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ALBRECHT DURER'S SYMBOLS NARATIVES: GRAPHICS BY THE EYES OF CONTEMPORARY

HOVHANNISYAN Solomiya, KOLISNYK Oleksandra, PAVLUK
Victoria

Kyiv National University of Technologies and Design, Ukraine
kolisnyk.ov@knutd.com.ua

The authors analyzes the use of allegorical symbols of everyday life of the late Renaissance in the works of A. Durer, which in the artist's interpretation become narratives of the mysteries of previous times and are relevant in creative variations of postmodern design. The author explores the narrative of the figurative and symbolic construction of Durer "Melancholy" engraving in the aspect of practical applications of the images-meanings outlined by the artist in the graphic design of today.

Key words: *graphics, symbolism, allegorism, narrative, artistic techniques.*

INTRODUCTION

The analysis of symbolism and allegories that Durer used in his graphic works, in particular in "Melancholy", impresses with the narratives of the meanings that the author operated with, the use of interdisciplinary connections from different spheres of reality, providing today inexhaustible material for searching for meanings and meanings that are now almost lost or forgotten, but have not lost their relevance. By allegory we mean one of the ways of aesthetic development of reality, the reception of images of objects and phenomena through the image, which is based on a conditional form of utterance, in which the visual image means something "other" than it is, and this is clearly assigned to it by cultural tradition. Allegorical images are mainly the embodiment of abstract concepts that can always be revealed analytically. The meaning of an allegory, in contrast to a multi-valued symbol, is unambiguous and separate from the image; the relationship between the meaning and the image is established by similarity. A symbol is an idea, image, or object that has its own content and simultaneously represents some other content in a generalized, non-expanded form. The symbol in art is a universal aesthetic category that is revealed through comparison with the related categories of an artistic image, on the one hand, and a sign and allegory, on the other.

PROBLEM STATEMENT

An urgent problem is the study of the ways of symbolic intertext of A. Durer, the characteristic of his work as a narrative, which is simultaneously a presentation of the realities of the values of his time, which capture the



artist's imagination and is also a way of translating his own views to the target audience using allegories. Determining the individual characteristics of the artist's style in interaction with the originality of the customer of the picture, the hidden philosophical meaning, the projection of the symbols of the work on the present-aspects that are motivating patterns for researchers of the engraving, which is five hundred years old (Img.1).

THE RESULTS OF THE STUDY AND THEIR DISCUSSION

One of the greatest humanists of the Renaissance, Albrecht Durer went down in history as a painter and engraver, which embodied a new type of widely educated artist-scientist with a steady desire for "meaningful" art, which acts as an object and object of knowledge, obeys the laws of "divine proportion" and the principles of the structure of the Universe, governed by a single law, which Hermes Trismegistus wrote in his book: "As above, so below, as below, so above" [2]. Art for him becomes a "science" with its own methods and a special movement on the way to success. He was the first theoretical artist in Northern Europe and left treatises on mathematics, numerology, and anthropometry, manuals for artists, and detailed star and geographical maps to succeeding generations.

Albrecht Durer, like other thinkers and artists, embodied his thoughts in an allegorical form, he even called one of his first works, after a marriage that could not be called happy, "Allegory of love". Since the XIII-XIV centuries, other versions explain the causes of melancholy and its essence. Popular among thinkers who are interested in astrology and hermetic knowledge is the idea that only melancholics can know the highest truths about the universe (because Their mind can ascend from the earth to the sky, and their patron Saturn - the carrier of wisdom and world order). His engraving entitled "Melancholy" occupies a special place in the history of painting, is a small size (23.9 × 18.8 cm), it is distinguished by the complexity of the idea and a lot of allegorical images of the master.

A. Durer addressed the symbol of melancholy from the position of analyzing the boundaries of self-knowledge. Thus, during the period of socio-cultural Revival in Northern Europe, the idea prevailed that melancholics are prone to reflection and meditation, and among them, through their peculiar ability to learn the world, three types were conditionally distinguished: melancholics of imagination or feelings, melancholics of the mind, intellect, and melancholics of intuition. According to this typology, melancholics of the first type often become artists, artisans, poets, type II – mathematicians, type III – philosophers [2]. But Durer referred to himself as melancholy and type, and therefore depicted "melancholy I (type)", but, as noted by art critic Paola Volkova, Durer's engraving allegorically represents all three levels of knowledge: sensuous (related to the craft), intellectual and intuitive-mystical [1].

An allegory of melancholy in the artist's narrative is represented by a Central symbolic being that represents the Guardian angel, the Muse of the creative person. She is sitting on the stairs of the house with a pair of compasses in her hands and her eyes fixed on nothing. Durer was well



aware of this condition and associated melancholic mood with overstrain from work [3]. It should be noted that this figure has caused a lot of discussion over the centuries, since the issue of its gender is controversial, and some researchers believe that the artist in this magical and mysterious Essence depicted himself.



Img. 1. Albrecht Durer, Melancholy, 1514

The second no less interesting character in this philosophical composition is a small angel with wings. The artist depicted him reading a book with a bored, slightly sad expression on his face, which in this case is another reference to the theme of melancholy. The third hint on the subject of the engraving was the image-symbol of a Greyhound dog, which, like any other in this work of the artist, has several allegories. So, there was an opinion at that time that greyhounds among dogs most of all by their nervous behavior are close to a state of melancholy. Besides, the dog is one



of the symbols of the planet Saturn, which most affects the fate of people. The volume of contexts put by the author in just one image is striking by the depth of associations and the level of education of the artist.

The symbolism and allegory of this engraving are because it is not an image of real everyday life, it was a talisman for a specific customer with a characteristic personal property of displaying the great master, which was manifested in detail using hidden codes. The engraving was written for Emperor Maximilian, who considered himself a melancholic [4]. In the Middle ages, such people were counted among those who are under the influence of the planet Saturn, so here is presented, for initiates, a significant number of images-symbols that hint at Saturn (the patron of melancholics): scales, stones, millstones, compasses (everything related to the craft), perhaps bones (clearly visible in the dog), hourglasses, perhaps keys (secrets and limitations of the symbolism of Saturn). The magic square was supposed to be a so-called talisman that would ward off the negative influence of Saturn and attract the positive energy of Jupiter [4].

Also on the engraving, some things are directly related to the planet Jupiter, which is a symbol of good fortune and a magic square, a purse with money, perhaps a book (Jupiter is closely associated with training and education), a rainbow, a port (as a sign of travel and expansion) – is an allegory of hope and melancholy. In this aspect, all these images form the idea of creating not just an engraving, but a talisman. Note that Durer did not consider melancholy a disease, rather, on the contrary, in the severity, apathy and a certain bitterness of melancholy, he saw the payment for the gift, which is demanded from the melancholic by his patron, the planet Saturn, which symbolizes discipline, fair play, hard work and punishment [2].

Like many Renaissance figures, Durer believed that alchemy and other Sciences could not only know the laws of the universe but also influence them. The magic of the artist's consciousness is based on the principle of "everything is connected with everything", so the same object in it has different meanings: for example, the phenomenon of a comet can promise one thing to peoples and quite another to individuals. Durer himself commented sparingly on the engraving but remembered that the keys on the belt of Melancholya symbol of power, and the purse at her feet-wealth (in the life of Durer, despite his recognition during life, with wealth did not add up) [3].

What is the significance of symbolism, mysticism, and allegory of Durer in the aspect of modernity? First of all, it is the transfer of a deep and complex composition with the display of related objects symbolically and logically. Today, the narratives of meaning and mysticism remain relevant and are actively used in various visual forms of modern art. Also significant is the pronounced character of the artist's skill and personality, which is an important follow in any direction of art and design, including.



CONCLUSIONS

Each specific thought, information has its own life in the journal of a certain symbol. Sometimes it freezes, not having yet the possibility of its interpretation, then the social aspects of life and meaning are transformed, their relevance again attracts attention with their values in new socio-cultural conditions. The genius of A. Durer is to create narratives of visible symbols for transmitting global information invisible to all at once, certain knowledge for initiates, which reveals significant ideas concerning the contexts of relationships with God, the Universe, and man. The study of the planes of narratives of allegorism and symbolism of the artist from the perspective of challenges of postmodern society serves as a basis for the development of high professionalism and awareness in General, self-improvement, raising the level of artistic and graphic culture.

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ОГАНЕСЯН С., КОЛІСНИК О., ПАВЛЮК В.

НАРАТИВИ СИМВОЛІВ АЛЬБРЕХТА ДЮРЕРА: ГРАФІКА ОЧИМА СУЧАСНИКІВ

Здійснено аналіз застосування алегоризму символів повсякденності епохи пізнього Відродження в творчості А. Дюрера, які в інтерпретаціях художника стають наративами містерії попередніх часів й актуальними у творчих варіаціях дизайну постмодерну. Досліджується наратив образно-символічної побудови гравюри Дюрера «Меланхолія» в аспекті відновлення застосувань окреслених художником образів-сенсів у графічному дизайні сьогодення.

Ключові слова: графіка, символізм, алегоризм, наратив, художні прийоми.