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Research paper



Formation of the Archetype of Siberian Landscape in Jewelry and Stone-Product Products87

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Abstract

The archetype of the landscape in the jewelery and stone-cutting art of Eastern Siberia in the form of separate elements, according to reliable artifacts, was originated in the late Paleolithic. These landscape compositions appear for the first time in Scythian toreutics, where they mark the transition from the "bestial" style to narrative folklore images. In the later jewelry art of the indigenous people of Eastern Siberia, the landscape was not a reflection of the real landscape, but a mythologized dream endowed with a mandatory magical meaning. Modern works of artists of Irkutsk represent a synthesis of philosophical understanding of images of Siberian nature and universal aesthetic values, and their artistic style is dictated by both personal aesthetic preferences of artists or schools, and their chosen material and processing technologies.

Keywords: *landscape, archetype, jewelry art, stone-cutting art, toreutics, stone gems.*

1. Introduction

The theme of nature in jewelry and stone-cutting art has been in demand since its inception. In the most ancient type of jewelery that has come down to us from different parts of the world, the floral ornament, image of birds and animals is a stable element of the decor. Landscape, as a composite reflection of natural motifs, as a kind of archetypal matrix conducive to the artistic recognition of a jewelry item, appears already in ancient Egypt. In the Early Middle Ages, the landscape in jewelry reached artistic heights in chased, carved and enamel decoration of church plate objects. Reflection of the natural environment of a person from this time becomes one of his "eternal" themes, and the peculiarities of the landscape stylistics of certain items or decorations ensure the recognition of the era in which they were created. The landscape on jewelry reflects not only the elements of the natural (wild) landscape, the landscape of pure nature - trees, steppes, rivers, mountains, but also the person transformed by the hand, the landscape of the so-called second environment - cultivated fields, and architectural structures [1]. People and human-related animals are often included in the depicted natural substrate, and, as a rule, they are depicted not in statics, but in active plot action.

In European jewelery of the 18th-19th centuries, the landscape depicted on caskets, snuffboxes, needle cases, powder boxes and other fine idlers, often including personal adornments, becomes an indispensable attribute of the decor, and in terms of variety of subjects and genres it can compete with realistic painting. Here there is a marina with battle scenes, and veduta with the rich life of city streets. At the same time, the characteristic archetypal matrix, based on artistic traditions and forms of the natural or natural-technogenic environment reported by the author, becomes, as it should be, an indicator of time and place.

An illustration can be provided by a comparative analysis of the enamel decor of jewelry of the modern era in France and Russia, created at the turn of the XIX-XX centuries, when between these two countries already, it would seem, there were no communication obstacles for cultural penetration and artistic exchange. Nevertheless, in the enamel landscapes of Rene Lalique, Alphonse Mucha or Jean Fouquet, as the most prominent representatives of the French school, and in the enamel landscapes of Fyodor Ruckert and other talented representatives of the Moscow jewelry school, we will not have the opportunity to find common features in either the decoration technique or in color scale, or in compositional and plot solutions, since the archetypal matrix is this complex multi-element system component, reflecting, first of all, the artist's uninterrupted superficial view of the landscape and its "copying", and the deeper essence of the displayed space, transformed into a capacious and accurate image formed from the national tradition, painting school, and synthesized in the imagination of the master of perception of "place" in the "time continuum" [2].

2. Stages of formation

In contrast to easel painting, the landscape in jewelry is never associated with work in the open air, regardless of the technique of decoration. It is always a conventional image, born in the artist's imagination and the result of the emotional perception of the world around him, as a rule, which is formed far from simultaneously and not explicitly. Emotional perception of the artist, transferred to the decoration of jewelry, is, as a rule, a synthesis of short-term impressive and long-term mental experience, emerging from what he saw (the surrounding landscape), heard (folklore), read (fiction), experienced (personal long-term and situational impressions) , and suggests that the landscape in jewelry is archetypical in its purest form.

In the light of what has been said, the question is legitimate: is there a special landscape characteristic of Siberia in the decoration of jewelry? How and on what basis did its archetype form?

The conditional beginning of the creation of jewelry in Siberia can be quite realistically counted from the late Paleolithic from the turn of 24-26 thousand years, because for the first jewelry that

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came to us to accept small plastic from mammoth bone and stone, personal jewelry and small smooth plates coated on them patterned. The mentioned products in the mid-twentieth century were extracted during excavations from the Paleolithic sites near Irkutsk (the villages of Malta and Buret). If you add to them the numerous finds of jade and carnelian Neolithic products (6 thousand years), found both in the lifting material and during excavation of sites throughout Southern Siberia, the time range from which to begin consideration will become clear.

Of course, it should be recognized that the listed jewelry artifacts, and small stone plastic is a kind of jewelry, do not carry information about the landscape as such, but characteristic fragments of the northern landscape - plants, birds, animals are already in these early, conventionally jewelry, products. Some of the female figures are dressed presumably in fur clothing, resembling parks of modern northern peoples. The upper part of the parks of one of them is decorated like a brooch or clasp with a branch of a fern with narrow, long leaves [3]. In addition to female figures, among the finds there are images of the head of an elk, geese and polar partridges, carved from stone and bone. The ancient artist has not yet collected them into the landscape, but the archetypal character of its characteristic elements is clearly visible. Occasionally, among the jewelry-stone-carving plastics there are landscape images.

Thus, a mammoth grazing among the grassy tundra (fig. 1) is depicted on a bone diadem stored in the Hermitage from the Maltinskaya site near Irkutsk. This headpiece is hardly one of the first jewelery, whose age is estimated at approximately 24 thousand years [3]. The landscape, carved on a bone plate, of course, is conditional, as is the image of a grazing mammoth, nevertheless, it is a landscape that gives an idea of time (the ice age) and the place (tundra with sparse vegetation).



Figure 1: Mammoth bone tiara depicting a mammoth grazing in the tundra, Paleolithic site p. Malta, Irkutsk region. Storage State Hermitage [3].

Another Late Paleolithic image brings to us a softer Siberian landscape. This is a fairly realistic landscape with a reindeer, resting on a sunny meadow in a dense spruce grove. The artist does not yet have the laws of perspective; therefore, the taiga, the spruce forest, and deer are located in the same plane. An image like a file is stretched vertically and limited to the right and left by a clean, not decorated space. At the same time, the boundless taiga array is stylized and turned into a kind of ornament in the upper and lower parts of the decorative plate, and between these fragments is a lying deer, surrounded by rare spruce trees. The image of the animal is much larger than the trees and occupies the central part of the composition - it is the main character, who delighted the ancient artist with his beauty and grace.

Real jewelry with the first attempts to reflect the habitat and scenes with a man, animals and plants appear in the Scythian toreutics of Southern Siberia (IX-VI centuries BC) in their characteristic triad: decorated weapons, horse harness, decorative objects. By and large, in the microdecora of these products there is no real landscape in the modern sense, however, without a realistic picture of the typical habitat expressed through the artistic specifics of the "animal" style, a clear picture of artifacts from the Irkutsk region (Korsukovo treasure), Tuva (Arzhan) is formed , numerous finds in the Minusinsk Basin of Altai.

Occasionally, however, there are also real landscape compositions, such as the famous Golden Belt "Rest on the Way" from the Hermitage collection, found in Altai and consisting of two halves with a mirror decor (Fig. 2): three horsemen rest under a spreading tree, there are two not saddled horses, a quiver with a bow and arrows tied to a tree.

With a traditional planar image, this product is characterized by a volume reached by three graphic planes superimposed on each other: on the first one there is a sleeping warrior figure, on the second one is a croup of one of the horses, sitting figures of a man and a woman, between them a quiver with arrows, on the third plane there is another horse, a tree, a woman's high hair, intertwining with its branches. A characteristic detail is that the legs of both horses are lined up in the same plane of the second compositional plane [6-8].

The product draws attention to the technique of execution, which is generally characteristic of the jewelry art of the time: horse grains are molded and decorated to the fullest detail, on which you can distinguish the smallest details of harness, well-groomed, braided manes and tails, one of which is twisted into a braid, the other into a knot. Human figures are quite clearly read. The bearded faces of the men sitting and lying, the calm face of the woman, their clothes and hairstyles are clearly distinguishable. One of the travelers is sleeping with her head resting on the knees of a woman sitting next to her, dressed in a robe with wide sleeves, the other is holding the reins of horses [9-10].



Figure 2: Scythian belt plate "Rest on the Way", V-IVvv BC Gold cast. Storage State Hermitage, Peter collection.

However, the most interesting detail is that it directly concerns the poorly reflected landscape. Its main element is a spreading tree, depicted much more arbitrarily than humans and horses. So, it remains unclear its real size: judging by the large leaves and the girth of the trunk, it should be very high, but in proportion to people and horses it looks like a big bush. As for the leaves, they are also stylized and read ambiguously. With the same success they can be taken on the location and the meager number on the branches for large fruits.

It is well known that the landscape was not part of the Scythian artistic tradition, but the appearance of landscape elements in the products signifies an extremely important transition from the "animal style" to a deeper narrative image, where the tree, a generally uncommon element of the nomadic steppe landscape, seems quite organic and at the same time symbolic element. The master, through an introduction to the narration of the elements of the landscape, tells the viewer a certain love story and a long, arduous journey, probably in good agreement with the ancient epic.

In the ethnic jewelry art of the later peoples of Siberia - the Evenks, Yakuts, Buryats and others, the landscape is even rarer, and the plants and animals connected with them often bear a purely ornamental, rather than narrative, load. The flowers and leaves

depicted in the pictures are so fancifully stylized that they often do not at all remind of the Siberian nature. As an example, consider one of the exhibits of the Irkutsk Regional Museum of Local Lore (Fig. 3): the children's saddle of the Buryat work of the first third of the XIX century. The saddle is decorated with carved, chased, engraved silver plate with a conditional landscape in the central part and several rows of ornamental decor along the edges.

The conventionality of the image is connected not only with the stylization of the ornament, but also with the artistic features of the narrative. In the center of the plate against the background of the steppe landscape with herbs and flowers are two surreal creatures: on the left a unicorn, rather as a tribute to the European medieval tradition that came to Siberia with folklore plots, to the right - a lion with a beard and shaggy mane, an animal that is not more than a mythological creature, influenced by the Chinese tradition. Thus, in the decorative landscape on the Buryat product, European and Asian artistic culture were combined.

In the jewelry decoration of the Siberian shaman's costume and personal festive ethnic jewelry, decorated for each kind in a special absolutely recognizable artistic style, plants are almost always present. Usually they are not decorated in a landscape in the usual sense for us, but upon closer inspection, the decor of all products without exception reminds of the Siberian steppe landscape with delicate intertwining stems of delicate herbs and inconspicuous inflorescences.



Figure 3: Buryat ethnic product - a wooden baby saddle decorated with jewelry plates. The first third of the XIX century. Silver casting, chasing, engraving, blackening, etching. The storage place of the Irkutsk Regional Museum. Photo by R.M. Lobatskoy, A.D. Knyazev [4].

The style of European jewelry art began to actively develop in Siberia in the 17th century, simultaneously with the annexation of the lands beyond the Urals to the Moscow kingdom, and with the settlement of new settlements by the Russians. It was entirely focused on the maintenance of the Christian cult among the pagan nations and was created in accordance with the classical Orthodox tradition, within which there was no place for the landscape. The landscape did not appear as an ordinary phenomenon in the jewelry of the Siberian masters either when they developed the enamel Chinese art of cloisone, rich in natural motifs, or even in the second half of the XIX century, when St. Petersburg and Moscow jewelers decorated interior items and personal decorations that entered fashion cityscape. Siberians still limited to restrained decor with religious motifs depicted.

Nevertheless, among these products there are objects with the object of our research - the landscape. So, in the collection of the Irkutsk Regional Museum of Local History, there is a large bronze candlestick, the stand of which is decorated with several round enamel medallions with a European city landscape typical for the end of the 19th century. The candlestick is bronze and, accordingly, not branded, which does not allow us to unequivocally talk about its Siberian origin. By the end of the 19th century, jewelry in Irkutsk, which had been actively developed by numerous eminent craftsmen, was declining. Rich citizens and the church prefer "fashionable" jewelry of Moscow and St. Petersburg, and often foreign masters, which suggests that the candlestick from IOKM is most likely imported, which appear in Irkutsk at this time.

3. Landscape in jewelry composition of irkutsk masters

In the first quarter of the twentieth century, new state policy essentially stopped the development of jewelry art in Russia, and Siberia is no exception, but at the turn of the twentieth and twenty-first centuries, the situation changed again now in favor of creating extraordinary artwork in the style of postmodern, when amazing for the beauty and perfection of the performance of Dasha Namdakov's jewelry, stone-cutting products of the family tandem A. and N. Lodyanov and the workshop of Natalia Bakut, interior products and personal jewelry using enamel and fusing the school artists VG Smagin. If in Dasha Namdakov's jewelry we can only see recognizable fragments of the Siberian stylized landscape - characteristic animals with twisted horns or insects extracted from the steppe grasses of the Olkhon region, which were and still remain part of the Siberian landscape, even raised above the grass on their surrealistic thin legs, In Elena Goncharov's jewelry, the theme of the landscape runs like a red thread [4].

Often, this is an autumn landscape in bronze products with a bright cornerstone of berries bearing the first frost. Sometimes in her landscape compositions the artist uses Siberian gently colored agates with drawings resembling water frozen in the cold. Such a stone was used by Elena Goncharova for the necklace "At the Frozen Lake" (Fig. 4). Agate made frost stuck on the surface of the reservoir, in which frozen algae curled up with fancy rings under ice, overwhelmed yellow leaves and fallen sprigs of berries froze on the surface of the ice, frosting imitated with a quartz brush.



Figure 4: Elena Goncharova, 2015, necklace "At the frozen lake". Agates, bronze, cast, jewelry cord. Property of the author. Photo by R.M. Lobatskoy

An example of the jewelry landscape made in stone-cutting jewelry technique is the interior product of the workshops by Natalia Bakut and Dmitry Korshenboim "Ice Age" (Fig. 5), where on the vast expanses of thawed emerald green tundra, the body of the ousted mammoth spread, symbolizing the end of the leaving glade. the end of the Neolithic on the eve of the onset of civilizations. Amazing in purity and beauty of the most delicate shade, semi-translucent, successfully and concisely processed jade leaves no doubt as to the time and place of the dramatic events of human conquest of the already poor Siberian nature of the late Neolithic. A silver spear piercing the animal's carcass and figures of running hunters, cut along the rim of the stand in the style of rock paintings of the Baikal region complete the landscape, clearly indicating its Siberian origin.



Figure 5: Workshops by Natalia Bakut and Dmitry Korshenboim, 2008, jewel-stone carving composition "Ice Age". Jade, gold, silver. Private collection, photo by R.M. Lobatskoy, A.D. Knyazev [4].

Not a few jewelry works by Arkady and Natalia Lodyanov, made in jade and other colored stones, are landscape miniatures. However, first of all, they should include an absolutely unusual for the artistic merit of the jewelry-stone-cutting composition "Beginning", which is stored in the funds of the Irkutsk Regional Art Museum (IOCM). The work was solved in a cubist manner of black and green jade: a jumble of black, semi-translucent jade blocks, torn by cracks, through which elastic shoots make their way, resembling the sails of ships huddled together in the harbor, ready to go to an unknown world (Fig.6).

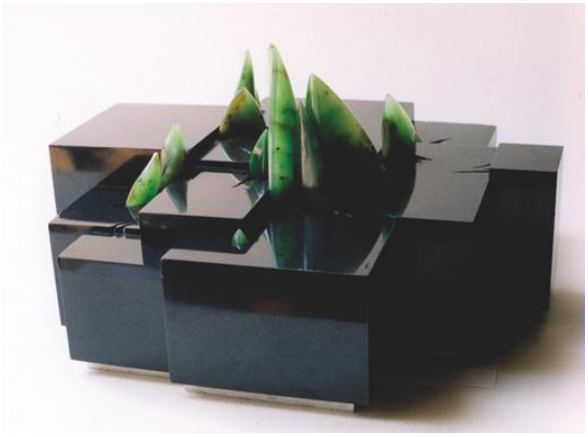

Figure 6: A. and N. Lodyanov, 2000, Jewel stone-carved composition "Beginning". Jade, stone carving. The storage place of the Irkutsk Regional Art Museum. Photos of the authors of the composition

This is a deep philosophical understanding in the stone of "the beginning began from the beginning of time", conveyed through the landscape. The symbolic image of life itself, cracking the icy desert and sprouting delightful green shoots. A painful, dramatic narration about the struggle and overcoming, about a man without a man. Unfortunately, this, the most authentic known to the author of the article, landscape in a stone of the highest artistic merit still remains little-known, and from here it is not a fully appreciated work. Completed by Lodyanov's more than twenty years ago, the composition "Beginning" is perhaps the most significant artistic work in the landscape jewelry-stone-carving plastics of Irkutsk, whose modernity has not only not exhausted its potential, but has become more acute and relevant over the years.

A large number of landscape products in stone are performed by artists working in LLC Baikalkvartssamotsvety, however, all miniature compositions with exquisite buildings entwined with the finest flowers, surrounded by trees with strange fruits, in the branches of which birds of paradise fly, made of Siberian colored stone, mainly of jade and lapis lazuli by Chinese masters or by Chinese traditional technologies and by definition cannot serve as samples of the Siberian landscape in any way, since their genus with the Siberian landscape IT is only a stone.

4. Conclusion

Thus, the archetype of the Siberian landscape in the jewelery and stone-cutting art in Eastern Siberia has developed over many centuries. The main motive of all the works was either the frosty nature of the interglacial, in which all the peoples and generations of this region fell to life, or the mythological narrative, as a tribute to the surreal dream in everyday harsh life. When creating jewelry at the prehistoric stage, stone and bone were used, but with the advent of the Scythians, bronze casting, forging and chasing products took an exceptional place. Later indigenous peoples of Eastern Siberia also preferred metals, most often silver, less often gold and bronze, when creating their jewelry landscape compositions. Products were discreetly decorated with carnelian, corals, jade. Modern masters, based on the experience of previous generations, are based on ethnic motifs and at the same time use color jewelery stones and specific processing technologies that are extremely suitable for landscape compositions.

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