

**THE SYMBOLICS OF LANGERON ARCH IN ALEXANDRIVSK PARK
(T.G. SHEVCHENKO PARK) IN ODESSA**

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Abstract. The article is devoted to the history of the creation of the Aleksandrovsky Park in the area adjacent to the dacha of Count A.F. Lanzheron. The stages of development of the territory occupied by the modern Aleksandrovsky Park from the end of the 18th to the beginning of the 20th century are analyzed. The history of the transformation of its objects is studied: the fortress Khadzhibey, Quarantine and the Aleksandrovsky Park itself in different historical periods. The symbolism of the Lanzheronovskaya arch is analyzed, with a detailed analysis of its architectural and artistic decoration. A logical connection between the semantic meaning of the bas-reliefs and the personality of the owner is revealed. In the architectural and artistic decor of the arch, which was located at the entrance to the dacha of A.F. Langeron, the following symbols are present: status (beads, laurel branches, garlands); guard (angels with torches and palm branches, lion faces); sea (fish); abundance and prosperity (floral motifs, flower rosettes); conservation and savings (vases). In this article, the material presented is based on the already existing publications of O. Gubar, V. Netrebsky, Aleksandrov, historical cartography, the works of the historians Smolyaninov, Skalkovsky.

Keywords: Aleksandrovsky Park, Odessa, history, A.F. Lanzheron dacha, Lanzheronovskaya arch, symbolism, XIX century.

*«Сначала сушь и дичь запущенного парка,
Потом дорога вниз и каменная арка,
Совсем Италия. Кривой маслины ствол,
Висящий в пустоте сияющей и яркой,
И море ровное, как стол...»
V. Kataev*

Problem statement. Aleksandrovsky Park is one of the oldest parks in Odessa, the history of which in recent years takes attention of local historians and historians. Architects rarely study the stages of development and functional content of the park in the 19th - early 20th centuries. The Lanzheronovskaya Arch, an architectural monument of local importance, located almost on the downhill to the beach of the same name, is currently in conditions that do little to contribute to its preservation - the arch spans are open for traffic. Probably, no one thinks about the symbolism of the arch and its decor. Perhaps the disclosure of this aspect of the architectural monument will help preserve the arch for future generations.

Analysis of recent research and publications. In recent years, publications have appeared on the history of the Khadzhibey Fortress, Quarantine, Aleksandrovsky Park (park named after T.G. Shevchenko), laid out on the site of Quarantine on the territory from Marazlievskaya Street to the downhill to Lanzheron Beach. These publications are of a local history nature, based on archival and iconographic materials. In this article, the material presented is based on the already

existing publications of O. Gubar, V. Netrebsky, Aleksandrov, historical cartography, the works of the historians Smolyaninov, Skalkovsky. The «Lanzheron» arch, located on Lanzheronovskaya square (the name is outdated, left from the toponymy of the city), from the point of view of its symbolic meaning, has not been analyzed or studied at all.

Purpose and problems of the article. *The purpose of article:* to analyze the symbolism of the Lanzheronovskaya arch, while tracing the historical stages of the creation of the Aleksander Park in Odessa, based around Quarantine and located next to A.F. Lanzheron dacha, the territory of which is partly part of the park.

The following **tasks** were set to achieve the goal:

- To study the stages of creation of the Aleksandrovsky Park, with the definition of its functional content.
- Trace the history of the creation of the dacha of the mayor of Odessa, A.F. Lanzheron;
- Analyze the symbolism of the Lanzheronovskaya Arch.

Basic material. The history of Aleksandrovsky Park (named after T.G. Shevchenko Park) began on September 7, year 1875, when «... Emperor Aleksander II reviewed and approved the plan of the park and planted the first tree with his own hand» [1, p.172].

The park was laid out on the site of the former Khadzhibey (Odessa) fortress, the foundation of which was carried out on the southeastern elevation of the Black Sea plateau on June 8, year 1793. The fortress did not last long, and in year 1811 it was abolished due to the inconvenience, close location of the tops, «low slope of steepness and insufficient thickness of the parapet» [2, p.180]. In the same year, all the buildings of the fortress and its territory were quarantined, at the request of Richelieu, quarantine was temporarily located on the territory of the fortress since year 1803. «Above, the quarantine was surrounded by a fortress wall - Quarantine, which was built in 1803-1807 years, year 1809 according to the project of a military engineer of Austrian origin ... I.I. Krug» [3]. A part of the Quarantine Wall and two towers have survived to this day, one of which, the Gunpowder Tower, is adjacent to the wall, and the second Watchtower is located at a distance. The watchtower closed one of the five corners of the territory of the quarantine cemetery (Fig. 1), where people who were in quarantine and died from plague and other diseases were buried, soldiers who participated in the battles of the Crimean campaign, those who are in quarantine, and, away from peoples sight, members of Narodnaya Volia were buried [4,5].

In 1840, architect F. Boffo proposed to place the park on the site adjacent to Quarantine. One of the variants of the plan is given by V.P. Netrebsky [6]. The plan of the park was developed in a regular style with ray paths and lacy parterres, unfortunately it is not clear from the plan how the trees were supposed to be planted (Fig. 2). A small park was named the Fortress, but had an unkempt appearance and notoriety [5].

On the territory of the future Aleksandrovsky Park, a site was allocated for the construction of a university astronomical observatory. Construction of an observatory designed by architect P.V. Iodko was started in 1870 and finished in 1871. Due to the dust, astronomical observations were difficult, so the first planting of trees in the park was carried out by employees of the observatory. When G.G. Marazli was acting as mayor (1875) architects A.I. Bernardazzi, S.A. Landesman, engineer M.F. Bezchastnov and gardener N.V. Orlikov developed a park project “in the English style”. After the ceremonial laying of the park, the plan was presented to Emperor Aleksander I, and has received the highest approval. In May 1891. (according to the old style) on the site of the approval of the park plan, a monument to Emperor Aleksander II was erected in the form of a column of labradorit.

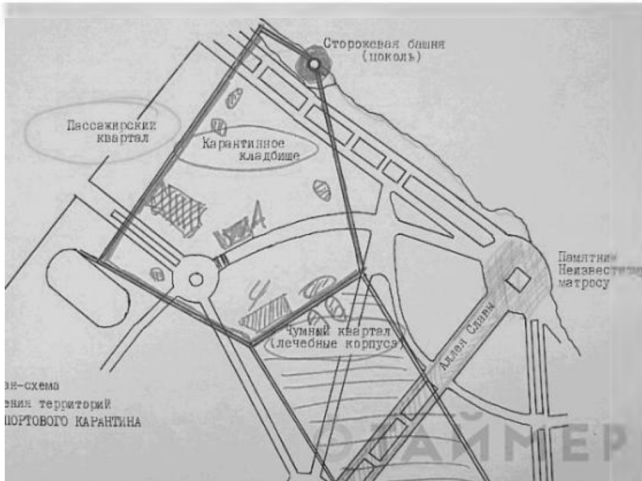


Fig. 1 Quarantine cemetery (illustration: V. Golovan') [5]

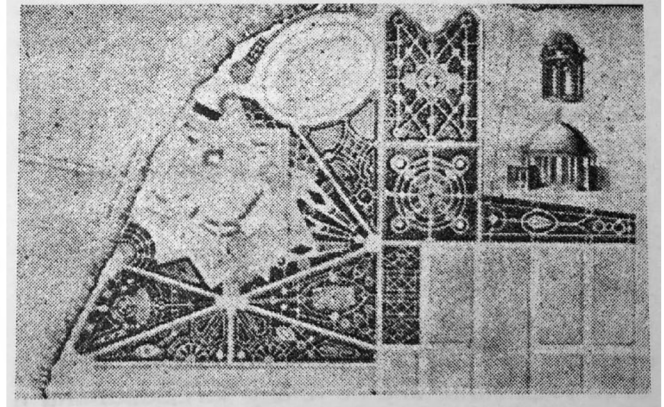


Fig. 2 Park planning. Arch. F. Boffo (illustration: V. Netrebskij) [6]



Fig. 3 Odessa city plan y.1888 (illustration from the site: <https://old.omr.gov.ua/ru/map/>)



Fig. 4 Odessa city plan y.1894 (illustration from the site: <https://old.omr.gov.ua/ru/map/>)



Fig. 5 Alexandrovsky Boulevard (illustration from the site: <http://viknaodessa.od.ua/old-photo/?park-shevchenko-1917>)

The park was gradually developed, in year 1880 a stone fence was built from the side of Novaya Street (modern Marazlievskaya), the seaside part of the park was arranged [7 p. 34]. In year 1886, the Aleksandrovsky Boulevard alley appeared (Fig. 5), which constituted the seaside

part of the park, the alley started from Baryatinsky lane and went along the cliff to Lanzheronovskaya Square. The trees for the new boulevard were taken from the nurseries of the Rotte brothers, Shtamm, Diber, Stackelberg and Werkmeister [1]. On the plan of Odessa in year 1888 (Fig. 3), you can see how the territory of the park goes around Quarantine (the area of which has significantly decreased) and is already approaching the green massifs of seaside dachas. Through the park from Novaya Street (now Marazlievskaya) a «highway» road was laid leading to Lanzheron (seen on the plans of Odessa since year 1888). «To the left of the aforementioned highway leading to Lanzheron, on the initiative of the former Governor-General of Odessa Kh.Kh. Roop and with the participation of V.N. Ligin, a playground (arena) was set up for children's student games and gymnastics» (Fig. 4) [8]. The site ended at Staroportofrankovskaya Street, which was later renamed Lidersovsky Boulevard. The Aleksandrovsky Park was filled with new functions, a restaurant, a buffet, music pavilions, and extensive verandas appeared here. Behind Mikhailovskaya Square, on a trapezoidal section adjacent to Lidersovsky Boulevard, in 1894 the first Odessa cycle track-cyclodrome was built. Grigory Moskvich in the 1911 guide. recommends the shady park as a must-see for visitors.

Aleksandrovsky Boulevard (Fig. 5) in year 1910 also ran into the passenger quarantine quarter and did not have a continuation in the direction of the sea, only the highway, laid through the park, led to the sea, smoothly flowing into Lanzheronovskaya Square. In the center of Lanzheronovskaya Square there was a 6-span arch, behind which the downhill to summer cottages and baths began. The plans of Odessa show how the owners of summer cottages changed, for example, in year 1867 the dachas of Count Langeron, Leaders, Arkudinskaya are shown. On the plan of year 1888 - this is Grokholsky's dacha, on the plan of year 1910 - the name Lanzheron is assigned to this area, which remains to this day as the name of a popular beach.

One of the most striking objects of the Alexander Park, which has survived to this day, is the Lanzheronovskaya Arch. This object was created in 1830 by the architect Franz Boffo, as a front gate located at the entrance to the country house of Count A.F. Lanzheron. The real name of Alexander Fedorovich is Louis Alexander Andrault (Louis Aleksandre Andrault chevalier comte de Langéron, marquis de la Coss, baron de Cougny, de la Ferté Langéron et de Sassy) (Fig. 6). Born in France, Count Langeron spent most of his life by the will of fate in Russia, making a brilliant military career, and then an equally brilliant secular career. In November 1815, Lanzheron was appointed military governor of Kherson, Odessa mayor, managing the civilian unit in the provinces of Kherson, Tauride and Yekaterinoslav, as well as the commander-in-chief of the Bug and Black Sea Cossacks [9]. He continued the endeavors of the Duke of Richelieu regarding the device of the free port, contributed to the founding of the Richelieu Lyceum, a number of schools, a botanical garden and other significant objects of Odessa.



Fig. 6 Count A.F. Lanzheron
(illustration from the site:
<https://ru.wikipedia.org/wiki/>)

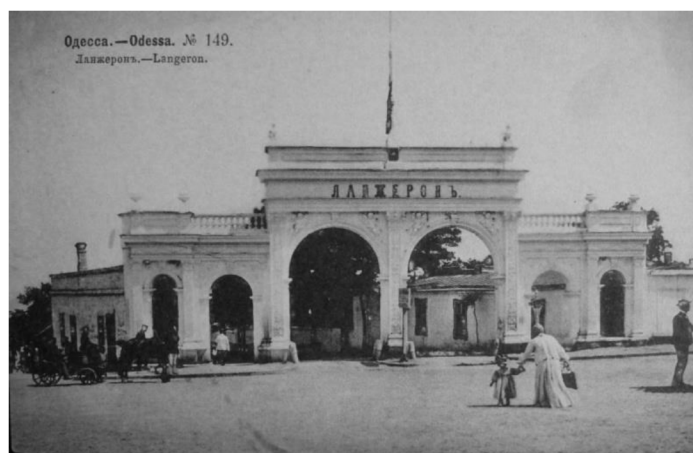


Fig. 7 Arch to the dacha of A.F. Lanzheron.
Arch. F.K. Boffo, year 1830 (illustration from the site:
<https://www.retroua.com>)

Contemporaries noted a light disposition, generosity of soul and an amazing sense of humor of Count Lanzheron. This is probably why *Lanzheron's dacha*, which was created almost half a century before the official foundation of the Aleksander Park, enjoyed such wide popularity among the inhabitants of Odessa. Located not far from the sea, it served as a place of cultural leisure for the townspeople. Festivities were held on the territory of the dacha, people of various nationalities gathered. Here they rested, sang songs, treated themselves to dishes of different national cuisines of the world, had interesting conversations.

Nowdays, only the entrance arch has survived of all the buildings of the dacha (Fig. 7). It was the first that «met» the guests, and therefore carried an important informational load from the point of view of symbolism, telling about the deeds and character of the owner of the dacha, Count Langerone (Fig. 8). The arch consists of three volumes, each of which includes two arches. Its central part dominates in size and saturation of the architectural and artistic decor. Therefore, we will begin our analysis of the symbolism of the sculptural decor of the Lanzheron Arch with it. The spaces between the two central arches are decorated with pilasters, which flank the sculptural compositions of *cupids* (putti). Since ancient times, the Greek erots have been revered as messengers of the gods, companions of man throughout his life. And if in Ancient Greece Eros - the god of love, was depicted in the form of a youth, then in Ancient Rome prototypes of guardian angels, spiritual protectors of man, appear in the form of naked babies with wings. This symbolism has passed through the centuries, gaining popularity in the 19th century. It was believed that they protect the owner of the building during his lifetime, and after death they convey his soul to heaven. Figures of angels on the arch of Count Lanzheron's summer residence appear with palm or laurel branches in one hand and a burning torch in the other. The torch is a classic attribute of Cupid. The *flaming torch* personified the fire of life and love, since the flame (masculine) emerged from the tree (feminine). The torch could be a carrier of certain qualities inherent in the owner of the dacha. It symbolized the light of truth, truth and justice, a high level of intelligence and inspiration.

Cupids over two large central arches hold different branches: one - palm, the other - laurel. *Palm branches* in Cupid's hand share fiery, or rather even solar, symbolism. Due to the fact that the palm tree never sheds its foliage, since ancient times it has carried the victorious light of victory. *Laurel branches* are a symbol of glory, peace and victory. This characterized Count A.F. Langeron, as a worthy, brave man, who became famous in battles during: the Russian-Swedish war, two Russian-Turkish wars, the Patriotic War of 1812, etc. Another plant similar in symbolism is acanthus. We can see *acanthus leaves* on the castle stones crowning the arches. Acanthus is the personification of a certain triumph and overcoming life trials, carrying the idea of life and immortality [10].

But, probably, the most intense in terms of symbolism, the elements of the arch are pilasters. Their stucco decoration reveals to us a whole palette of deep meanings. Looking from the bottom to top, the first image we come across is the stylized profiles of *lion faces*. Democritus also argued that the lion is the bravest and most vigilant of all animals, as soon as lions sleep with their eyes open, and therefore they show rare vigilance day and night. That is why the lions, first of all, carried the guard arches. Acanthus is the personification of a certain triumph and overcoming life trials, carrying the idea of life and immortality [10].

But, probably, pilasters are the most intense elements of the arch in terms of. Their stucco decoration reveals to us a whole palette of deep meanings. Looking from the bottom up, the first image we come across is the stylized profiles of lion faces. Democritus also argued that the lion is the bravest and most vigilant of all animals, as soon as lions sleep with their eyes open, and therefore they show rare vigilance day and night. That is why lions, first of all, carried a protective function, and were also carriers of such qualities as intelligence, dignity, justice and nobility. The next living creatures that we can see on the pilaster are fish. Two fish heads, looking at each other, acted as symbols of secular and spiritual power. In addition, they personified the completeness and

openness of life itself, and the sea element [11]. The fish depicted on the arch indicated that an object was built in the sea city, Odessa.

Lion and fish images alternate with vases decorated with beads. Undoubtedly, the *beads* indicated the high social status of the owner. They symbolized some hidden divine connections that connected everything that exists - people and events. Beads very often indicated a high position, the position of the owner, who came to him by the will of providence. Actually, this correlates very well with the fate of Aleksander Fedorovich. *Vases* were responsible for the preservation and preservation of wealth, honor and honor of a person. The bas-reliefs on pilasters are crowned with reed branches. The symbolism of the *reed* is rather unusual - it represents Count Langeron as a believer. This plant was a sign of true believing Christians who follow the laws of the church.

This was explained by the legend according to which Moses was found in the reeds as a child, and therefore the plant became a symbol of salvation. Perhaps that is why, after his death, he was buried in Odessa, in the Catholic Cathedral of the Assumption on the street. Ekaterininskaya.

The parapets and balustrades of the arch are decorated with vases at the top. *Vases* symbolized the preservation of true values, health and wealth. They represented the idea of mercy and hospitality, which was in the nature of the Odessa mayor. If you look at the side parts of the arch, each of which, in turn, consists of two more arches, then in the space between them you can distinguish various plant, floral motifs. *Plant motifs* convey the idea of prosperity and prosperity. *Flower rosettes* in different centuries have been identified with the Sun, which is like a blossoming flower. Accordingly, they carried the idea of life itself and sunlight, protecting and illuminating the life path of the owner of the dacha. In the upper part we see friezes with *laurel garlands* [12]. They act as a symbol of eternity and immortality. Since laurel leaves remain evergreen, they symbolize eternal glory and honor for centuries. Thus, the importance of all the actions of A.F. Lanzheron not only in the military field, but also in the civil service as the Odessa mayor, etc.

If you look at the Lanzheronovskaya Arch as an architectural object as a whole, then it is important to note the symbolism of the form itself. We know that Count Langeron was a member of the Masonic lodge and undoubtedly knew about the important symbolic meaning of the passage of a person under the *arch* (ritual with the Royal Arch). The person who passed through the arch performed some kind of initiation rite. Since ancient times, it was believed that, having passed through the arch, as a threshold space, a person acquired a new vision, knowledge or a sense of the world [13]. If we apply the symbolic key to the number of arches, then according to numerology we get the number 6 - according to the number of arched openings in the Lanzheron arch. This number corresponds to the idea of perfection and completeness of creation, perfection, beauty and harmony, born in truth.

Thus, as a result of the analysis of the symbolism of the Lanzheron Arch, the image of its owner, Count A.F. Lanzheron, a man of an extraordinary mind, courage, refined aesthetic perception, amazing nobility, treating with love and warmth to one of the main cities in his life, Odessa.

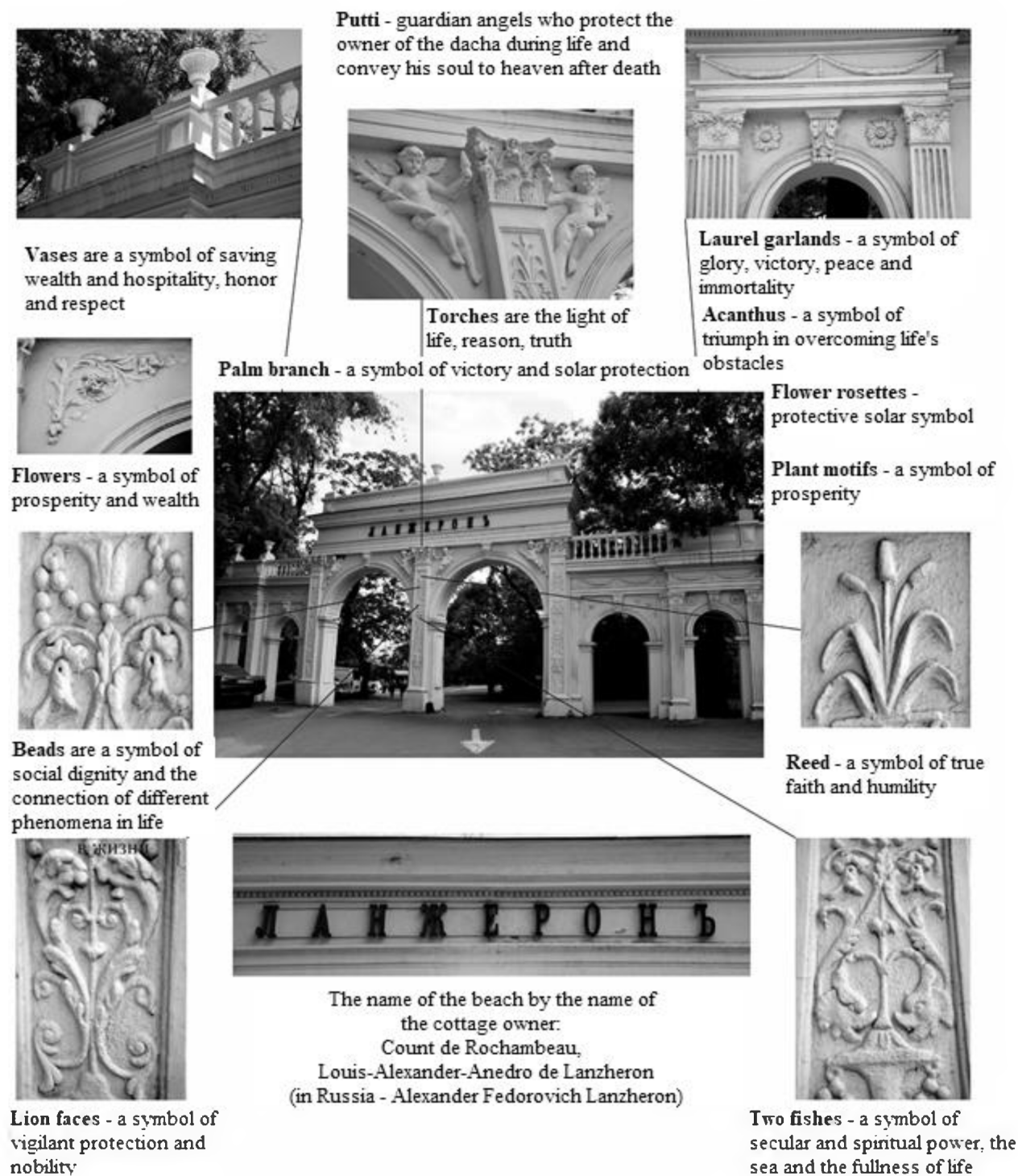


Fig. 8 Deciphering the symbolism of the Lanzheron Arch. (illustration: A. Kadurina)

Conclusions:

- The territory adjacent to the modern beach «Lanzheron» at the end of the 18th century was part of the Khadzhibey fortress, and after its abolition in the beginning of XIX century was part of the Quarantine.
- The territory of Aleksandrovsky Park began to form around Quarantine and, in part, the summer residence of Count A. Lanzheron. In the 1840s, the Fortress Garden was created here, which is a spontaneous planting of plants. In year 1875, the foundation of a park named in his honor was timed to coincide with the arrival of the Russian Emperor Alexander II. In the ensemble of the Alexander Park of the pre-revolutionary period, the following functional zones could be

distinguished: recreational (beach with baths, boulevard, pavilions), cultural and entertainment (summer music pavilions), sports (cyclodrome, gymnastic arena, platforms for launching airplanes and balloons), catering (restaurant, buffets), memorial (column of Alexander II), scientific and educational (observatory).

- The entrance arch of the dacha of the mayor of Odessa, Count A.F. Lanzheron was created in year 1830 according to the project of architect. F.K. Boffo. The dacha was a place of public, cultural attraction of the city residents.

- In the architectural and artistic decor of the arch, which was located at the entrance to the dacha of A.F. Langeron, the following symbols are present:

- status (beads, laurel branches, garlands);
- guard (angels with torches and palm branches, lion faces);
- sea (fish);
- abundance and prosperity (floral motifs, flower rosettes);
- conservation and savings (vases).

Time passed, in XX - early. XXI centuries. new themes were laid and the traditions that formed the basis of the Aleksandrovsky Park, one of the oldest and most beautiful parks in Odessa, were continued. Park them. T.G. Shevchenko continues to develop and transform today, maintaining a careful and respectful attitude to his historical heritage.

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**СИМВОЛІКА ЛАНЖЕРОНІВСЬКОЇ АРКИ В ОЛЕКСАНДРІВСЬКОМУ ПАРКУ
(ПАРКУ ім. Т.Г. ШЕВЧЕНКО) В ОДЕСІ**¹**А.О. Кадуріна,**

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Анотація. Стаття присвячена історії створення Олександрівського парку (нині парк ім. Т. Г. Шевченка) на місцевості, прилеглої до дачі графа А.Ф. Ланжерона. Проаналізовано етапи розвитку території, яку займає сучасний Олександрівський парк з кінця XVIII - поч. XX ст. Розглянуто історію трансформації фортеці Хаджибей, Карантину і самого Олександрівського парку в різні історичні періоди. Розглянуто також основні об'єкти, що з'явилися на території парку в різні часові періоди, виявлено такі функціональні зони: рекреаційна (пляж з купальнями, аркади, павільйони), культурно-розважальна (літні театри, танцювальні майданчики), спортивна (циклодром, гімнастична арена, майданчики для запуску аеропланів і аеростатів), громадського харчування (буфети), меморіальна (колонна Олександра II), науково-просвітницька (обсерваторія). Дане дослідження базується на історичних картографічних та іконографічних матеріалах, роботах краєзнавців та істориків, натурних обстеженнях: Смолянинова, Скальковського, Губаря, Нетребський та ін.

Одним з найбільш яскравих об'єктів Олександрівського парку, що збереглися до наших днів, є Ланжеронівська арка - в'їзна арка на територію дачі Ланжерона. Саме вона першою «зустрічала» гостей, а тому несла важливе інформаційне навантаження з точки зору символіки, оповідаючи про діяння і характер власника дачі, графі Ланжерона. Проаналізовано символіку Ланжеронівської арки, з детальним аналізом її архітектурно-художнього декору. Виявлено логічний зв'язок семантичного значення барельєфів з особистістю власника. У публікації також дана невелика характеристика особистості самого графа Ланжерона - Людовика Олександра Андро (Louis Alexandre Andrault chevalier comte de Langéron, marquis de la Coss, baron de Cougny, de la Ferté Langéron et de Sassy).

В архітектурно-художньому декорі арки була виявлена наступна символіка: статусна (намиста, лаврові гілки, гірлянди); охоронна (ангели з факелами і пальмовими гілками, морди левів); морська (риби); достатку і процвітання (рослинні мотиви, квіткові розетки); збереження і заощадження (вази).

Ключові слова: Олександрівський парк, Одеса, історія, дача О.Ф. Ланжерона, Ланжеронівська арка, символіка, XIX століття.

**СИМВОЛИКА ЛАНЖЕРОНОВСКОЙ АРКИ В АЛЕКСАНДРОВСКОМ ПАРКЕ
(ПАРКЕ им. Т. Г. ШЕВЧЕНКО) В ОДЕССЕ**¹**А.О. Кадурина,**

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Аннотация. Статья посвящена истории создания Александровского парка (ныне парк им. Т.Г. Шевченко) на местности, прилегающей к даче графа А.Ф. Ланжерона. Проанализированы этапы развития территории, занимаемой современным Александровским парком с конца XVIII – нач. XX вв. Рассмотрена история трансформации крепости Хаджибей, Карантина и самого Александровского парка в разные исторические периоды. Рассмотрены также основные объекты, появившиеся на территории парка в различные временные периоды, выявлены следующие функциональные зоны: рекреационная (пляж с купальнями, аркады, павильоны), культурно-развлекательная (летние театры, танцевальные площадки), спортивная (циклодром, гимнастическая арена, площадки для запуска аэропланов и аэростатов), общественного питания (буфеты), мемориальная (колонна Александра II), научно-просветительская (обсерватория). Данное исследование базируется на исторических картографических и иконографических материалах, работах краеведов и историков, натурных обследованиях: Смольянинова, Скальковского, Губаря, Нетребского и др.

Одним из наиболее ярких объектов Александровского парка, сохранившихся до наших дней, является Ланжероновская арка – въездная арка на территорию дачи Ланжерона. Именно она первой «встречала» гостей, а потому несла важную информационную нагрузку с точки зрения символики, повествуя о деяниях и характере владельца дачи, графе Ланжероне. Изучена история трансформации её объектов: крепости Хаджибей, Карантина и самого Александровского парка в разные исторические периоды. Проанализирована символика Ланжероновской арки, с детальным анализом её архитектурно-художественного декора. Выявлена логическая связь семантического значения барельефов с личностью владельца. В публикации также дана небольшая характеристика личности самого графа Ланжерона - Людовика Александра Андро (Louis Alexandre Andrault chevalier comte de Langéron, marquis de la Coss, baron de Cougny, de la Ferté Langéron et de Sassy).

В архитектурно-художественном декоре арки была выявлена следующая символика: статусная (бусы, лавровые ветви, гирлянды); охранная (ангелы с факелами и пальмовыми ветвями, морды львов); морская (рыбы); изобилия и процветания (растительные мотивы, цветочные розетки); сохранения и сбережения (вазы).

Ключевые слова: Александровский парк, Одесса, история, дача А.Ф. Ланжерона, Ланжероновская арка, символика, XIX век.