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## Средневековье (от Рождества Христова к XIII столетию). Восток и Запад

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**Аннотация.** В эссе приводится сводный обзор основных явлений художественной культуры в период Средневековья на Западе и Востоке (от Рождества Христова к XIII столетию). Мировая художественная культура периода Средневековья охвачена в работе как с точки зрения общеисторического процесса, так и в рассмотрении отдельных видов искусства (скульптура, архитектура, живопись, литература, музыка). Автор рассматривает достижения средневековых авторов в указанных видах творчества: наращение тенденций к опрощению в изображении людей и мифологических существ в западном искусстве, поступательное развитие искусства на Востоке (подъем зодчества и градостроительства, развитие изобразительного искусства). Отмечается поворот к обретению цивилизационных форм существования в западном искусстве под влиянием феодализма и монотеистической религии. Особое внимание уделяется осмыслению категории мироздания в средневековый период, постройке фортификационных сооружений как отражений воинственной настроенности Средневековья, проявлениям лирической образности в художественной культуре Запада и Востока. В итоге автор заключает, что средневековое искусство представляет собой огромный, богатейший пласт художественной культуры человечества, важнейший этап для создания художественной классики на Востоке и в дальнейшем в России.

EN

## The Middle Ages: From the Birth of Christ to the 13th century. The East and the West

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**Abstract.** The essay provides a summary overview of the main phenomena of artistic culture during the Middle Ages in the West and the East (from the Birth of Christ to the 13th century). The paper covers the global art culture of the medieval period both from the point of view of the general historical process and in the consideration of individual types of art (sculpture, architecture, painting, literature, music). The author examines the achievements of medieval authors in these types of creativity: the increasing trends towards simplification in depiction of man and mythological creatures in Western art, the progressive development of art in the East (the rise of architecture and urban planning, the development of fine art). There is a turn towards the acquisition of civilizational forms of existence in Western art under the influence of feudalism and monotheistic religion. Special attention is paid to understanding the category of the universe in the medieval period, the construction of fortifications as reflections of the militant mood of the Middle Ages, manifestations of lyrical imagery in the artistic culture of the West and the East. As a result, the author concludes that medieval art represents a huge, richest layer of the artistic culture of mankind, the most important stage for the creation of artistic classics in the East and later in Russia.

*The Middle Ages* is a historical period between the final phase of Antiquity and the early stage of the Renaissance era.

This denotation (*the Middle Ages*) is quite conditional; it appeared as a misconception of subjective conviction of the Renaissance representatives who believed that between the cultural explosion of Antiquity and *the Renaissance*, there were “*Dark Ages*” that had no use for progress and were an unfortunate gap in the development of the civilization. Hence the denotation of that time as something intermediary.

Firstly, it is impossible to regard those centuries as something accidental and purposeless, because humanity had to pass through this stage on its way to progress. Secondly, that huge historical period (approximately from the beginning of our era until the 14th century) brought a large artistic culture with its achievements and pinnacles.

Nevertheless, it must be admitted that there were some reasons to think about the cultural crisis in the Middle Ages. It may chiefly concern Western Europe, which went through a long period of the so-called *barbarism* after Antiquity.

Remarkably, the barbarian origins entered Roman life and art of the first centuries AD. They entered them from inside and from outside. This is despite the fact that Rome was a vanguard of the civilization at that time.

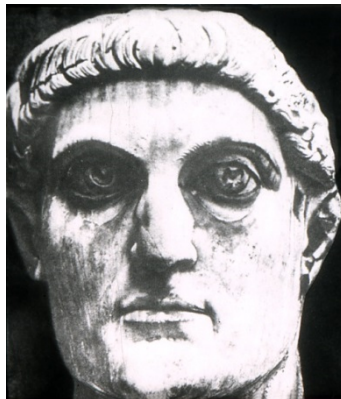
To imagine the *internal* origins of barbarism in the course of self-development of that monumental and brilliant culture, take, for instance, Roman portrait sculpture. In the process of its evolution, there grew the tendencies to simplification and coarseness in human face modeling.

It even concerned the first person of the Roman Empire – the emperor. The sculptural portrait of **Philip the Arab** (the middle of the 3rd century AD) raises the question: where are the solemnity, magnificence and dignity of bearing of Caesars of the Golden Age, for example, Augustus?

This personage belongs to the so-called “soldier” emperors, i.e., those commanders who seized power by their command of the army. Accordingly, they are depicted as having a low forehead, a massive chin, the appearance of a lowborn man.

As well as Philip the Arab, the nickname of the emperor **Maximinus Thrax** (the middle of the same century) reflects his origin from the distant Roman provinces, namely from “barbarian” territories. His appearance is extremely strong-willed, imperious. The short haircut of a man paying no attention to his appearance, a square chin, harsh facial features – one can think that the man with such a straight face stops at nothing to accomplish his purpose.

Looking at the appearance of **Constantine** (Constantine the Great, the Roman emperor from 306 AD, founded a new capital of the Roman Empire – Constantinople, supported Christianity), it is not difficult to notice two aspects: “barbarism” and Christianity interacted and connected at that historic period. His face is too big, simply modeled with an expression of mystical spirituality. In this respect, the glazed-over look of his exceedingly enormous eyes is especially noteworthy.



**Illustration 01.** *Constantine (sculptural portrait, Rome)*

Summing up, one can find in general the following characteristic features: emphasized hard modeling of the face, extreme severity and primordial power. Therefore, figuratively speaking, the barbarian “grew” out of the Roman toga.

The *external* barbarization was even more powerful and significant. The reference is to the unpausing historic stream of peoples inhabiting the outskirts of the Roman Empire who came in motion. Their invasions began in the 2nd century AD; they were followed by the destruction of towns, temples and monuments of art.

Barbarian kingdoms grew on the ruins of the Roman Empire. The level of their civilization was practically non-existent. The art was in decline; simplicity, coarseness and primitive prevail in the art.

Continuing the theme of the emperors, let us consider the **sculptural group of two emperors** (the early 4th century AD). We have to admit that primitivism verges on obvious ugliness. It is inevitable to state that the skill of depicting humans got lost in comparison with Antiquity. In addition, these images are impersonal and so far from the human. The depicted barbarian monarchs resemble puppets.

The “barbarism” that was established in the art of Western Europe brought the predilection for not only ugly but also monstrous and grim images revealing the animal style that was deeply rooted in the art of the Ancient World. The imprints and backwash of such predilection remained right to the end of the Middle Ages.

From this point of view, the images of Notre Dame de Paris are very representative. It is to be noted that they were made in the 12th century, namely on the decline of the Middle Ages. In the sculptural decoration of the famous cathedral, real monsters are seen – in the form of anthropomorphic beasts and birds of prey. These chimeras represent vestiges of barbarian perceptions and one cannot forget that chimeras in the mind of a medieval man were the personification of human sins.

Looking at such images, we can equate samples of French dance music of the late Middle Ages – the same country and the same period. For example, the sounds “*Hare, hare, hye! – Balaam*” do not require any additional comments, because their barbaric origin is self-evident.

However, another example of this kind is worth commenting on. It is also from France of the 12th century – the **Last Judgment**, the sculptural group from the Cathedral at Autun (c. 1130). It symbolically depicts the scene of “the weighing” of human virtues and sins on Judgment Day.

The devil (the figure on the right) attempts to sway the scales in his favor by hanging on them. His body is covered with hard parallel stripes of ghastly scale and supplemented by clawed paws (an infernal monster). Nevertheless, the figure of the angel (on the left, he supports the Cup of good deeds) is almost as ugly in its deformity.

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While Western Europe was going through “the Dark Ages”, a number of the *Eastern* regions showed progressive and healthy development. At that historical stage, Asia takes a leading role in the field of culture again (since Antiquity).

Thus, against the background of the decline of Western European urban planning, the East struck with the splendor of cities. The nearest to Europe was the Islamic Caliphate – the great empire created under the Islamic sign. With its expansion, the Islamic architecture experienced a period of rapid growth. The main types of architectural structures were formed and remained an inviolable canon for many centuries. The created forms are impressive in their integrity, clarity and beauty.

The **Samanid Mausoleum** in Bukhara (the 9th-10th centuries) is one of the most impressive examples. This building is one of the highest achievements of Islamic architecture, an architectural pearl of the Middle East. It strikes with harmony, simplicity and originality of architectural composition: above all, the cuboid building with a mass hemisphere dome rises, perfect proportions, play of light and shadow. Facades are decorated with patterns made of brick masonry.



**Illustration 02.** *The Samanid Mausoleum (Bukhara)*

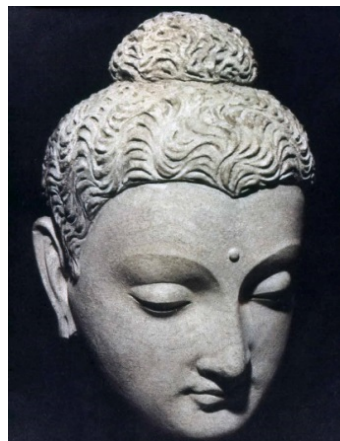
An engineered structure could also look magnificent in its beauty and plasticity. Such is the **Zhaozhou Bridge**, located in the southern part of Hebei Province (595-605, China). The unique style of Japanese multi-tiered structures with their tracery is also very essential. One of them is the Temple of the **Golden Pavilion** in Kyoto, Japan.

Turning to the samples of Chinese fine art, the **statue of the mercy goddess** Guan Yin should be noted (the 12th century). Her sacred attributes apart, we can see a worldly woman in a deliberative moment. The relaxed posture emphasizes the state of perfect harmony and inner freedom.

A contrasting example is the painting **Playing children** (the 12th century). This sketch of a household scene draws attention with the natural charm of excellently depicted babies.

It is necessary to note a number of samples of Indian artistic culture during the Middle Ages. To start with, let us consider *Gandhara* art (the present Pakistan), which was formed under the influence of Hellenistic and Iranian traditions. Here for the first time, the sculptural images of Buddha appeared, who was previously worshipped in the form of symbols. In this and many other ways, the Gandhara art school had a great impact on the development of art in Central and East Asia.

The image of Buddha developed in Gandhara art became canonical. One of the most classical examples is **the head of Buddha** (the 4th century), where the image of the sublime state of serenity and clear contemplation is represented.



**Illustration 03.** *The head of Buddha (sculpture, Gandhara)*

As a standard, the physical beauty is shown with 32 features of perfection: elongated earlobes (a sign of noble origin of Buddhism founder), a protuberance on the top of the head (a symbol of divine wisdom), almond-shaped eyes etc. The emphasized softness of facial features creates the impression of womanliness of the image what is intended to reflect the comprehensive completeness of the image (as if he combines various human hypostasis).

Now let us turn to the artistic treasures situated in *Ajanta*. It is a complex of rock-cut Buddhist cave monuments. Twenty-nine caves include architectural forms, the paintings and sculptures considered masterpieces of Buddhist religious art.

Ajanta wall paintings are remarkable for their richness of imagination, beautiful colors and rhythm. The fresco **Raja in the Palace** (the 5th century) shows refinement, elegance of painting characteristic of the Ajanta style. A significant role in the decoration of the cave temple ceilings of Ajanta was played by paintings made in the form of small square pictures and containing Buddhist symbols, plant motifs, animal figures.

The visual illustrations marked with “dotted lines” are indicative of the state of art in various territories of the East that is strikingly different in terms of artistic performance from the European artistic culture of the early Middle Ages.

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However, even in Western Europe, although very difficult and slow, there came some changes for acquisition of civilized forms of existence. Feudalism and monotheistic religion were the leading civilizing factors.

*Feudalism* developed such a clear and verified system of multi-step subordination that it proved viable for many centuries after the Middle Ages (for example, serfdom in Russia existed until the middle of the 19th century). *The principle of hierarchy* was fundamental to the medieval mentality.

Inherent in this principle, the arrangement of the components of the general structure in the order from the highest level to the lowest one was expressed in a rigorous ordering of class relationships. Something similar was observed in the organization of the civilizations of the Ancient World. Now, after Greek and Roman Antiquity with its predominantly democratic, republican forms of life, it seems to be repeated, but at a different stage of historical evolution.

The principle of hierarchy runs through medieval art. A bright example – even such a humanist like **Shota Rustaveli**, a Georgian poet (the 12th century), in his poem **The Knight in the Panther's Skin**, considers it necessary to speak only about those who are high in the social scale. Rustaveli takes for granted self-abasement of common people in relation to their lords.

Another, even more significant stand ground of the Middle Ages is *monotheistic religion*. The transition from pagan polytheism of the Ancient World and Antiquity to the cult of the One and Almighty Creator became a real revolution. It was in the Middle Ages that religious conscience was laid down and formulated and the majority of humankind still considers it the most important.

At that time, three world religions were created – Buddhism, Christianity, and Islam. Buddhism originated earlier than Christianity and Islam – as early as in the middle of the 1st millennium BC. Buddhism had a widespread following only in the first centuries AD in many Asian countries and only then, Buddha was recognized as a deity.

Islam was the last to appear (the 7th century). Christianity, as we know, was formed from the 1st century AD as if marking the beginning of a new phase in human history with the birth of Christ.

Sacred texts of world religions played a big role in the development of artistic culture. This is especially evident in relation to the books of the **New Testament** (the second part of the Bible). As for the European Middle Ages, the content of these books became the measure of all things and the aesthetic world of art at that time eventually was centered on Jesus Christ.

Additionally, the New Testament and especially the Four Gospels are ranked among the outstanding monuments of literature. One of the most impressive evangelic ideas is associated with a dramatic sense of human destiny. The Gospels, being the narration about the earthly life of Christ, emphasize this in all kinds of ways. Let us remember some culmination points:

- after receiving baptism Christ goes to the desert for forty days, where He has to overcome the temptation by Satan in absolute solitude and fasting;
- on the night after the Last Supper, just before the catastrophe, Christ is *horrified and is longing*, His inner tension comes up to bloody sweat and *dying of sorrow*, He is praying to God the Father for the abolition of His destiny;
- Christ's sufferings on the cross are a terrible and shameful execution after flagellation and spits. He has terrible spiritual struggle against the fear of death, He feels the anxiety of abandonment by God.

During the reading about such things, there arises the question: if Jesus Christ, Son of God, suffered this, and even He knew everything beforehand, He endured so hard earthy torments, how can a weak mortal man endure this?

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The civilizing function of the Christian church is that the clergy was at that time the most educated population stratum and in some cases almost the only educated part of society (suffice to say that even the king of the Franks Charles the Great, the most famous and powerful ruler of medieval Europe, never learned to write).

The above-mentioned relates to professional art too. For a long time, it developed mainly in temples and monasteries. It is to be noted that the invention of writing and the birth of professional art in Ancient Russia began since the time of its Christianization.

If you go through the main body of artistic works of that time, you will have to admit that almost the main embodiment of the medieval ideal – *the holy man*, the righteous person, the man of faith, the hermit, utterly devoted to the Lord, who renounced earthly goods and temptations.

It is curious enough that the man of the Early Middle Ages with no pressure applied (the church was weak at that time) gradually strove for God-seeking and asceticism as if he was tired of the voluptuous beauty of Antiquity.

The Christianization involved secular images too. If one looks at the Byzantine mosaic portraying **Emperor Justinian and his court** (the early 6th century, the Basilica of San Vitale, Ravenna, Italy), it would seem that it depicts a purely secular motif of representation of entry. Nevertheless, real historical persons have an iconographic appearance (a flat image, features of conventionality and canonicity).

In addition to this, Justinian is depicted with a nimbus (he was canonized because he facilitated the building of churches, including the cathedral Hagia Sophia in Constantinople). Perhaps, the main character of this mosaic is Archbishop Maximianus (he is on the far right): the gaunt elongated face of an ascetic, the sharp look of wide-opened eyes captures a spiritual tension.

From the point of view of Christian holy face development, the so-called *Fayum portraits* are highly interesting (they were found in the Fayum Oasis, Egypt, created since the 1st century AD). Let us note three of many portraits in succession tracing their gradual evolution to the icon during the 2nd and the 3rd century.

**A Young Man crowned with a golden wreath** (the late 2nd century). Nowadays the picture is severely damaged but thanks to this, it is easy to see that Fayum portraits were painted on wooden panels – icons would be painted soon the very same way. The Semitic appearance of the portrayed person would pass into iconographic images of Christ, apostles, and many saints. His golden wreath (a ritual attribute) seems to resemble the crown of thorns of the Savior.

**The Portrait of a Youth in Golden Wreath** (the early 2nd century). It is easy to notice that the eyes are wider and something devoted appears in the look of his eyes (deep concentration, inner tension, willingness to hermitage and even self-sacrifice). The contour of the face and the color scheme anticipate the future angelic face.



**Illustration 04.** *The Portrait of a Youth in Golden Wreath (portrait, Fayum)*

One of Fayum **women's portraits**. This is almost a finished iconographic image: exceedingly big eyes, spiritual expression (the seal of tragedy creates the feeling that we are facing a real great martyress), the conventionality of the image with its characteristic generality of contour and flat character, apparent graphics.

The icon became the main type of medieval life writing in the Christian world, having received the greatest distribution in Byzantium and neighboring countries (including Russia). The depiction of saints required all sorts of conventional techniques:

- to emphasize the spiritual principle, all material and physical is excluded;
- for the same reason, the depicted figures are static and portrayed in the space without recess (the background is often painted in gold, which makes it inscrutable for eyes);
- the artist does not depict his characters in profile, only frontally, because he needs to show the vehicle of the spirit in the face – the eyes with their searching look.

One such example is **Christ Pantocrator** (a Byzantine icon of the 14th century). Pantocrator means “Almighty” or “all-powerful”, as the highest level of spiritual hierarchy is represented here in the greatest concentration of canonical features: the holy face, the gesture, the color, general conditionalism of the image. The “closeness” and intensity of the image are the main principles of this strict art.

Canon and conditionalism predominated in the art of the Middle Ages. However, artists could create impressive images in such strict limits – though abstracted but completely spiritual holy faces of celestial beauty. One of them is embodied in the Novgorod icon of the 12th century **the Icon of the Savior, Image Not-Made-By-Hands**.



It has something conditionally canonical: the decorative contour of the hair, the arches of the eyebrows and ears, the sphere with the head inside (the artist depicted only the head without the neck and shoulders – it was canonical for iconic images of this kind).

It has some individual features too: soft fine lines of moustache and beard; refined lines of lips, nose, and eyes; a look of big eyes directed a little aside, breaking the emphasized symmetry of the face. This portrait shows the perfect, strict but at the same time exquisite beauty of a spiritual pastor.



**Illustration 05.** *The Savior, Image Not-Made-By-Hands (icon, Novgorod)*

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High spirituality that was embodied in such images demanded special moral virtues such as self-renunciation and rising above *vanity of vanities*. It got in line with hermitage, monastic obedience.

The movement of reclusion involved the whole world. What is interesting, it did not mean to take the monastic vows. For example, **Tao Yuanming** (lived in the late 4th and the early 5th century), who is considered a great poet in China, preached moving away from the hustle and bustle of the city to plain living in gardens and fields by his own life's example.

Hermithood meant for him to be moral, i.e., to live by his labor, to do good and to have spiritual independence. According to Tao Yuanming, spiritual independence can be achieved in all conditions; you only need to develop the ability to renunciation.

According to artworks, asceticism and piety did not come easily to men of God, sometimes through a great spiritual exertion. They were truly *passion-bearers* (let us remember the Passion Week of Christ). Let us take, for example, two very different poets.

One of them is the Indian preacher **Bhartrihari** (the first half of the 7th century). The only theme of his work is connected with an alternative of mind and body poignant for the medieval consciousness. The author is constantly torn between the temptation of life and monastic asceticism, between the enthusiastic fascination of life and the bitter disappointment in it.

At one extreme is the Royal court, wealth and especially women. He glorifies their beauty, the happiness of love, the intensity of passion; he assures that there is no other light but the beloved. On the other end of the spectrum is a negation of material pleasures, absolute skepticism including in relation to a woman who is no more honeydew but poisonous like a snake.

The pathos of denial is inherent in him. Bhartrihari beseeches the mind not to seek for *the precarious pleasures of the body*. Only asceticism, renunciation of desires, the thoughts of the eternal and the infinite can resist the destructive force of time that burns to ashes luxurious cities and mighty kings and beautiful women.

So, the remedy against illusions and flimsiness seems to have been found. However, the result of the collection of **Vairagya Satakam, or the Hundred Verses on Renunciation** is the following statement: I live a life of a hermit to which I aspired and in which I found salvation, but the affinity for the world haunts my mind.

The Armenian poet **Grigor Narekatsi** (the second half of the 10th century) developed the theme of irresistible contradiction and disharmony otherwise. The main problem for him was the hopeless sinful human nature that the poet perceived with acuity and tragicallness as if it was "an open wound" of a sick soul, a continuous torture.

This blatant discord culminated in the **Book of Lamentations**, where in the ecstasy of penitence he is ready to confess all his sins. He was a righteous man, and his grave remained the place of pilgrimage for centuries. Nevertheless, the author scourges himself fiercely, mercilessly. By personal example he shows Christian appeal "*Crucify yourself!*". Narekatsi trusts only in the Lord proving at all cost his own insignificance – the insignificance of the man hopelessly hardened in sin.

These are the evidences of those powerful struggles of the spirit that overwhelmed men of faith in the Middle Ages.

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However, men of God most often found solace and inner peace. Their salvation was piety, humbling and meekness, dispassionateness and detachment. The *cult music* of the Middle Ages is dedicated to all these things anyway.

In the process of a long evolution, there gradually developed a great number of songs called *Gregorian chant* in the Catholic Church. This name is associated with the name of pope Gregory the Great (c. 540-604). He is credited with the systematization of a set of cult melodies. The term *chant (choral)* implies in this case a chant for a choir.

The purpose of this music was to serve the religious cult that was to put people in a pious state of mind, to bring them closer to renunciation from the things of the world. Gregorian chants were performed in the Latin language that served the same purpose, because it was an extinct language already in those days, far removed from colloquial dialects of European peoples

The devotional character and often neutralized expression dominate in music: “without joy and sadness”, flowing, carrying over, melodious sounds in a steady rhythm, often monotone, plain color.

Gregorian chant is the main phenomenon of the music culture of the *Western European Middle Ages* and it may be considered an embodiment, an artistic emblem of that time.

The *Orthodox Church* created its own music. The Byzantine hymns became the fundamental principle. **Romanus the Melodist** (the early 6th century) was the first who developed them. He is famous as “the Pindar of rhythmic poetry”.

The tradition of Byzantine hymns moved along with Christianity to neighboring countries. In Russia, it acquired its original continuation in the form of the *Znamenny Chant* (from the old Slavonic word “*znamya*” – “*sign*” – signs that are used in the stolp notation of Church melodies).

The Znamenny Chant has a lot in common with the Gregorian chant and it is apparent why – the same historical time and the same ritual function. Nevertheless, at the same time, it has original Russian features: pensiveness, special staidness, it resembles in some way the epic manner (Russian epic poems were formed about the same time). Moreover, it should be noted that these chants give a sense of wide, open spaces.

The life of the spirit was not something static or dead. It had its values, its positive aspects and its force of nature. Let us take, for example, *lives of the Saints* that were created in abundance at that time.

A religious biographical genre glorified the life of hermits, recluses, monks. It may seem that by definition it portrayed something purely instructive, in the spirit of moralistic hagiography. It is nothing like that!

Let us take, for example, **The Life of Theodosius** (the full title is “The Life of Venerable Father Theodosius, Abbot of the Kiev Caves”), who was the founder of Kiev Pechersk Lavra. This life was among the original examples of Russian literature (the second half of the 12th century); the anonymous author reconstructs the chronicle of attaining sanctity by his character. The narrative style is very lively, expressive, and not turgid.

The existence of *the liturgical drama* proves that the religious art of the Middle Ages was not at all dogmatic, dead or static. This genre was born in Europe in the 9th century on the basis of liturgy. It represents literary and musical dramatizations based on the Gospel stories and on the lives of Saints, with decorations and costumes.

Over time, such performances were played not only in the temple but also in the church porch, and even in the town square. The Gregorian chant served as the musical basis, but while the liturgical drama attained the secular nature, the corresponding musical material of folk origin was increasingly included in it.

The well-known liturgical drama **The Play of Daniel** (or *Ludus Danielis*; the 12th century) has many such genre episodes. It is accompanied by very lively, emotionally natural songs and dances that speak for the well-developed musical culture of the European Late Middle Ages.

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In the previous exposition, much attention was paid to the spirituality of the human in the Middle Ages. This is logical – the life of the spirit was fundamental for that time. Considering the other sides of the artistic culture of the Middle Ages, let us first turn to the phenomenon that was at the intersection of the spiritual and these other sides – *Sufi poetry*.

The notion of “*Sufism*” takes its origin from the Arabic word “*suf*” – rough woolen cloth (hence *sackcloth* as a garment and an attribute of an ascetic). Sufism is a form of Islam asceticism associated with hermitage, reclusion, and retirement from the world.

This esoteric branch of Islam was based on the belief in the possibility of overcoming the gap that separates man from God. The Sufis aspired to know the Creator, to be close to him through disembodiment and dissolution of the spirit in the godly essence or according to their expression – to become “*a drop in the ocean*”. That is, in the moment of mystical afflation, the human spirit dissolves in the universe and at the same time, he seems to soak up the universe.

Here we have come to the next point of understanding the essence of the Middle Ages. The fact is that one of the main goals of the spiritual search that was very intense at that time was associated with the comprehension of this category – the category of *the universe*. The human tried to comprehend the secrets of being, its eternal laws. As for people of art, they aspired to create something similar in artistic images.

What was the picture of the universe? To a great extent, the temple embodied its essence. If architecture is often considered the leading type of art in the Middle Ages, the temple was certainly its dominant form at that time. The main types of Buddhist, Christian and Muslim temples retained the significance of the model for coming centuries.

Christianity started its temple architecture with buildings of basilica type. *Basilica* (a royal hall from Greek) was the name for the house of the head of the state (basileus) in Ancient Athens. In Ancient Rome, such buildings were intended for business meetings, trade deals, and court sessions. Over time, thermae (public baths) were built in this style. Perhaps, the **Baths of Caracalla** were the most remarkable structure as well as from the point of view of the prospects of temple construction.

It is necessary to indicate that the Roman baths should not be considered as baths that we are accustomed to. The baths had everything for different cultural leisure activities – walks, sports, meetings, and even philosophical discussions (by the way, there were excellent libraries at the customer's disposal there).

In some way, it was *the temple* for both purifying the body and spiritual self-perfecting. If an altar were set up in such a building, it would be quite similar to a Christian temple, because it had the most necessary things – a large internal space and high arches.

To confirm this, one can compare the Baths of Caracalla with any typical Christian basilica built as a temple and, of course, in later times. Such a basilica was a large rectangular hall, often divided by rows of columns into longitudinal parts (naves); a central nave (a higher one) was illuminated through the windows above the roofs of the side naves.

A basilica was very convenient for Christian religious activities, primarily due to its capacity. After all, in comparison with the Antiquity, the understanding of the temple functions was radically rethought. If an ancient temple was considered the place where gods lived (the place for the statue of the deity) and rituals were held outside the temple, now it became the place of meeting for the faithful to participate in the sacraments.

That is why a huge inner space was needed – in order to accommodate a large number of worshippers. In addition, the task was to isolate a person from the outside world as much as possible. To do this, the interior of the church created the appropriate atmosphere. The exterior of the temple was extremely simple and modest, but its internal decoration impressed with splendor (in this respect, the **Basilica of San Vitale**, early 6th century, Ravenna, Italy is very characteristic).

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Over time, with the establishment of Christianity, not only the interior of the church but also the exterior could be magnificent. One of the most remarkable buildings in this respect is **St. Mark's Basilica** in Venice. It was built in the 9th century and had been decorated for several following centuries. Therefore, the original Byzantine style is intermixed with the Romanesque and the Gothic style. For example, the bell tower that served as a signal tower (it announced the arrival of ships) is made in the Romanesque style, hence the massiveness and severity of its forms.

Returning to the principles of Byzantine architecture that were fundamental, one can find a typical plan of the composition: the form of an equal-pointed cross whose ends and center were crowned with domes. Both the exterior and interior are characterized by a combination of reinforcing Byzantine splendor and Venetian luxury (marble walls, columns, statues, mosaics).

The interior is full of light, golden from radiance and chatoyancy in the mosaics. The going-up vaults, huge domes, wide arches and pilasters with many “petals” create the impression of special lightness, picturesque harmony and poetic fabulousness.



**Illustration 06.** *St. Mark's Basilica (Venice)*

As for the semantic content of the interior architecture of the Christian Church, its majestic space is designed to create the impression of eternity, sanctity. Moreover, verticality causes associations with the dome of heaven.

A *domed church* gave a complete imitation of the dome of heaven, where the dome was roofed and not the vault as in a basilica. The domed churches appeared later than basilicas, but they became the most common type of church buildings in the Christian world.

It should be noted that this idea was anticipated in some late Roman buildings, especially in the famous **Pantheon** (the early 2nd century, Rome), where the name itself attracts attention: temple of all (*pan*) the gods (*theo*). It is symptomatic that at this historical stage, the pagan Romans had the idea to unite all gods as if creating a single god, which means that there was an implicit reaching out to Christianity.

From the architectural point of view, the Pantheon solved the task that Christian architects had to solve later – to roof a huge interior space with a grandiose dome (its diameter is about 45 meters). A large round hole in the center (the light source of the temple) is like the Sun. It creates the illusion of the dome of heaven reigning over mortal life and the supreme forces behind it.



Later the Pantheon was turned into a Christian church and served as a model for the domed buildings of later times, including the most significant Byzantine construction – the **Hagia Sophia** in Constantinople.

This church became a model for many Russian churches starting with the cathedrals of the same name – Saint Sophia Cathedral in Kiev, the Cathedral of Saint Sophia in Novgorod, etc. *Sophia (Holy Wisdom)* became attractive for Russian architects not only in the architectural image but also in the meaning that it had.

Almost immediately, the Russian temple as a model of the universe got its accents. Saint Sophia Cathedral in Kiev (1037), the earliest of the great cathedrals, had the first accent – the modeling of architectural forms from many parts, while smaller parts are adjoined to a central one. It looks like a hill-fort is built (the city is a symbol of people's life in the world).

The second accent is the system of domes as if they represent the holy face of the Kingdom of Heaven. Twelve small domes accompany the central dome. It can be interpreted in different ways:

- first, the sun surrounded by planets;
- second, the twelve apostles and the Almighty raising up above them;
- third, the allegory of the capital city with domains;
- fourth, the great prince and other princes.

In any case, there is a complex step-pyramid composition embodying the above-mentioned principle of hierarchy that was so important for the Middle Ages – the strict subordination of the smaller to the greater, the lower to the higher.

The most harmonious embodiment of the principle of hierarchy is found in the temple architecture of Vladimir, which became the pinnacle of Russian medieval architecture. The **Dormition Cathedral** in Vladimir (1158-1160, rebuilt in 1185-1189) has almost all the typical features of Vladimir architecture.

Grandeur and solemnity are combined with a special clarity, harmony, and the grace of proportions. The lightness of its forms creates the feeling of floating. Elegance and picturesqueness culminating in golden domes and crosses express the festive state of mind as if representing the image of a heavenly feast day. It was the most solemn temple of pre-Mongol Russia.



**Illustration 07.** *The Dormition Cathedral (Vladimir)*

The epithets of Moscow “white-stoned”, “golden-domed” come from these magnificent samples of Vladimir architecture (already in the Renaissance) and the cathedral of the same name would be built in the Moscow Kremlin – the Dormition Cathedral.

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Chinese *landscape painting* also contributed to the medieval model of the universe. First, let us give a brief description of Chinese painting during that time in general. The discoveries made by Chinese masters and the highest level they reached were completely unachievable for other medieval art schools and what they did remains an enduring classic. Moreover, this is so, even though they used mostly ink.

The paintings were mostly written in black ink on a light background, it was *monochrome* painting. However, the calligraphic subtlety in lines and a virtuosic use of spots and ink blurs of various intensity created an exceptional pictorial richness and expressiveness.

One such work is **The Portrait of the Poet** by *Liang Kai* (the first half of the 13th century). As if meeting the idea of the creator of art (Li Bai is depicted), the painter represents an ecstatic state of inspiration when the human spirit rises in the flight of creative ideas above the ordinary and material.

Everything is depicted through a few spots and washouts of ink on white paper. The scroll is not filled with anything so the figure seems to be moving in a completely free space (“flying in the clouds”). The extreme laconism, the exceptional mastery and the strikingly refined manner of the picture speak for the high achievement of Chinese painting.

Now, let us turn to the main conquest of Chinese medieval painters – their landscape painting. Landscape as an independent genre first appeared in China in the 6th century, i.e., a millennium before the European landscape. Chinese landscape painting is based on monochrome (ink) and at the same time, painters achieved a wealth of tints.

The painting **Autumn in the River Valley** by **Guo Xi** (the 11th century) immediately draws attention with the choice of perspective – it is unexpected, sometimes bordering on fantasy. It speaks for a unique vision of the world.

In order to embody this vision, Chinese painters developed special techniques for building space. The picture was divided into several grounds and the degree of the image clarity decreases with moving from the front to the back: the clearness of some near objects (completely clear foreground) and the obscuring of outlines in the distance (the background appears in a haze).

Between these grounds, there is an air full of fog, clouds, mist. Another important technique: the artist always gives his pictures the feeling of height. The viewer looks at the landscape as if from the mountaintop. All this allowed depicting the infinity of space, to give a sense of the immensity and vastness of the world.

Another characteristic example is the picture **Buddhist Temple in Mountain** by **Li Cheng** (the 11th century). Looking closely one can see the outline of a pagoda in the lower left corner of the scroll. It is almost dissolved in the landscape environment and overlapped by the contour of bare trees.

Moreover, this is very significant. This genre of landscape painting is called “*mountains – waters*”. In these natural phenomena, the artists found the images in which they strived to express the cosmism of the universe. Indeed, here one can see the grandiosity of the natural world with its primordial nature.

For Chinese artists of those times, nature is not only a grandiose but also intrinsically valuable world standing infinitely beyond the human world. Therefore, in their landscapes, the human has a purely subordinate role. It corresponds with one of the most important ideas of the Middle Ages – the human is a grain of sand in the universe.

For example, the painting **Travelers Among Mountains in Spring** by **Li Zhaodao** (the turn of the 8th century) shows nature pristine, untouched by civilization (the chaos of bizarre forms brings the image to the fantastic genre). Human figures are barely visible, completely lost, not comparable to the grandiosity of nature. Like in the previous picture, the attention is drawn to the multi-dimensional construction of space and aerial perspective: white curling clouds seem to cut the mountaintops.



**Illustration 08.** ‘Travelers Among Mountains in Spring’ by Li Zhaodao (painting, China)

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Medieval literature also tried to understand the laws of the universe. In this respect, *Farsi* poetry was particularly active. *Farsi* is a literary language that developed among the Persians and Tajiks and that has been used by many neighboring peoples (for example, the Azerbaijani with their literary giant **Nizami**) for a long time.

Most often, *Farsi*-speaking poets carried out the comprehension of life in the form of a monumental epic. The most grandiose of these epics is **Shahnameh** (‘Book of Kings’) by **Ferdowsi**. It is many times the length of the *Iliad* and the *Odyssey* combined. *Shahnameh* contains a huge number of myths, historical legends, poetic chronicles, love poems, instructions, and musings of all sorts. It covers the time from the creation of the world to the poet’s life.

Quite different was the understanding of the universe in the works of another famous *Farsi* poet – **Omar Khayyam**. In contrast to *Ferdowsi* with his grandiose epic, *Khayyam* wrote only in the form of quatrains (*rubai*). The poet managed to conclude a great idea in a small quatrain.

These separate ideas are formed into myriads of ideas covering everything. A poet-thinker goes through and analyzes all views of life (for example, from asceticism to the cult of pleasure), as if he tells his endless beads, and he finds in each of them a rational kernel and necessity.

*Khayyam* reflects not only on everything but also in many ways – quite seriously and with sarcastic irony, with bitterness and carelessness. There is a lot of skepticism in his poetry and he often talks about the temporality and vanity of human existence. However, he also finds an antidote to skepticism asserting the need to live – to live in the pursuit of joy and giving a wise idea that people do not live in vain.

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The above-mentioned was *the life of the spirit* presented in its varieties. Of course, the existence of the Middle Ages was not limited by this concept, though it is very important for it.

Along with the righteous man, the man of spirit, perhaps the most remarkable character for that time was *a warrior, a fighter*, whether a bogatyr, a hero or a knight. Moreover, in the description of a feat of arms, the medieval narrator certainly uses the techniques of exaggeration to show the exceptional merits of his hero (this is very characteristically represented in the famous Frankish epic **The Song of Roland**).

The main motive of the warrior is the search for glory, the thirst for feat. For example, the hero of the Anglo-Saxon poem **Beowulf** having heard about the plots of a monster rushes to the rescue of strangers of his own free will and consciously runs a high risk.

This literary monument is one of the earliest in Europe (the 7th and the 8th century); it goes back to the folk tales of the 6th century and is known from the manuscript of the 10th century. It is full of the hoar of innumerable ages and can serve as a model of the epic: the poem has a fabulously fantastic plot and the high style imbued with a melodious majestic tone that implies narrative recitation.

The bellicose mood of the Middle Ages finds its expression in architecture. Firstly, this implies various *fortifications*. Powerful fortresses were built in impregnable places. Stone walls with many towers surrounded the towns.

In Russian towns, *the Kremlin* was built on a high place – the residence for a sovereign and a refuge for citizens in the case of an armed attack. It was a complex of defensive, palace and church buildings. The Kremlin was a central part of the town surrounded by defensive walls with towers. Being the core of the city, it determined its silhouette and layout. Such constructions are still preserved in Novgorod, Tula, Smolensk, and other cities.

For example, the **Kremlin** in Pskov, which was built in the 15th and the 16th century, was one of the most powerful European fortresses. The length of its walls was 10 kilometers, the towers impressed with their size and power (their height was up to 40 meters); the walls were able to take under their protection the entire population of the town. The heavy towers with narrow embrasures show the spirit of the age.

The Russian Kremlin with its palaces and temples that shone with gilded roofs and crosses, following the contours of the land, was a magnificent urban dominant.

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Over time, in the late Middle Ages, fortifications became more of a tribute to the tradition acquiring mainly symbolic meaning. Let us recall the history of the **Moscow Kremlin**. The oldest central part of Moscow was surrounded by a rampart in the middle of the 12th century; the walls and towers were built of white stone in the middle of the 14th century; in the late 15th century, they were built of brick. It was only in the 17th century that the towers got their tiers and hipped roofs.

Three cathedrals and the bell tower 'Ivan the Great' as well as the Palace of the Facets were built on its territory in the late 15th and early 16th century. Much later, the Terem Palace (the early 17th century) and the building of the Senate (the late 18th century) were erected. The Great Kremlin Palace and the Armory appeared in the middle of the 19th century.

Such is one of the most beautiful architectural ensembles in the world, the heart of the state, the embodiment of its power, the originality of culture that goes back deep into the past.

Over time, fortifications became more symbolic and their exterior became more and more aestheticized. From this point of view, **the Novodevichy Convent** in Moscow is very significant. It was founded in 1524, and according to its exterior, this is a fortification:

- the typical location convenient for defense (it is situated at the bend of the Moscow River);
- fortress walls with embrasures that served for conducting the battle (they were erected in the late 17th century, their length is about 1 kilometer);
- twelve round towers built within shooting distance from each other; it makes possible to observe the area and to fire on monastery approaches.

However, the exterior of the fortress and especially the six buildings inside it (the Smolensky Cathedral built in the early 16th century, the bell tower built in the late 17th century, etc.) with their extraordinary elegance and colorful decorations have a festive character and the whole ensemble looks like a precious architectural toy.

A *castle*, a fortified dwelling of a feudal lord, became one of the symbols in the Middle Ages. It was usually situated at the bend of the river, on a high hill, so it dominated over the surrounding area like its owner.

At first castles were built as purely utilitarian in their purpose i.e., as *a fortified dwelling*. Looking at the earliest castles, it is easy to make sure that everything was made based on military expedience (the highest watchtower of the castle, the so-called *donjon* is very characteristic in this respect). Hence the simplicity and coarseness of forms that were primitive but picturesque in their own way.

The time passed and builders began to care much more about the expressiveness of the castle exterior. In the configuration of structures, the role of free architectural imagination increased and the variety of colorful bright individual creative solutions increased respectively. Thus, the defensive function was replaced by aesthetic tasks that turned the fortification into a work of art.

According to their function, castles became a *ceremonial* residence of a sovereign. Moreover, the picturesque architectural composition perfectly inscribed in a rich natural environment always draws attention. In addition to a distinct anesthetization of design, the glorification of a sovereign was also intended. Therefore, such a castle proudly rises over the surroundings as if soaring up over land.

Medieval churches often had a militaristic nature too. A typical example is **Tournai Cathedral** (the Netherlands), which not only gives an impression of a real fortress but also miniatures a model of a well-fortified town.

Such buildings lead to the idea that the architecture of the Middle Ages was influenced by common for that time buildings of fortress type and acquired not only the appropriate atmosphere but also a similar purpose. The fact of the matter is that they were mostly built of wood, so far during wars and feudal strives a stone building can protect from enemies.

The **merchant's house** in Pskov, the so-called Pogankin Chambers (named after the owner of this house S. Pogankin) can serve as a perfect example. There were household services and warehouses on the first floor of his chambers. Service rooms, halls, guest rooms were situated on the upper floors. The massive building with flat walls is free of any decorations. Its walls are two meters thick; heavy vaults, a large number of niches and caches, windows-embasures closed by iron bars amplify their solidity. It gives the house a severe appearance of a fortress.

Pogankin Chambers were built in the 17th century i.e., after the epoch of the Middle Ages. This indicates the extremely long-lasting traditions of this era. This situation was typical not only for Russia, where medieval art forms were firmly entrenched (including the Renaissance and even most of the Baroque era), but also for some West European countries.

The **Town Hall** in Florence (Palazzo Vecchio) can serve as a good example. It is a heavy, massive building of a very gloomy appearance, similar to a fortification. However, it was built in the 14th century, when Florence had already become the cradle of the Renaissance – the era of light and harmony.

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If one considers medieval architecture from the feudal point of view, this impression is mainly made by the architecture of the *Romanesque style*. It got its name from the original name of the city of Rome (lat. *Roma* and *romanus* – Roman); its origin traditionally goes back to the buildings of this city.

Indeed, the architecture of this leading style of the Middle Ages is strongly influenced by fortifications: severe geometric simplicity of the composition, the heavy mass of the walls with their large blank planes, heavy pillars and supports, narrow windows, the modest décor or even a lack of decorations.

The early Christian buildings in the Italian town of **Ravenna** (the 5th century) anticipate the Romanesque style, and **St. Rupert's Church** in Vienna (the 11th century) can be considered a completely typical building in this style, which spread throughout Western Europe. Another characteristic example of Romanesque architecture is **the church** in Paray-le-Monial (the early 12th century, France), where the direct impact of fortress architecture is obvious in harsh planes of the walls and sharp-cornered towers.

Almost the same features can be found in Russian church architecture during that time. For example, the essence of the design of **St. George's Church** (1119, St. George's monastery, near Novgorod) is in its strict, even severe appearance (a high massive monolith), moreover, the plates of slate resemble defensive towers. The dome drums and cupolas of the temple are only a small, secondary part of the overall composition. The whole exterior is interpreted as something formidable, bristly.

Many temple buildings of the medieval East show great resemblance to fortifications. Here are some different samples.

Let us start with the South Caucasus. **Jvari Monastery** is the Temple of the Cross (586-604) near Mtskheta, the former capital of Georgia. It is built atop Jvari Mount and is an example of a harmonious connection with the natural environment. The building seems to have grown into the rock, crowning its top, and it is perfectly visible within a radius of 30-40 km.

**The Svetitskhoveli** (literally 'Life-giving') Cathedral was built near Jvari in Mtskheta and belongs to a later time. It was completed in 1029 (by the architect **Arsukidze**). The giant-sized building is surrounded by a wall and has an extremely severe appearance.

Now let us turn to the structures of the tower type. In each case, it is a temple tower and it is clear that such a building, in addition to religious purposes, served as a watchtower. In Islamic architecture, minarets had the same purpose and the same architectural location as the bell tower in a Christian temple.

The minaret of the **Malwiya Tower** of the Great Mosque of Samarra (Iraq, 847-852) is notable for its exceptional originality due to its form of a spiraling cone 50 meters high. The **Kalyan Minaret** in Bukhara (the 12th century, Central Asia) is no less peculiar. It is also known as the Great Minaret and it can be seen from any point in the city. The powerful tapered tower ends up with a massive pillar lantern cylindrical rotunda on a stalactite crown. It is built of baked bricks and has twelve horizontal zones, each of which has its unique pattern.

Finally, two Chinese pagodas of the tower type should be noted: the pagoda **Dayanta** in Sian (the 7th century), a cyclopean construction of a defensive nature, and as for the **Iron Pagoda** in Kaifeng, in this case, the name speaks for itself.

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Concluding the discussion of the artistic culture of the Middle Ages, let us consider some of the phenomena associated with *lyrical imagery*.

First, let us note the fact that the lyrical principle widely penetrated into cult art. This became especially noticeable in the later stages of the Middle Ages. Imagine small Russian churches and the pearl among them – the **Church of the Intercession of the Holy Virgin on the Nerl River** (1165, near Vladimir).

As we know, it was built due to a deeply personal motive: the Vladimir Prince Andrew Bogolyubsky in memory of his dearly departed son decided to put up the church “*in the meadow*” near the river Nerl. The emphasized small size, the extreme softness of the contours, and the incomparable poetry make it a symbol of modest and pure Russian beauty. That is why the church is in harmony with the surrounding landscape as if growing out of it.

Russian iconography reveals something similar in the power of lyrical feeling. For example, the icon **The Angel with the Golden Hair** (the late 12th century) in accordance with the nature of the displayed object is painted in golden colors. The face is full of sadness and warmth. The deep humanity of the image is impressive (the soft tilt of the head draws the viewer’s attention), which is emphasized by the exceptional plasticity of the image – everything is full of tenderness and sympathy.

Among similar images is **The Virgin of Vladimir** (the turn of the 12th century). It is perhaps the most famous of the icons of Russian Orthodoxy. Originally, it was a Byzantine icon painted by Constantinople masters, but it took hold in Russia and became a sign of its spirituality and the archetype of many such images.

The icon was brought to Kiev in 1132. In 1155, Andrei Bogolyubsky secretly took it to Vladimir, where it remained in the Dormition Cathedral until 1395. When the country was threatened by Tamerlane’s invasion, it was carried to Moscow – the icon remained there as a symbol of the Russian land, retaining the name of Vladimir.

The Virgin is a favorite face of Russian iconography and is interpreted as the mild intercessor with God for the human race. There is also a more specific meaning: the image of a sad and tender mother’s love. Through the face of the Mother of God, the theme of the sanctity of the mother entered Christian art.

In the previous presentation, referring to Chinese painting, it was said about its inherent grandiosity and universality of perception of the world. Nevertheless, it could have purely lyrical solutions that speak for the highest level that this type of artistic creativity reached in the days of old.

One of the examples indicating the variety of approaches peculiar to Chinese masters is **Bare Willows and Distant Mountains** (the 13th century, painted by Yuan Ma). This work belongs to the “*mountains – waters*” genre considered above.

Besides this genre prone to cosmism, there was a genre of a more chamber nature – “*flowers – birds*”. Everything is imbued with subtle lyricism, intimacy, lively awe. Among the most famous examples is **Oriole on the Pomegranate Tree** (anonymous, the 11th and the 12th century).

Similar things were also painted on scrolls; in this picture, it was not ink but watercolors that gave surprisingly delicate colors. Along with the amazing fineness of painting, it enabled to achieve the highest artistic expression.

Lyrics in the narrow sense of this concept, i.e., amorous poetry, was also developed in those days. The theme of love has given rise to many works, especially in Arabic-speaking countries, where the exquisite beauty of the language distinguished poetics of this kind.

European lyricism was only taking the initiative in those days. While in secular genres it was presented modestly enough, we must appreciate the fact that the lyrical nature entered religious genres widely enough as if warming them from within, bringing a feeling of sincerity.

In fact, early European lyricism as such developed mainly in the musical and poetic work of Provençal troubadours, French trouvères, and German minnesingers. They were the representatives of chivalrous culture. They introduced the cult of the Fair Lady, praising a sublime and refined feeling of adoration in songs.

European lyricism during those times was essentially very virtuous, which is especially noticeable when poems are combined with music, as it usually happened in the art of poets-singers of the chivalric genre.

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The Middle Ages are often considered a severe, gloomy and even sullen time. There are certain reasons for this. The appeals to asceticism, the assertion of the meaninglessness of human life, threatening prophecies were often heard, especially in art. It is widely represented in Christian art and perhaps especially in Arabic poetry.

However, despite all this, life took its course, which gave rise to an artistic flow, full of a sensual acceptance of the world, a variety of bright colors. There appeared a new direction in Arabian poetry – *Khamriyat* (wine poetry). Arab poets in their own way were echoed by European *vagrants* (among them were priests without a parish, unfrocked monks, traveling scholars).

The art of traveling artists was flourishing. In different countries, they were called differently: jugglers in France, wandering minstrels (*Spielmänner*) in Germany, buffoons in Russia, etc. The translation of the word “*Spielmann*” (from German “*das Spiel*” – “*a play*”) characterizes the atmosphere and specifics of this art.

As for the medieval jugglers, they should not be confused with the modern circus profession – the jugglers of that time were able not only to manipulate various objects, but also sing, dance, tell stories and act out theatrical scenes. Samples of their music – plebeian, extremely noisy, living, sharp, cheerful – are preserved. As it was common for those days, its folk-genre primitive still had clear traces of barbarism.

According to the above-mentioned art phenomena of the highest aesthetic level, it can be concluded: medieval art is a huge rich part of world artistic culture.

It is particularly necessary to highlight at that historical stage the creative achievements of the East, which entered the golden age of its cultural development at that time. It was then that many Asian peoples created their artistic classics. And if European countries still had to do this, starting with the Renaissance, for the East, the legacy of the Middle Ages was and remains in many ways unsurpassed.



The Middle Ages is considered a very important historical stage for the future of Russia. This was the starting point of its art: a meteoric rise of architecture, iconography, literature (with its outstanding monument ‘The Lay of Igor’s Host’), and professional singing art. All this was done mainly during the 11th and 12th century.

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