

CONCEPTS “MONUMENTAL” AND “MINIATURE” IN ART: HISTORY AND MODERNITY

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SUMMARY. The article deals with the issue about the relationship between the notions of “monumental” and “miniature” in various types of art. A very conditional division of these notions is noted. These notions are characteristic of artistic creativity in general and, as a result, determine the genre definitions of creative achievement in each of the types of art. It has been established that the results of this process are directly embodied in the genre system of musical art, which is influenced by the action of general trends and reflects general processes with a significant degree of mediation. It is noted that the manifestation of “monumental” and “miniature” in different types of art is characterized by a common basis, but different ways of embodiment, which are explained by the various systems of artistic creation means. The historical variability of the notions “monumental” and “miniature” is traced in accordance with the change in aesthetic preferences of a particular historical era. The tendency of unification of the notions “monumental” and “miniature” in the system of contemporary art as special concepts, the mixing of which sets out the pluralism of postmodern cultural space (the idea of space in space), is indicated.

Keywords: art, monumental, miniature, genre system, means of expression.

Introduction

Art, as one of the forms of reflection of reality, is the sphere of human activity, which has the potential to embody and implement various aspects of the surrounding world. This is confirmed by the centuries-old history of the development of artistic creativity. For centuries, the formation of various types of art led to the diversity of reality reflection forms.

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A historical and retrospective review of the forms of art, as well as the analysis of their current state, allows researchers to make a hypothesis about the differentiation of various types of artistic creativity into monumental and miniature. Such a separation of their characteristics, at first glance, occurs according to external, “quantitative”, features and is associated with large and small. However, a deeper look at the features of monumental and miniature art demonstrates the fundamental difference not only in their external expression, but also in their internal content.

Differentiation of the monumental and miniature to a greater or lesser extent can be found in practically every form of art, such as architecture, painting, literature, music, etc. In some types of art, these notions become fundamental, while in others they serve as an additional characteristic of the general system of expressive means.

The objective of the work is to identify the correlation of notions “monumental” and “miniature” in different types of art.

To achieve this objective, it is necessary to solve the following tasks:

- to analyze scientific works on the researched issue.
- to identify the features of “monumental” and its depiction in different types of art.
- to define the peculiarities of monumental genres in music.
- to determine the characteristic features of “miniature”;
- to substantiate the principles of interpenetration of “monumental” and “miniature” in modern art.

Research Methods

To achieve the objective, we have used the following methods that correspond to the nature of the investigated phenomenon and the above tasks, namely:

- analytical method (identification of the features of “monumental” and “miniature” in different types of art).
- comparative method (a comparative analysis of the depiction of these signs in different types of art and the justification of conclusions regarding the features of the embodiment in each of them).
- cross-cultural methods (search for common and distinctive features in monumental and miniature compositions in different types of art considering semantic, aesthetic, genre-style, stylistic, and other parameters).

- information analytical method (screening of visual and audio content on the websites of galleries, personal Internet resources of individual composers, artists, sculptures, etc.).

Literature review

Considering art as a creative phenomenon, it is necessary to compare the semantics of the notions of "monumental" and "miniature" to reveal the characteristic features more deeply and distinctly and detect the most important properties of each of them. The objective of the work is to identify the correlation of notions "monumental" and "miniature" in different types of art. The study of special literature related to the disclosure of issues of artistic creativity, showed that the problem of the relation between the notions of "monumental" and "miniature" in art was not specifically developed. At the same time, the notions of "monumental" and "miniature" were defined in scientific articles by E. Korotkina³, V. Tolstoy⁴, R. Halysych⁵, M. Graves⁶, S. Layla Diba⁷, etc. and publications of reference and encyclopedic content. They were also developed in theses.

The **scientific novelty** of the work consists in identifying common processes that encompass different types of artistic creativity, including musical art, at the level of the relation between the notions of "monumental" and "miniature". It is noted that the manifestation of monumental and miniature in different forms of art is characterized by a common basis, but different ways of embodiment, which relates to the system of means of artistic creation.

Results and Discussions Monumental in Art

Monumental art (from Latin *monumentum*) is defined by the modern dictionary references on art as "art designed for mass perception and acquiring the final figurative completion in the corresponding architectural or

³ Korotkina, Ye. The concept of "monumental" in the history of culture and aesthetic theories. Monumental art. Moscow: Sovetskiy painter, 1984.

⁴ Tolstoy, Vladimir. On the basic concepts of monumental art. *Soviet art history*, no. 5, 1982, pp. 202-221.

⁵ Halysych, Ruslan. Monumental-decorative art of the Ukrainian churches outside of Ukraine of XX century. (Ph.D. dissertation). Lviv, Lviv Academy of Arts, 2002.

⁶ Graves, Margaret. The Monumental Miniature: Liquid Architecture in the Kilgas of Cairo. *ART HISTORY*, no. 38 (2), 2015. 304-323.

⁷ Diba, Layla S. Making History: A Monumental Battle Painting of the Perso-Russian Wars. *Artibus Asiae*, 66, no. 2, 2006, pp. 97-110.

natural ensemble”⁸, this is “a kind of fine art, whose works are distinguished by the generalization of form, large proportions, significance of ideological content”⁹. Works of monumental art – monuments, sculptures, wall paintings, etc. – are characterized by the generalization of forms and the proportion of the embodiment. Monumental art was especially actively developed in such epochs, the artistic culture of which was imbued with a pronounced pathos of collective expression and approval of the ideas of mass consciousness.

Monumentality is related to the aesthetic category of the sublime. And this feature has a direct impact on the content of artworks of a certain sphere, whether it is sculpture, painting, architecture, music, literature, or cinematography. According to Gestalt psychology, *modus operandi* (a = type of human perception) has a high flexibility, an ability to exchange information, cooperate, unify, and activate each other. An analogy for this is the phenomenon of monumentality.

The inclusion of etymological discourse demonstrates the fact that monumentality is a special feature of a structured human being that does not belong to a separate art form. Latin word *monumentum* is translated as “memory” or “monument”. The word *monere* is cognate with Latin word *monumentum*. Word *monere* is translated as “suggest”, “remind”, “inspire”. Thus, realizing the wide range of adequate interpretations of the term should be noted that spatiality is not the core category of monumentality.

In this case, the memorial (temporal) orientation of this phenomenon becomes important; hence, the objective historical functions of monumental genres and, consequently, their epic features appear.

Clearly, in this context, the memory mechanism comes to the fore – monumental works of art are designed to testify to the past, thereby immortalizing it. However, during the process of immortalization in a literary piece, an architectural structure, or a piece of music is performed differently.

The origin of monumental art is the culture of primitive society and early civilizations. In ancient cult statues and cave paintings, which are still amazing researchers, the primitive man’s ideas about the power of nature are embodied, man’s first labor skills are recorded.

In different historical epochs, monumental art had its forms and expressed certain ideas of the time. Thus, the monumentality and statics of the art of ancient Egypt had to contribute to the assertion of the idea of the deification of the sovereign personality. The works of the Renaissance embodied the idea of the power of the human mind. The monumental art of our days, continuing the traditions of the great masters of the past, seeks for new forms and puts modern content into the works.

⁸ Modern dictionary-guide to art. Moscow: Olympus, AST, 2000. p. 43

⁹ Dictionary of the Russian language, 2003, p. 65.

Focusing on the mass perception, monumental art affects the consciousness of many people, directing their thoughts and emotions. Starting from the Renaissance, it sets itself the task of introducing a self-realized person as a personality to the big world, to take him or her beyond the narrow confines of his private "I"¹⁰.

The specificity of the manifestation of monumentality in different types of arts

The specificity of monumental art is manifested in its artistic forms. First, it is due to a large (sometimes grand) proportion. Describing the degree of generalization of the form of monumental art, researchers usually note the external generalization of the silhouette outlines and the spatial size peculiar to it. It can be explained by the observation of this art from a great distance. The consequence of it is such qualities as the increased "intonation" of the artistic language, the enlargement of outlines, the distinctiveness of lines, flashiness, and lapidary. However, there is a lack of excessive expressiveness which is typical for the spectacular arts, and it is more characterized by calmness and balance, clarity and simplicity, integrity, and greatness.

Architectural structures, monuments, various decorations of buildings (sculptural, pictorial, mosaic, etc.), city and park sculptures, fountains, etc. belong to monumental art. A common beginning for all of them is a certain image that expresses the ideas of its time and its epoch. Therefore, for example, architectural structures of monumental art (churches, temples, palaces, memorial ensembles) are characterized by a special sublime nature, since all of them are designed to perform an important religious function, to express the idea of sacredness, to cause unified people's reactions. Therefore, not only the monumental buildings and their ensembles, but also the decoration of these buildings with columns, towers, sculptures, and various kinds of decorative elements, which are also objects of monumental art, specify, and emphasize their purpose. Some of them carry a certain ideological and historical load (for example, monuments), others play the role of "architectural accompaniment", decoratively organizing the surface of walls, facades, and floors.

In monumental art, space tends to expand into the universe, and time tends to be eternal, because of which artistic images acquire cosmic significance. In this case, the phenomenon of monumental in architecture and sculpture is large-scale (both semantically and physically), meanwhile

¹⁰ Con, Igor. *Discovery of "I"*. Moscow: Publishing House of Political Literature, 1978.

in musical art only the semantic aspect is the most obvious. Physical “large-scale” is the result of the recipient’s experience, reinforced by a variety of associations.

The skill of handling time and space in music, according to G. Orlov¹¹ presupposes the existence of a certain mental space in which these objects are placed and correlated. The scale of a piece of music is realized in three projections – horizontal, vertical, and depth. And as if everything is relatively clear with the horizontal projection – the scale of the work can be measured by the number of pages (although this parameter is not a sign of monumentality), and a real register scope becomes the vertical projection, then the depth projection is expressed in the special feature of the textured organization, which creates a sense of depth, perspective, and the exact architectural monumentality. First, timbre, purely acoustic features of the material have a direct impact on it.

In music, monumental spatiality is often perceived by composers as one of the most important features of the musical composition, which is emphasized by the titles of their works, in which the overarching idea of synthesis is actualized. The real or assumed physical space of the monumental becomes a special artistic topos, a poetic or constructive idea of the artwork.

The question arises whether the monumentality can be just a certain program feature generated by architectural primary sources? Or is it a specific feature of matter or energy, which in each of the art forms is embodied with a different force of mediation and is realized at the genre level?

To understand it, you need to deepen into the essence of a monumental as an abstract characteristic. Internal basis of the category of monumental is the rhythm, which specifically organizes the space and time of any artwork.

For example, “the perception of an architectural form is based on a hidden motion ... Rhythm in architecture gives an inner dynamic tension to the architectural form. Proper ratio of the elements to each other and to the whole creates the effect of large-scale proportionality and harmonious balance. Whenever it is done successfully, architecture, in terms of the strength of its emotional impact, is likened to music – to a kind of “music of space” addressed directly to the inner spiritual world of a person”¹². The rhythm of any artwork is a way of formation, in the broadest sense of the word, which performs the function of disassembling and integrating an aesthetic impression. The peculiarity of the monumental rhythm in music is some duration, as a “presentiment” of infinity, as well as the interaction of various rhythmic patterns in the separating plane layers. Nevertheless, each textured layer is

¹¹ Orlov, Genrich. *Tree of music*. Saint Petersburg: Composer • Saint Petersburg, 2015.

¹² *Ibidem*.

endowed with its own rhythm and tempo-like layers of monumental architecture. The coexistence and interaction of textured layers in music generate the monumental shape of the artwork in the listener's perception.

Peculiarly, even providing the “withdrawal” of the program, the feeling of spaciousness in the artwork of the monumental plan does not disappear, and that suggests the beginning of the formation of a monumental style in music.

The genre style according to Ye. Nazaikinsky¹³ is recognized by two characteristics – personal and situational. Each genre style “is characterized not only by its typical aesthetic norms, social and cultural features of figurative spheres, but also material, purely physical conditions, moreover, in all the subtleties and characteristics”¹⁴. The genre style also reflects a typical situation and a typical instrumentation. “Massive” timbers are not coincidentally relevant for monumental artworks (symphony, orchestra, organ). Penetration of the monumental style in chamber works evokes a solo instrument to sound differently, often creating orchestra music. The spatial features of the genre communication are reflected at the level of the dynamic features of musical matter, as well as purely physical features (for example, the reverberation parameters inherent to a church or a concert venue).

According to Ye. Nazaikinsky, the genre style develops as a postgenre state when the genre is remotored from the primitive existence, with its intensive development as reflected. Exactly at this very moment, its purely musical manifestations play the initial role and are called a genre style. In the case of the monumental style (if it is understood as a category of the genre style), the primary genre exists dispersed in the system of other genre phenomena. The memory of these genres, unified by the category of the monumental, rebuilds real contextual connections that revitalize in the form of associations (often backed up by a program title). The general modus of some monumental spatiotemporal quality of a musical work is preserved, which is replicated in every artwork of a given genre group.

In music, a monumental genre style has been formed throughout the history of music. Monumentality lies in spatiotemporal relationships: «Construction using sound material is the main purpose of sophisticated strategies and techniques, which have been developed, enriched, and refined by contemporary composers throughout the last millennium... Having been embodied in sound time becoming viewed as a certain construction material, which can be measured, divided into parts... tiered like bricks or stone blocks, allowing to construct larger and larger unities and to continue to do so until a large-scale musical form achieves necessary magnitude, greatness, perfection of “cathedral of sound”»¹⁵.

¹³ Nazaykinsky, Yevgeniy. *Style and genre in music*. Moscow: Humanist. ed. center VLADOS, 2003.

¹⁴ Nazaykinsky, Yevgeniy. *op. cit.*, p. 150.

¹⁵ Orlov, Genrich. *Tree of music*. Saint Petersburg: Composer • Saint Petersburg, 2015.

For example, the organums composed by Leonin and Perotin may qualify for the monumental genre style, since this genre was developed in tune with time to construct the sound space of the epoch. “Music was getting a part of a cathedral: it was emerging as its sound projection”¹⁶. V. Zharkova points out the unprecedented magnitude of Perotin’s organums that is comparable to the enormosity and tiered structure of a Catholic temple: “Perotin’s work, so to say, the occupied space resonating through its stained-glass windows, decorative stone elements, sculptures, colorful tapestries”¹⁷. These musical works with a minimum of expressive means marked an important step for mankind in relation to the conquest of a sound space. An important parameter of organums as a monumental genre became its collectivity, as well as the involvement in religious ceremonies, and therefore deep meaning.

The scope of non-program “monumental” music historically extended primarily under the influence of those genres that were formed under the arches of a temple. The process of monumentalizing intensified in Baroque music and manifested itself in such genres as mass, oratorio, cantata, parts, concertoes, which apart from solving the main task of Baroque art (emotional impact on a person) are also characterized by spatial volume, balance, clarity, integrity, and greatness. For example, according to N. Herasymova-Persydska partes concerto interprets the space in a particular manner – “volume and play with volume (though as well as the play with light and shadow coloration) ...”¹⁸.

The system of musical art during Classical and Romantic periods featured a symphony as a central monumental genre, and it proved possible to reveal the problems of existence, life, and death, and the conflict between man and the world in the frame of a symphony. Certainly, the genre “substrate” of a symphony is not limited to a realization in a monumental style (for instance, chamber symphonies are distinct from monumental areas). Nevertheless, it is in the frame of a large-scale classical symphony that the monumental style could be fully and consistently expressed.

However, monumentality often stands not as a category of genre and style, but as a program heading, which is, by the way, refers not directly, but through the system of associations. Examples of such works may be found both among the monumental and chamber genres. Thus, the monumental image was developed in B. Bartok’s opera “*Bluebeard’s Castle*”,

¹⁶ Zharkova, Valeria. Ten views on the history of Western European music. Secrets and desires of Homo Musicus. Part 1. Kyiv: ArtHuss.

¹⁷ Zharkova, Valeria. *op. cit.*, p. 140.

¹⁸ Herasimova-Persidskaya, Nina. Music. Time. Space. Kiev: SPIRIT AND LETTER, 2012, p. 219.

N. Rimsky-Korsakov's opera "*The Legend of the Invisible City of Kitezh and the Maiden Fevronia*", D. Milhaud's cantata "*Le château de feu*", G. Bizet's symphonies "*Roma*", O. Respighi's symphonic suite "*Fountains of Rome*", V. Runchak's (Ukraine) piece for pipe organ "*Two Cathedrals*" etc.

It is interesting how monumentality enters the area of chamber genres. Thus, images of monumental architecture serve as a program for such works as C. Debussy's "*La Cathédrale Engloutie*" (The Sunken Cathedral), M. Mussorgsky's "*The Old Castle*", "*The Bogatyr Gates*", "*Roman Tomb*" from "*Pictures at an Exhibition*", Lesia Dychko's (Ukraine) "*Castles of Luara*", "*Alcazar... Bells of Aragon*". There is an attempt to transfer an image that is expressed by architectural language from visual perception to auditory perception, which is based on the spatial association system. The influence of architecture on music resulted in the enrichment of expressive means of music and widening of its spatial boundaries. A clear example of this may be I. Xenakis' "*Metastaseis*", a graphic, the notation of which looks like the schematic drawing of Philips Pavilion that was designed by the composer himself.

Without going into details regarding program orientation in music, it should be noted that in the case of a monumental image, the picture program often transfers into a program of the symbolic order, especially regarding the works dating between the late 20th century and early 21st century. Such opuses do not have any program headings that relate to monumental images. Thus, in the second movement of the symphony «*Asyla*» by Thomas Adès, according to the composer, there is an image of a monumental cathedral, which becomes a place where a man can find refuge, his spiritual retreat. In this case, the physical contours of the cathedral are invisible, in contrast, the composer strives to convey the feelings of a man who got into the cathedral using orchestral colors. In this case, the cathedral and then wider – monumentality become a feature of the spiritual world, an equivalent of spiritual search. The choice of expressive means is adjusted to this orientation. Starting from introduction, the combination of the percussion group and the prepared piano arouses associations with the sound of bells ringing that creates an atmosphere of tranquility and calm. The image of a cathedral is also created using the techniques of Renaissance polyphony that accentuates a spiritual atmosphere. Polyphonic texture arouses associations with a collective prayer with bells in the background.

It is an interesting situation, when a monumental genre of architecture or painting serves as grounds for the forming of a music genre. Such precedents include already mentioned musical frescoes, which overcome the program orientation and start functioning at the level of a genre. Some examples include Lesia Dychko's "*Carpathian Frescoes*" for pipe organ,

choral concertos “*Spanish Frescoes*”, “*French Frescoes*”, “*Swiss Frescoes*”, V. Kikta’s (Ukraine) “*Frescoes of St. Sophia of Kyiv*”. We shall note that these works attract attention due to their instrumental type. Musical frescoes are consonant with the timbres of an organ, pipe and a choir, which, in their turn, are a part of the monumental space of a cathedral.

Miniatures in Art

Isolating from a more detailed consideration of the notion of monumental in art, we focus our further attention on the miniature. *Miniature* is one of the most important components of the genre system of the main types of artistic creativity (painting, literature, poetry, choreography, theatrical art, etc.). With all differences in the system of means of expression, characteristic of various types of art, miniature is characterized by a few features that distinguish it from the genre palette of artistic creation.

Miniature is a work that is distinguished by its small size and subtlety of artistic technique. Among the existing genre models, the miniature is the smallest one, and it focuses on itself, the genre system of small forms of art. The miniature has a single artistic nature and function which are common to all types of art. In the field of fine arts, music, literature, miniature is a genre associated with the specific principles of artistic organization that unite the genre varieties of miniatures into a holistic phenomenon. This is the minimum degree of concentration of content and accentuation of each semantic detail, which leads to laconism and concentration of artistic composition. Chamber space compressed and concentrated time (literature, music), the psychology and aesthetics of the genre, associated with the subject of creativity (the image of a person), characterize the miniature as the smallest genre model capable of reflecting the world picture in a concentrated way.

Initially, the term “miniature” was related only to painting. The term originated from the Latin word *minium*, meaning the name of the material (red lead paint), which was painted with ornaments and initial letters of handwritten books, then this name was turned into illustrations of manuscripts, and later – into small images, mostly portraits adorning books or things of applied art. With the lapse of time, this term has spread to other types of artistic creativity, where it was used to refer to works of small form.

Various forms of art are characterized by the individual features of the implementation of miniatures. Book portraits and lacquer miniatures are widely spread in painting, as they reflect the nature and forms of fine art creation.

A book miniature, which existed in ancient Egypt, as well as in the ancient culture and reached its heyday in the Middle Ages, is a handmade graphic and decorative element of the design of handwritten books, e.g.,

drawings, multicolor illustrations, initial letters, headpieces, endings, etc. For the decoration of the text of the book with color images, the old masters usually used gouache, watercolor, and glue paints.

A portrait miniature, which emerged in Europe in the Renaissance as an independent genre and flourished in the XVIII century, is a pictorial or carved (embossed) portrait of a small format (from 1.5 to 20 cm), autonomous or inserted into a snuff box, clock, ring, medallion, etc. It was made with watercolor and gouache, sometimes with oil or ceramic colors, as well as in the technique of enamel on various types of paper, metal, or porcelain. By the middle of XIX century, portrait miniature was replaced by daguerreotypes and photography and disappeared in its classic form. The pictorial or graphic portrait image, which had an autonomous, independent character, was a specific type of miniature.

A lacquer miniature, which appeared in ancient China, is a small-sized image made with lacquer oil or tempera on the surface of small items. They could be separate lacquer plates, but more often such images decorated objects of functional and household purpose, such as dishes, decorative vases, jewelry boxes, and applied to wood, papier-mâché, or metal. The procedure of applying lacquer was quite complex and multistep. Lacquer miniature is known in Europe from the XV century, and its own production appears in Germany, France, England, in XVII-XVIII centuries. Another type of miniature in fine art is the sculptural miniature, which is a full-volume, or embossed small (miniature) image made of bone, metal, hard wood and stone, etc.

In literature and poetry, the term "miniature", borrowed from painting, is used to denote a few genres of dramatic or lyrical epic content. It can be a story, play, sketches, short story, essays, and other works which are small. The term "miniature" (referring to a small literary form) appeared in the Concise Literary Encyclopedia and was later approved in literary criticism of the 1970s and 1980s.

As a literary fact, a small form – a miniature – manifested itself in the second half of XIX century, which first occurred in the works of I. Turgenev ("Poems in prose"). By the end of XIX century, the miniature genre in the Russian prose became widespread in the works of M. Gorky, V. Korolenko, V. Garshin, S. Skitalets, and later in the works of I. Bunin, A. Kuprin. The reflection of the processes occurring in the literature at the turn of the century is the rethinking of traditional genres, overcoming the existing genre structures and creating on their basis new genre forms, including miniatures. The appearance of miniatures is causally related to incompleteness, vagueness, fragmentary thinking in literary directions.

According to literary critics, the main representative of a small form of literary prose is the story. Its features – a lyrical beginning, a completely undeveloped plot, the absence of the traditional stages of the deployment of an action (exposition, denouement, etc.) – relate to the author's desire to express feelings, thoughts, and experiences. The events described in the story can be layered on a story plot that has a space-time extent but is beyond the scope of the narration. Thus, there is a fragmented narration and brevity of the literary form.

The miniature genre becomes a kind of indicator of a writer's craftsmanship, because in this genre, the author desires to fit a rather significant content into an extremely small amount of form that needs to be concentrated, thickened, condensed, thereby expanding the artistic space of the miniature.

According to D. S. Likhachev, "a medieval man, seeks to embrace the world as completely as possible, more widely, reducing it in his perception, creating "a model" of the world – like a microworld"¹⁹. Putting the model of his own world into the narrow framework of a miniature, the writer faces an insoluble contradiction of content and form. Following the external formal laws of the miniature genre, one should not sacrifice the content and reduce the wealth of the individual and the personal to the universal and the world of images – to the system of symbols. Following the content, the writer must either expand the miniature, thereby destroying it as a genre, or create a cycle of miniatures – a paradoxical and unique genre formation that allows, while preserving the form – sometimes purely external – to express the integrity of the worldview.

In theatrical art, the notion of "miniature" refers to a one-act or multi-act play, which takes up only a part of a theatrical evening. The production of this kind of plays is usually done by specially created theaters of miniatures. The repertoire of such theaters mainly consists of small one-act plays and other types of so-called small art forms (monologues, couplets, skits, variety dances, circus acts, etc.). The theater of miniatures has a propensity to comedic and satirical, such as grotesque, parody; thus, an important place is given to a miniature.

In music, miniature is a special kind of chamber genre. However, the distinction between miniature and monumental form occurs not only in terms of size (that is why the notions of "miniature" and "small form" should be distinguished). In miniatures, attention is focused on detail and nuances. K. Zenkin describes the peculiarity of the artistic time organization in musical miniatures in the following way: "the temporal process appears as

¹⁹ Likhachev, Dmitriy. Historical poetics of Russian literature. St. Petersburg: Aleteyya, 1999. p. 137.

one state it is placed inside it and in many respects is “skimmed” in it”²⁰. Thus, “miniature” as a property of musical matter (space) becomes nothing more than a reflection of the “artistic picture” of the world. Nevertheless, miniature genres are the result of the “life activity” of any historical background, with the difference that in one epoch they manifest themselves more vividly, in another they hide behind a great collection of monumental works (often being their constituent parts).

Speaking about the music art, we must note that miniature thinking was always inherent in it and manifested itself mainly at intonation and genre-style levels, which became the main factor of the compositional unit formation (small form).

Miniature, in addition to small volumes, presupposes the preservation of the same proportions between the constituent parts which exist in the corresponding large object. That is why monumental plots can be placed in the context of miniature genres. Applying to the literature, any work can be called a miniature. It should only comprise, in terms of the volume of its images or ideas, the same range as a large literary work, and not limited to any one moment snatched out of the context. In this case, the phenomenon of the so-called *synécdoche* (from Greek – comprehension) is realized – the transfer of a common name to a particular one, an expansion of the meaning.

Naturally, the question arises whether any compression (of artistic time and space) is the evidence of the inclusion of a work in the genre plane of a miniature. And if everything is understandable with works of visual art, then with works of a spatiotemporal nature the discourse loses its unambiguity.

Miniature in any form of art makes it possible to consider the complex interactions of a person with the outside world, through understanding the physical properties of matter and its kernels. The miniature emphasizes the independent properties of the object, its semantic qualities, thereby “positioning” them in the space of entities. The concept “a piece of music” (“piece” – a part, a piece) evokes a representation or presentiment of the whole. It is a particular musical realization of the universal order. It is no coincidence that K. Zenkin points out that it was romantic subjectivism, as well as the desire to comprehend the “immense” in a separate moment, that became the impetus for the instrumental miniature crystallization.

In music, miniaturization is not limited to the compression process, but is complemented by the possibility of a freeze frame as a reflection of a moment of pure duration. Sharpening in the present moment, immediacy, “frozen moment” are the essential basic miniatures in music. In modern musical

²⁰ Zenkin, Konstantin. (1996). Piano miniature and ways of musical romanticism. (Ph.D. dissertation). Moscow, Tchaikovsky Moscow State Conservatory, p. 9.

art, a moment form has become the quintessence of this principle, presented only at the level of individual moments. The correlate of this formative idea is the concept form that is realized at the level of the general concept.

Summarizing the various musicological views on the issue of miniature in music, let us name its permanent genre characteristics: following the principle of “big in small”, symbolism and metaphorical features of the emotional-figurative sphere, duality and ambivalence, semantic tension of intonation, compactness and laconicism of the form, the tendency to supplement with words and color, the intonation conditionality of the form, the intensification of internal dramatic processes, as well as a subtle response to various artistic concepts. It is no coincidence that the desire for miniaturization was actualized in the chamber work of romantic composers (J. Field, Fr. Schubert, F. Mendelssohn, etc.), which related to the need for detail as a manifestation of individualism, the awareness of personality as a creative force.

A characteristic feature of miniatures, such as musical monads, is their ability to unite in cycles. In this process, one can feel the movement of the miniature towards the opposite result – monumentalizing. However, this process does not affect all miniatures, which is due to the aesthetic and cultural advantages of a particular epoch. N. Burlina²¹ defines the category of the genre as a certain formalized invariant of the world’s model, the human being’s concept, and the epoch’s thinking. Following this definition, it becomes obvious why cyclization was the most important criterion for shaping the music of romanticism (this is associated, in our opinion, with the desire to express the idea of unity in diversity). On the contrary, in the music of the late XX – XXI century, the need for multiple compositions is eliminated. The influence of the post culture of modernity, devoid of integrity and striving for fragmentation and openness, has led to the compression of artistic time within the framework of even monumental genres. That is why musical miniature partly becomes a “concentrate of the 21st century style”²², which expresses the paradox of the current situation, when, within the framework of the imaginary simplicity of the miniature genre, composers manage to rise to large-scale common human issues.

In the modern cultural space, musical miniature is almost the best way to embody musical ideas. A vivid demonstration of this status of miniatures are projected by contemporary composers and performers, in the center of which is miniature.

²¹ Burlina, Yelena. Culture and genre: methodological problems of genre formation and genre synthesis. Saratov: Saratov University Publishing House, 1987.

²² Burlina, Yelena. *op. cit.*, p. 26.

A relatively traditional cycle is *Three Mazurkas* by **Thomas Adès** (2009, duration 8 minutes), which are close but not like Chopin's miniatures because of its dotted rhythm in triple time and its shifting accents. These mazurkas (*Moderato, molto rubato, Prestissimo molto espressivo, Grave espressivo*) demonstrate different aspects of the same genre, gotten in a stranger world, interpreted according to Adès's style (the first theme based on a pattern of widening intervals of descent) and “Tonality, which in the case of Berceuse is described by Adès as ‘irrationally functional’”²³.

In modern music, programmatic miniature remains relevant, but the facets of programs are significantly expanding. Thus, “Fractal Miniatures” (2012) for orchestra by **Roger Zare** is a cycle of eight miniatures (I. Sierpinski Triangle, Iteration I, II. Flowsnake, III. Newton Fractal, IV. Dragon Curve, Iteration I, V. Mandelbrot Set, VI. Dragon Curve, Iteration II, VII. Nova Fractal, VIII. Sierpinski Triangle, Iteration II), which reflects the composer's impression of contemplating fractals as a piece of art. Eight parts (total 11 minutes) are arranged symmetrically around the fifth part, which becomes the center of the fractal movement process. The outer parts, rhythmic and unyielding, beating in a continuous rhythm in massive waves and falls, reflect the Sierpinski Triangle pattern. The second movement, Flowsnake, reflects a snowflake pattern and is a Gosper curve fractal, so the music consists of smooth lines in the parts of different instruments, spiraling around each other, culminating in an ensemble tutti and dissolving into a flute-clarinet blow.

The third and seventh movements begin in the same way with an ensemble of cello and percussion instruments, which transcend unearthly into a pointillistic texture. The third movement, Newton Fractal, continues this idea in combination with various instruments replacing each other. The seventh movement, Nova Fractal, develops more linearly, with a muted trumpet solo over the amorphous texture of the trills of strings.

The fourth and sixth movements are named after Dragon Curve – sharp and explosive, with sharp attacks and caustic passages – are almost exactly mirror images of each other. The central part of the cycle is named after a fractal called the Mandelbrot Set. The musical form of this miniature is a characteristic convex fractal shape. Ostinato in 7/8 time, which is transmitted from one instrument to another, creates the basis for fast lines and unusual harmonies.

A lot of miniatures of the 21st century have a memorial theme that becomes a method of composition. *Six Fugitive Memories* for piano (2015) by Russian American composer **Vera Ivanova** dedicated to composers

²³ Church, Michael. Thomas Adès: In Seven Days etc. *Classical Music*.

<https://www.classical-music.com/reviews/instrumental/thomas-ades-in-seven-days-etc/>.

who had anniversaries in 2016. The author removes her compositional style and using quotations and allusions about the pieces of composers to whom each miniature is dedicated. Composition No. 1 quotes Galina Ustvolskaya's piece "*Dona nobis pacem*" for piccolo, tuba, and piano and stylistically alludes to her Piano Sonata No. 6. Piece No. 2 dedicated to Sergei Prokofiev and uses the style of his works. Piece No. N. addressed to Morton Feldman and his Vertical Thoughts and Triadic Memories. Miniature "*Quasi una ciaccona*" is a portrait of Sofia Gubaidulina and quotes her Chaconne. "*Playing Cimbalom*" dedicated with dedication to György Kurtág. At least "*Debutie*", which concludes this cycle of memories, is a collage, addressed at the same time to Claude Debussy's and Eric Satie and contains quotations from their miniatures.

Interest is also attracted by such a phenomenon as the **metacycle of miniatures**. Ten Piano Miniatures, by **Mohammed Fairouz** are an open loop that began in 2005 with a small piece called "*Nocturnal Snapshot*" and continues until nowadays. Piano Miniature No. 1 was inspired by Hanon exercises, one of that becomes the accompaniment to the main tune. Piano Miniature No. 2 is a slow dance of arpeggios without dissonance. Piano Miniature No. 3 consists a citation from Bach's "*Art of the Fugue*". Piano Miniature No. 4 is identified by the author as a musical joke. Piano Miniature No. 5 is a contrapuntal piece that based on a twelve-tone theme that is also a musical joke out of two academic concepts. Piano Miniature No. 6 "*Addio*" is dedicated to the departure of a beloved person. Piano Miniature No. 7 is a little song as an attempt to capture the peace and warmth of the Pacific sunset. The subject of Piano Miniature No. 8 is Bargemusic that is a classic music venue and cultural icon in New York. Piano Miniature No. 9 "*Lullaby for a Chelsea Boy*" is a tender and static song dedicated to Kathleen Supove. Piano Miniature No. 10 "*Liberace*" is a little character piece captured dedicated to pianist Steven Blier. Piano Miniature No. 11 "*For Syria*" is a lullaby for two children victims of terror in Syria. Piano Miniature No. 12 is a song without words dedicated to Seamus Heaney. Piano Miniature No. 13 "*America never was America with me*" was written as reaction to the death of Trayvon Martin.

At least the last four miniatures formed a series of character pieces in which the composer sketched out the attributes of characters of villains from the comic book series. Piano Miniature No. 14 "*Mr. Freeze*" imitates the sound of a music box that Mr. Freeze created featuring an ice sculpture of his wife. Piano Miniature No. 15 "*Scarecrow*" is extremely fast that imitates the increased heartbeat of a terrified victim of the main character. Piano Miniature No. 16A/16B "*Two-Face*" dedicated to Harvey Dent who makes all his decisions on the flip of a coin. This miniature contains the features of an aleatoric when the pianist flips a coin to determine whether the audience will hear miniature 16A (Harvey Dent) or 16B (Two-Face).

Miniature 16A is a chorale ever reaching upward and 16B, based on the transformed motifs of 16A, which demonstrates the violent blackened psychotic character of that character. Piano Miniature No. 17 “*Riddler*” based on seven-note motif that spells out “*R-I-D-D-L-E-R*” using a modified version of the 19th century “French” system of generating musical cryptograms. The second motif spells out “*H-A-N-D*” that is an answer to the favorite composer Riddler comics.

Composers continue experimenting with instrumental compositions and forms of miniatures. However, the main feature of the work is the deepening of the content, the use of philosophical subtext, and the metaphorical nature of the statement. An example of this are “*Miniatures*” (2013) by **Glauco Veiner** for piano, gongs, bells, and metal. *Miniatures* is dedicated to a Friulian poet Mauro Valoppi. That pieces demonstrate the philosophy of their author “*Ritual*” opens with an unmistakable Bertoia, proving that ruptures in the space-time continuum, regardless of what science fiction would have us believe, are in reality subtle “events comprised of countless microportals” (Grillo, 2019). Other miniatures have symbolical names as well – “*Byzantine Icon*”, “*Prayer*”, “*Serenity*”, “*Abstractio*”.

Four-minute miniature for strings “*Agea*” (2007) by **Joseph Phibbs** is a frenetic and virtuosic piece, with expressive solos for the violin. According to the composer’s style, this piece unites the emotional language of Phibbs and echoes Monteverdis and Purcells styles by using an aria structure. Despite its small scale, the miniature is characterized by a concentrated musical language. “When four minutes bring such concentrated thought as Joseph Phibbs’s *Age*, who’s measuring?”²⁴.

In modern music, a lot of concerts and albums are dedicated to miniatures. An example of this is the Musical Miniatures project (Jul 13/2018), which featured miniatures by Krzysztof Penderecki, André Cormier, Jeff Morton, Anna Höstman, Alex Eddington, Vera Ivanova, Mohammed Fairouz, Roger Zare. Each of the miniatures (or groups of miniatures) used represents the composer’s personal microcosm. This project combines works for different ensembles – from solo piano, chamber duet, string, quartet, and orchestra.

A similar project on Musical Miniatures is the album “*À chacun sa miniature by essemble Quatuor Bozzini*”, which contains 31 miniatures by contemporary composers. This is a vibrant portrait of the modern Canadian music that diverse aesthetics of our time. The collection is a 31-part mosaic of pieces by 31 modern composers who are alumni of the Composer’s Kitchen between the years 2005 and 2010.

At the same time, miniature be considered an independent genre (more precisely, a genre, class, or type), as it appears on the pages of

²⁴ Phibbs, J. <http://www.josephphibbs.com>

works by I. Govar, K. Zenkin and Ye. Nazaikinsky? Based on the definition of the genre by Ye. Nazaikinsky, the answer to this question is devoid of unambiguity, although, unlike the situation with the monumental, it seems clearer. Only the form of its embodiment is constant for a miniature, which is certainly associated with time scales (life purpose, conditions, and means of performance, as well as the nature of the content become mobile characteristics of the genre), which, in our opinion, is not enough to fix the genre name.

Perhaps it would be more accurate to use the term “miniature (genre) style”, within which there are a lot of genre names and strategies for their implementation that musical art has got.

Finally, within the problem of miniature and monumental in art, the issue of boundary phenomena should be raised – monumental miniatures and miniature monuments, the relevance of which has increased in recent years, confirmed by numerous references to such phenomena on the Internet. Examples of this kind of manifestation are the *Miniature Monumental project* (2013), the *Monumental Miniatures* (I-III) exhibitions, sculptures by **Phyllis Thelen**, the projects of Nemanja Nikolic Prika, Renato Nicolodi and others. The works of **Renato Nicolodi** are interesting because of their philosophical meaningfulness. A monument in the etymology of the English language is directly associated with the concept of a monument as a memorial or ruin. A memorial is a demonstration of an important historical phenomenon, a warning sign, or a symbol message from the present to the future about the past. For Nicolodi, the ruins are not just a memorial, a fetishized remnant of the past of humanity, which participates in anchoring the present person in myth and history, a message from the past to the present about the future. A monument for an artist often overcomes the collective will and becomes an individual project. The monument is a manifestation of M. Foucault's hero otopy (space within space) in the artist's work. Nicolodi's works, in accordance with this judgment, go beyond the collective space into the space of the individual. Their ritual value is removed, and from the environment the monument becomes an object, a symbol through which the participant can interact with the tradition, continuing or violating it.

The situation is similar in the sphere of music. Musical miniatures, often integrated into the framework of the epoch of finishing of traditions, become aphoristic sketches, in which composers increasingly turn to genre-style models of the music of the past. These are memorial dedications, however, made in a miniature manner. There are a lot of examples of this kind of miniatures – works by D. Shostakovich, V. Silvestrov, M. Shukh, J. Adams, and others. Speaking about the play “*I / still / play*” by **J. Adams**, Kevin Wilt of the South Florida Classical Review wrote, «A short, curious piece ... Absolute Jest, it plays in the sandbox of other composers to Adams's

clear enjoyment ... Adams here toys with fragments and progressions borrowed from Bach and Beethoven, allowing Denk to provide a whimsical spin on a familiar language»²⁵.

Conclusions

Comparing the semantics of the notions “monumental” and “miniature”, given in various definitions, it should be noted their indisputable belonging to the system of fundamental, basic notions of art, the formation of which occurred throughout the entire history of the development of spiritual culture, in the conditions of changing of social historical formations. Although the specific semantic content of the notions “monumental” and “miniature” in each epoch turned out to be fundamentally different, which related to the peculiarities of artistic creativity of a particular historical period, their conceptual essence remains unchanged, that gives grounds for their recognition as objective categories of the whole history of art.

The problem of the relation between monumental and miniature in various areas of artistic creativity can be considered in several aspects:

- from the point of view of the communicative function of art in its focus on the audience and the resulting correlation as “work – spectator (listener)”.
- from the standpoint of studying, the environment of existence, quite different in each case.
- in the aspect of the study of specific forms and expressive means peculiar to monumental and miniature.

One of the features of monumental art, focused on mass collective perception, is its richness of broad content, open social character, dimensions, “squareness”, representativeness. Based on the idea of large-scale participation, monumental art seeks to go beyond itself to evoke, organize, and subjugate the emotions of many people.

Miniature art associated with a private “home” interior, the nearest chamber surrounding by an individual, or a small group of people, is designed for a personal, intimate type of communication. It kind of confidentially introduces the spectators (listeners) into its environment, allows them to go

²⁵ Wilt, Kevin. Denk brings poised artistry to a program of somber variations at the Kravis Center. South Florida Classical Review. Fri, Dec 7, 2018, 4:22 pm. <https://southfloridaclassicalreview.com/2018/12/denk-brings-poised-artistry-to-a-program-of-somber-variations-at-the-kravis-center/>

deep into themselves, and establishes a “quiet”, sincere, personal contact with them. The miniature tends to laconicism, chamberness of the artistic form, special subtlety of expression, and variety of intonations and shades.

There is an interesting question about the general correlation of monumental and miniature with the surrounding world – on the one hand, and a human being themselves – on the other one. There are two possible paths in art: the path leading from a person to the universe, and the path of deepening into a unique human microcosm, the path up and the path inward. The first direction is represented in monumental art, which seeks to introduce a person to the world around them, to bring them beyond their own personality, to make them feel their scale significance, and come closer to understanding complex, general philosophical concepts, such as the structure of the universe (cosmos). Therefore, monumental art has a propensity to the impersonal, universal, eternal beginning and represents the ascent to the higher spheres, erasing the boundaries between the collective and the individual. Miniature, on the contrary, is ready to bring the whole world to a person, to remake it to the subject of their personal, separate, sometimes even momentary experience. It goes from universal to individual, from large to small, and from this small to open its depth, which could be comparable with the space depth, and seeks to reflect the whole world in the human “I”.

Thus, the notions of “monumental” and “miniature”, with all their differences, which are confirmed by the definitions given in various sources, are nevertheless interrelated and together constitute an inseparable unity. They manifest themselves in different ways in each form of art. For some, the prevalence of a particular trend is characteristic for others – organic synthesis of monumental and miniature.

A comparison of the notions of “monumental” and “miniature” and a comparative analysis of the main qualities of monumental art and miniature showed that the miniature, which is one of the areas of artistic creativity and is peculiar to various types of art, is embodied in the desire for brevity, the use of small forms, the tendency to reflect the main idea in the so-called “pure” form, without the need to focus on secondary artistic tasks. Due to its genre versatility, the miniature has a wide spectrum of reality reflection and allows to turn to different aspects of life, to put in the center both social and philosophical issues.

Prospects for further investigation indicate that the subject of the article, related to the study of the relation between the notions of “monumental” and “miniature”, can be continued in projections on the genre system of musical art.

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