comic character that were played by two-three persons between actions of the main play, were characterized by a cheerful buffoonery, parody, dynamics, connection with folk-domestic singing tradition.

In this way in baroque age intermediacy is a result of actualization of interspecific interaction of spatial and temporal kinds of art, directed to the intention to give back the elements of lost synthesis in dialectics of development of art. It was considered that its kinds were historically generated forms of creative activity, that let specific means of material embodiment (sound in music, word in literature, plastic and coloristic means in fine art, etc.) represent artistic picture of the world.

Exactly in this period emblematics, heraldry, symbolism and allegorics, ornamental filling of books are spread, that was accompanied by graphic picture of mysterious figures. Unlike the view about harmony and order of forms as the basis of aesthetic taste inherent to classics and Renaissance Baroque aesthetics was based on dramatic confrontation of a man and world, irrationalism, tragic collision of ideal and sensual beginnings. The study of a complicated inner world of Baroque age is connected with reconstruction of a specific performance of contrasts in artistic phenomena: effective visualization of images, cut-off characteristics, dynamics of action, its magnitude, using of decorations, masks, screen, curtain, carnivalization of discourses.

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