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СРАВНИТЕЛЬНЫЙ АНАЛИЗ ЮВЕЛИРНЫХ ИЗДЕЛИЙ В ПЕРИОД ВОЗРОЖДЕНИЯ

Аннотация: В статье сравниваются ювелирные изделия разных регионов изготовленных в период Возрождения. Описывается создание ювелирных изделий с применением разных бионических форм.

Ключевые слова: ювелирное искусство, традиции, Возрождение, украшения, декоративно прикладное искусство.

COMPARATIVE ANALYSIS OF JEWELRY DURING THE RENAISSANCE

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Abstract: The article compares jewelry made in different regions during the Renaissance. Article describes the creation of jewelry using different bionic forms.

Keywords: jewelry art, traditions, Renaissance, jewelry, decorative and applied art.

In ancient times, in immemorial times, a man who was able at that time only to chip and roughly process stones, met gold on his way and was captivated by its beauty. Soon he became convinced that it was not only pleasant to the eye, but also easy to process and, most importantly, always retains its sunny color. When the harmony of lines and forms created by the genius of man joined the qualities of metal, then one of the oldest and most beautiful professions of the branches of applied art jewelry was born.

At the beginning of the XVI century, and sometimes almost to its end, jewelry - at least those that escaped remelting and have come down to us - in their forms continue the traditions of Gothic. The "Ship of St. Nicholas" belongs to this type. Ursula" is a model of a ship, donated to the Reims Cathedral by Henry III in 1574. But the antique motifs of the decor-cornucopias, paired dolphins, a plant curl and, finally, palmettes - testify to new trends. On the overloaded apple of the leg, we see figures of saints under the shade of antique arches. The same new spirit is clearly manifested in the decor of the censer of 1581 . from the chapel of the Order of the Holy Spirit in the form of an ancient temple with columns, along with the name of the author of the cardboard, the artist who transferred it to the stained glass window is also mentioned, and in addition the date is put. This information, valuable in itself, testifies to a worldview completely different from the Romanesque and Gothic.

In the history of world culture, the XIV-XVI centuries are an era of absolutely exceptional importance. In the minds of the peoples of the advanced European countries, the greatest progressive revolution took place, which determined the end of the Middle Ages and became the beginning of a new time. The term "Renaissance" (in Italian - "rinascimento", in French - "Renaissance") is conditional and does not exhaust the essence of the phenomenon. A distinctive feature of the Renaissance culture, anti-feudal in its core, is the secular, anti-clerical nature, humanistic worldview, appeal to the cultural heritage of antiquity. The Renaissance was a time of brilliant development of applied art. His achievements were prepared by the high level of artistic crafts in the advanced cities of the late Middle Ages. Silver and gold crosses, metal staffs, tabernacles, bowls, church and household metal utensils, weapons and luxuriously decorated shells, various jewelry of Italian work are distinguished by perfect workmanship and artistry.

At the beginning of the XIX century, an antique statue was considered the ideal of female beauty, which did not allow for a large number of ornaments. Large arched combs decorated with cameos, sometimes with precious stones, supported the hairstyle. Long pear-shaped earrings and rings complemented the headdress, while the neck and bare shoulders remained unadorned. However, after 15-20 years, a different fashion comes, the beauty puts on 3-4 bracelets, several rings at the same time, pins a brooch, wears earrings and a necklace.

Man, of course, was very often used as the subject of an ornament, sometimes in the form of a schematic image, sometimes stylized, sometimes realistic. In the decorative art of all countries, we find images of men and women alone or in groups, in poses calm and majestic or, conversely, in dynamic movement and even in unbridled dance. Figures can be naked or in clothes covering almost the entire body. There are also caricature images (Greek terracotta, carved decorations of Gothic folding benches). The human face also served as a decoration motif, and mascarons were born on its basis.

Some separate parts of the human body were also used: an eye, a heart, a leg, a hand that could have four or even three fingers (Muslim art). The forms of the human body were also used to create fantastic creatures: centaurs and sirens of antiquity, angels of the Christian world, cupids (Italian putti), semi-figures and especially Renaissance grotesques with bodies growing from fish bone plants, found in Polynesian ornaments, combines straight and broken lines; chevrons ending in dots are used by medieval painting; The plant curl is also present in the architectural decor of Ancient Egypt and in the era of Louis XIV. To geometric motifs should be added elements of architectural decor, used only for the decoration of buildings and sometimes furniture; they are primarily stucco and carved ornament: cord, leaflet, vykruzka, roller, scotia, double toothed ornament, etc.

Materials. At the end of the XVI century. irregular shaped pearls were masterfully used in jewelry art, they were often used to depict parts of the human body or figures of some animals. Very small, but carefully made pendants, which they were part of, required the highest skill from the jewelers of that time; in the Renaissance, such pendants were quite widely produced throughout Europe. Relief modeling, the use of gold, enamel, rubies, emeralds, diamonds and pearls made it possible to capture mythological or biblical scenes, monsters, dragons, birds, ships sailing, and even miniature architectural compositions complemented by arches, columns and niches for figures. The production of such pendants continued until the beginning of the XVII century. For centuries, pearls have been attributed special properties, for example, to cure heart ailments. It was believed that pearls dissolved in lemon juice or ground in milk could cure insanity. In Rome, pearls were the main component of any potion, so Cleopatra toasted Anthony with a drink with a dissolved pearl. In the XVI century. women believed that wearing pearls helps to preserve the figure, and this stimulated the demand for jewelry with pearls. It began to be imported in large quantities to Europe from India and China. It was from the middle of the XVI century that Queen Elizabeth I of England fell in love with pearls so much that she even sewed small pearls on dresses.

Stylization The motifs used for decoration are the subject of stylization, transforming the real appearance of the depicted. Stylization is achieved by generalization, the purpose of which is to make the motif more understandable to the viewer, as well as to facilitate its execution for the artist. Generalization replaces the real, too familiar, and sometimes unattractive image with a new one, in which the characteristic is emphasized in order to give the motive maximum expressiveness. In this case, generalization can be combined with additions pursuing the same goal. In any case, stylization forces the artist to adapt to the laws prescribed by his chosen material; thus, one material requires a

decor with a predominance of linear ornament, the other volumetric. In addition, the artist also has to reckon with the space reserved for decoration, with the framing that limits the field of his work, forcing him sometimes to modify the motifs placed in it.

The principles of the ornament construction and various decoration systems allowed to extract the greatest effect from the selected motifs. The main one is repetition, which in itself, if the motive is successfully chosen, gives a good decorative effect.

Some utensils of the end of the XV century have survived to this day. These are valuable metal objects, almost exclusively church items. Utensils made of less durable materials, especially non-church utensils, have not been preserved, so we can only judge about them by descriptions and images. Detailed descriptions are contained in the inventory inventories of some sovereigns of the XIV and XV centuries, but it is difficult to get an idea of the forms of utensils from them. The change in these forms can be guessed by the changes in the architectural style. Gothic style, which emerged at the end of the XII century. In Northern France, over the next century it spread almost all over Europe. This style, which significantly influenced the forms of utensils, retained its significance after the XVI century. In contrast to the heavy forms of the preceding Romanesque style, Gothic buildings were distinguished by lightness and harmony, thanks to the use of a pointed arch in combination with pointed, variously dissected columns and floral ornaments. The modifications of the style were determined already at its origin. Having appeared in Northern France, it was first of all transferred to England, but in both countries it remained at a relatively low stage of development for quite a long time. In Southern France and Italy, it was delayed by attempts to link it with the Romanesque style that prevailed before or (mainly in Italy) with ancient Roman forms. In Spain, they tried to introduce elements of the ancient Moorish style into Gothic, if only as an

ornament. In Eastern Europe, the Gothic style spread very slowly, and in Russia it did not find any application at all. The main features of the Gothic style determined its further development. This applies not only to building structures, but also to the processing of the ornament, its shapes and distribution. Before the beginning of the XIV century . everything was limited to repeating the simplest elements of the style or their modifications. But by the end of the XIV century, along with the awakening of individual self-consciousness, free, independent creativity begins to develop. The processing of materials has become more artistic. New forms appeared, and the old ones were improved.

The success of crafts was also facilitated by the development of social life, which has become increasingly difficult since the beginning of the XIV century. The constant increase in the urban population and the growth of its well-being have completely changed the structure of urban life, making the relations of citizens much more diverse. The growth of cities is also due to landowners who left their estates and castles. Even the rulers with their courts began to move to large cities for permanent residence. Life was increasingly concentrated in the city and the house, a new look at home, family, and everyday life was being developed. The former simplicity of the lifestyle, created and maintained by the ancient custom of leading an active life outside the home, was gradually replaced by the desire for a comfortable and pleasant home environment. Of particular artistic value were the products of goldsmiths. This was the case in Italy and Spain, in England and Germany, and especially in France, where goldsmiths played an important role already in the XIII century, when luxury began to increase rapidly after the death of Saint Louis.

In the second half of the XIV century. goldsmiths achieved such perfection in the invention of new forms and elegant decoration of things (including precious stones) that they had almost no rivals, except for Italian

masters who cared mainly about the purity of forms and artistry of execution, using the long-known in Italy finifity painting.

In Flanders, Bruges and Ghent were famous, in Germany - Nuremberg, Augsburg and Ulm, which were soon joined by Vienna and Prague, thanks to the support of Emperor Charles IV, a great lover of precious church utensils. In Spain, gold and silver items were produced mainly in Toledo, Madrid, Seville and Granada.

Mannerism is a trend in Western European art of the XVI century, reflecting the crisis of humanistic culture of the Renaissance. Mannerists claimed instability, tragic dissonances of being, the power of irrational forces, subjectivity of art. The works of mannerists are characterized by complexity, intensity of images, mannered sophistication of form, and often the sharpness of artistic solutions. Masters of the Renaissance and Mannerism created products (silver vessels with multi-figure scenes, pendants with enamel on relief, carved stones, etc.) in which the original properties of precious materials receded into the background before the desire to emphasize the refinement of processing.

The representative of Mannerism was the Italian sculptor, jeweler and writer Benvenuto Cellini (1500-1571). He studied with the jeweler M. Bandinelli, was influenced by Michelangelo. One of the remarkable objects created by Cellini is a large gold salt shaker made in the middle of the XVI century. for King Francis I of France, who gave Cellini 1000 gold crowns for melting for this purpose (Fig. 19, color pasting). In his memoirs, Benvenuto Cellini wrote that when he saw the salt shaker, the king "even exclaimed something in amazement and could not take his eyes off it for a long time." Cellini describes several other pieces of jewelry he created, such as a ring for Pope Paul III and a clasp for the robe of Pope Clement VII. It was a large diamond supporting the figure of the Lord surrounded by three cherubs.

Italian jewelers produce religious items and a variety of everyday items for the nobility and rich citizens: jugs, bowls, bowls, plates made of precious metals, sometimes covered with enamel. The love of expensive materials finds its expression in the manufacture of jewelry frames for vases made of hard stone, so valued in the Renaissance. Italian artists are not limited to the use of antique motifs. A beautiful silver openwork amphora is kept in the treasury of the Padua Cathedral; the openwork pattern consists of fancy arabesques, calculated with great precision and skill, because there are no seams between them, and the amphora itself is like a case inside which a blown glass vessel is placed.

The jewelry art of Spain was in its heyday. Having taken possession of the untold treasures of pre-Columbian civilizations of America as a result of predatory wars of conquest, the Spaniards introduced a cult of luxury among the rich strata of the population. Local jewelers could not cope with the flow of orders, in this regard, foreign masters moved to Spain and successfully engaged in their craft. Many products give out the influence of the Italian style, such as, for example, a staff made of gilded silver and rock crystal from Avila (Paris, Louvre). Foreign artists are becoming Spanish subjects, among them we will name the De Harfe family, immigrants from Germany. Most of them, at least in the first generation, continue to work in the manner of the country where they come from.

They create elaborate works where the eye is lost in a multitude of details even when the main lines of the composition are emphasized and antique motifs stand out noticeably. There is an abundance of relief patterns, figurines and architectural elements, which was excessive according to French concepts, but the Spaniards of that era liked it.

Jewelry art in Germany is also going through a period of recovery and is not inferior to Spanish. The Yamnitzer family is famous in Nuremberg-

goldsmiths, and the most outstanding of them is Wenzel Jamnitzer. He founds his own workshop and, in collaboration with his nephew and apprentices, makes lavishly decorated hand-washing jugs, silver dishes and decorative table decorations. Jewelry production is also available in Augsburg and Hamburg.

The founder of the German Renaissance art is Albrecht Durer (1471-1528). Durer was one of the universal people of the Renaissance - a painter, woodcarver and copper. In all the early works (1495-1498) - engravings - there is a modern Durer, a living person, often of the peasant type, with a characteristic, expressive face, dressed in a suit of that time and surrounded by a precisely rendered setting or landscape of a certain area. Much attention is paid to household details. Here, for the first time, Durer's interest in the naked body is revealed, which he conveys with great knowledge, accurately and truthfully, choosing first of all the ugly characteristic.

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