

Composition, Artistic Harmony and Logical Solution in Karl Pavlovich Bryullov's "The Last Day of Pompey"

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***Abstract---** This article provides an artistic, scientific analysis of Karl Pavlovich Bryullov's *The Last Day of Pompey*, and discusses how perfectly the realities of life are interpreted in the play using symbolic means of expression and imagery. In particular, the expressive features, artistic, logical, and ideological aspects of the fragmented car wheel in the center of the work were studied, and the art (science) of artistic analysis as well as opinions, conclusions, and conclusions based on ancient human views, assumptions, and beliefs were expressed.*

***Keywords---** Composition, Image, Symbols, Emblems, Means of Artistic Expression.*

I. INTRODUCTION

There are such perfect works of fine art created by great artists that they vividly reflect the past, present and future of mankind through the attributes of art and in images. The educational value of such works of fine art in the spiritual life of mankind is enormous. Examples of such works are Leonardo da Vinci's *The Secret Evening*, *The Mona Lisa*, Jerome Bosch's *Voz Sena*, Rahim Akhmedov's *Mother's Thoughts*, and many others. Such works are being studied artistically and scientifically by art historians. Of course, works of fine art will be more understandable to a large audience only if they are artistically, scientifically analyzed and logical conclusions will be made, and will allow them to feel the essence of the content in their own hearts.

II. THE MAIN RESULTS AND FINDINGS

Below we have made some logical conclusions from an artistic, scientific analysis of one of such great works of art, K.P. Bryullov's *The Last Day of Pompey*. This work of art has been studied by art historians from all over the world, and many opinions have been expressed about its artistic, philosophical, logical, theoretical and practical aspects. The picture depicts the events in Pompey during the catastrophic eruption of Vesuvius. Grobnits Street, visited by Bryullov in 1827, was chosen as the scene. (Strada dei Sepolcri or Via dei Sepolcri) The period of creation of the work also required a long time. It was at this time that people who had been observing the creation of the work began to express their views from the end of the work. In a letter to the Artists' Encouragement Society in early 1833, Alexander Ivanov said: "Bryullov is finishing his painting, which amazes Rome and Europe." Do not be surprised if he has a deep knowledge of religious and secular knowledge, symbols and symbolic means of expression, and uses them effectively in their place. Stunting is not possible.

It is also worth noting that the artist was able to express history in all its details. In this we will be able to see and get an idea of the lofty examples of the architecture of that period. The culture, traditions and values of the people of the city, their human qualities are skillfully expressed in separate plates in the work. In the face of danger, they show

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their feelings of indifference, courage, and love. Among them are sons who carry their frail father on their shoulders, as well as a young man who convinces his mother to be with him. Mothers and daughters are motionless: their faith in God is so great that they devote all their energies to prayer. Next to them is a Christian priest who is not afraid of what is happening. The fleeing family is experiencing panic and fear. The young bridegroom forgets the danger and looks at the lifeless bride's face. The central figure of the work is a woman who fell from a car and died, with a child next to her. On the steps of the Skavr tomb were many people, including an artist, in whose image Bryullov depicted himself. There are also negative images: a pagan priest fleeing in fear of disaster and a thief stealing valuables that fall to the ground [6.P.52-53].

From the sculptures and jewelry depicted in the play, we also get an idea of the art of that period. Although most of the paintings in the work are described by Bryullov as semi-nude, draping plays an important role in depicting their paintings. The transparent clothes of the protagonists of the picture fall into "flowing folds", which allows to clearly define the contours of their figures. The nature of the folds of the clothes reflects the mental state of the images. Such use of drapery demonstrates Bryullov's familiarity with the masterpieces of ancient art; moreover, a number of early sketches from Pompey's last day show the direct influence of the art of vasography [1.P.129].

Every time we watch the work, it evokes special feelings in our hearts. You look with pity on the condition of the characters in the play. You will be horrified by the tragedy that befell them. And sometimes when you get the attention of some greedy heroes, you hate them, sometimes you feel sorry for them, and sometimes you feel sorry for them, all of which demonstrate the artist's skill. According to Era Kuznetsova, "only as a result of extreme diligence was the artist able to convey the greatness and beauty of the emotions that still fascinate us" [5.P.98].

The play has a unique approach to the rules of composition, as well as the use of colors. In creating the picture, Bryullov used academic rules. The images are divided into separate groups that are in balance, weight-bearing. In addition, according to academic law, a strict exchange of plans was used: the shapes in the form of convex sculptures in the front part were contrasted with the silhouette of the figures depicted in the background. The color scheme corresponding to this division has also been resolved. First, for the shady plan, the artist used muted color tones, including red, blue, reddish orange, brown, and more. In the second silhouette plan, pale colors were used, including soft blue, light green, and golden yellow. The contrast of the illuminated and illuminated areas added a certain dynamic to the picture composition [1.P.128]. The artist was able to depict the same situation when the volcano erupted, that is, the events perfectly connected with each other. Although each part of the work is a separate topic, the work as a whole composition attracts the attention of the audience. Creating a work in such a style in the composition requires not only high skill but also great courage from the artist. The artist made effective use of the means of symbolic expression to depict such separate parts together and was able to fully achieve his goal. Bryullov found the courage to innovate in his own way, expressing the light generated by a volcanic eruption in harmony with the light generated by lightning. [2.P.204]. The actions and facial expressions of people trying to save their loved ones from the catastrophe are reflected in such a meaningful way that the whole inner world of people can be read as a result of their thoughts, desires, desires and impossibilities.

In the case, the artist depicts young Pliny persuading his tired mother to run away with him, but if he wants to die, he must die together. On the one hand, a son who risked his life to not leave his mother to die, on the other hand, a mother who asked her son to at least save his life. [7.P.72]. The artist, who could not fully express the feelings and emotions on the faces of Pliny and his mother, was able to convey a dramatic conversation between them using gestures. The hand gesture of an elderly mother, moving away from her son's embrace, is a vivid expression of motherhood sacrifice. [1.P.536]. In Bryullov's work albums appeared a group of sons - a warrior and a young man carrying his elderly father. At first, this group seemed too broad, so in the final decision the artist changed the principle of its construction [1.P.536]. His sons carry the weak father on their shoulders and "forget themselves and live only in fear for his life." [7.P.72]. There are an incredible number of events and emotions and experiences that can happen to anyone at the heart of these events.

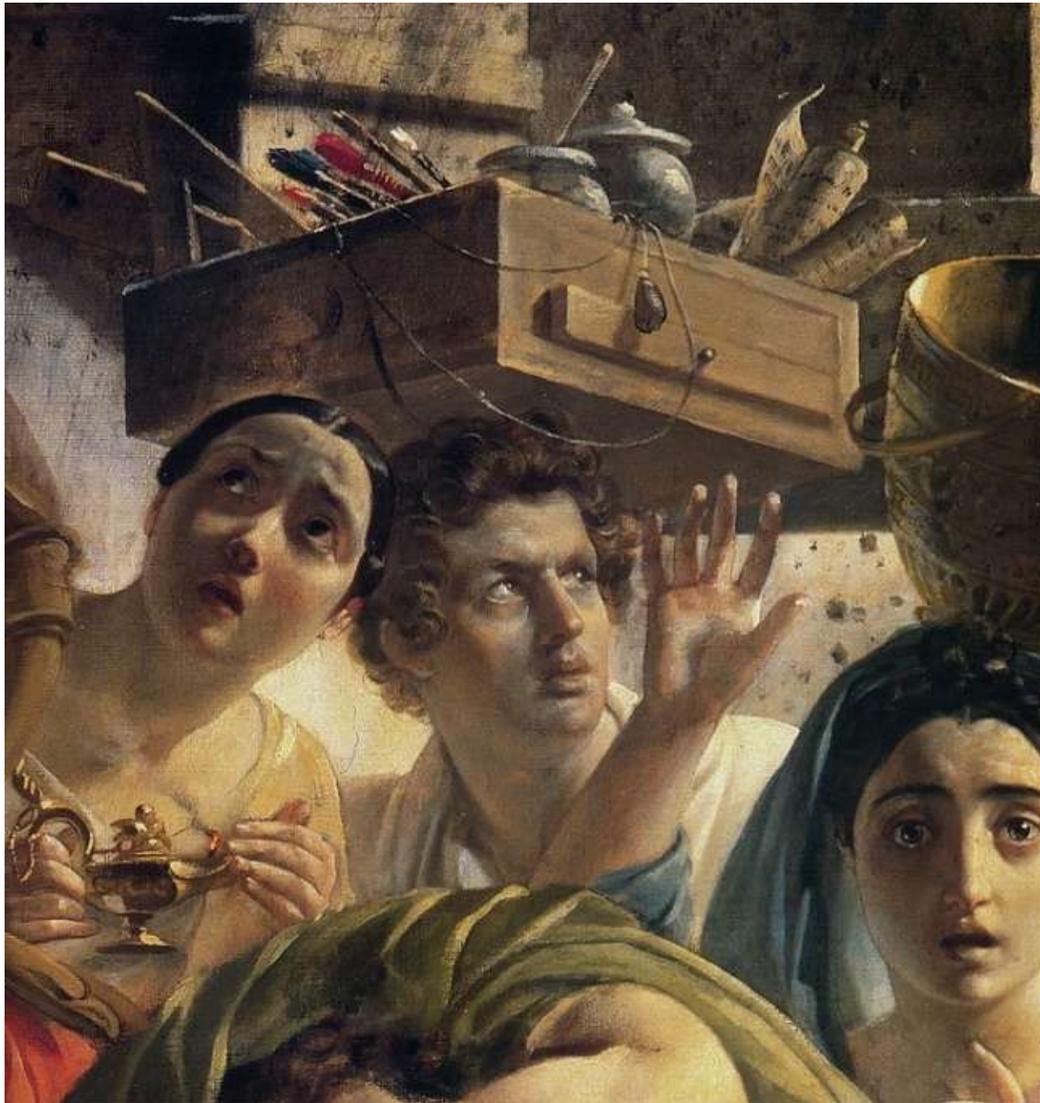
The artist said, "Apart from the disasters that befell the city and the people of Pompey, he was able to skillfully illuminate the people of Pompey and its entire history. Writer Nikolai Gogol wrote in August 1834 and in his January 1835 collection, *The Arabesques*, that Pompey's Last Day was one of the brightest events of the nineteenth century and "a brilliant resurrection of painting in a long archaeological period." [3.P.107-114] The Italian writer Francesco Ambrozoli, in 1833, published a pamphlet detailing Pompey's Last Day, writing that Bryullov was "worthy of public surprise" in Rome and Milan, and that "it would suffice to fill the great artist's glory." [4.P.319]. The play depicts not only the tragedies and history of the people of Pompey, but also an appreciation of human nature as a work of art.



Karl Pavlovich Bryullov "The Last Day of Pompeii"

The use of symbolic means of expression in Karl Pavlovich Bryullov's The Last Day of Pompey.

Karl Pavlovich Bryullov "We can see that Pompey skillfully used a number of symbolic expressions in his work on the last day. In this work, KP Bryulov also described himself with tools.



Karl Pavlovich Bryullov describes himself (part of the work)

By depicting the artist's sharp and intelligent gaze in amazement as he stares in the direction of the volcano, he vividly reflects his deep sympathy for the great artist, as well as his deep sympathy for the great artist. Another important feature of the artist's self-portrait is that it closely helps the viewer to evoke artistic, logical thinking and a spatial perception of reality.

The artist was able to combine a large number of fragments (separate parts) around a single goal to create a comprehensive compositional work. High human qualities are expressed here, and at the same time the deeds and

appearances of ugly people are also skillfully displayed. The sky was covered with dark thunder clouds, a blood-red lightning flashed on the horizon, and long and sharp lightning flashed on the dark side of the sky. Buildings are collapsing from the tremors. [6.P.52-53] The background depicts a city and townspeople devastated by a terrible volcano. In the foreground, the peculiarities of human beings are clearly described.

Sketches of Karl Pavlovich Bryullov's *The Last Day of Pompey*.

The artist makes many sketches while working on this composition. It seeks to gather the state of reality around a single idea involving several separate groups of people. Along with the same situation being described, the focus is on reflecting on what the consequences of the incident were. To do this, it would be necessary to reveal the essence of reality through the effective use of art attributes and the use of symbols and emblems.



The first sketches of Pompey's Last Day

In most of his sketches, the center of the work is reworked over and over again. In one of the first examples, the work depicts a young child at the center, and the ideological harmony tries to find a logical solution, but this situation does not sufficiently reveal the essence of the composition, the leading idea.



The first sketches of Pompey's Last Day



The first sketches of Pompey's Last Day

He does many other sketches, and at the end concludes that the often insignificant part in the center of the work places the wheel of a broken car and a broken car. Even when the leg of this broken chariot is removed, no composition may be broken, but the essence of the work remains undiscovered, and there is no unified logical solution to the work.



The first sketches of Pompey's Last Day

The part that reveals the logical solution of the work (broken cart wheel)

It is this detail that greatly contributes to the discovery of the logical solution of the composition. Usually when we see a moving car, we understand people going to a certain destination. Hence the moving cart and wheels represent continuity. Here, the artist depicts the wreckage of a car in the center of the painting. At first glance, it looks like one of the most important parts of the depiction, or the wheel of a car wrecked by a volcano, but the idea of the work, as well as the logical solution, seems to be described in this part. Let's focus on some of the comments below. These are philosophical observations, as well as a belief that has long been an ancestral belief.



Parts of the work. (broken cart)

The leg of the cart, i.e. the wheel, stopped moving and was depicted as falling to the center of the work.



Part of the work (broken wheel of the cart)

This means that the car cannot continue on its way, however, it means that the continuity has stopped. The artist's special attention to this detail is also symbolically depicted as telling the city dwellers that life expectancy has come to an end. The disintegration of the car signifies that the continuance has come to an end in those seconds and here. So the artist was fit to logically express the consequences of the volcano, the original details of the tragedy, what happened to the last destiny of mankind.

The philosophical content about the eyes of the characters portrayed in the play is observable.

The artist draws the viewer's attention to another situation, namely the image of mother and child. Everyone's eyes are on the direction of the erupting volcano, with only a young child facing the other side, that is, closer to the viewer's gaze. It is possible to think that the child still does not fully understand these horrors, but the viewer thinks, "What is my fault, child?" Hence, by describing the (innocent) innocent child and mother, it can be concluded that at the heart of these tragedies is also a logical description of the ugly people and the consequences of their actions.



Part of the work (image of mother and child)

This work has been researched by many art historians and many opinions and comments have been made about the work. The causes of the tragedies that took place in Pompey have been investigated. Many films have also been made. However, this work of Karl Pavlovich Bryullov was created in a unique style, and its educational aspects play an important role in the spiritual and cultural life of mankind. It should also be noted that each part of the work can be a separate major theme and is unique. It also requires excellent artistic, philosophical and logical analysis. Over the centuries, Pompey's Last Day has become a part of history.

III. CONCLUSION

As a result of artistic and scientific analysis of the work, the following logical conclusions can be drawn. The artist says here that human life is limited, that it is full of coincidences, and that the artistic elements in the work are due to the peculiar artistic expressive features of human life. It is only in the last moments of a person's life that he realizes how great a blessing life has been for him, as well as skillfully depicting people trying to save a precious person in the throes of his life. Another scene depicts a man enslaved to wealth. Realizing that he is living the last moments of his life, he is running without losing his wealth. However, he says that no matter how much wealth a person has, the wealth he has accumulated in the last days of his life will not enter his soul.

All of this touches the viewer's heart, makes them think, and serves as an important source and spiritual heritage as they come to the necessary conclusions about the realities of life.

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