

© Hanna Chuchvaha, 2016 *World of Art and the Origins of the Print Revival in Late Imperial Russia* The introductory chapter outlined the history of art reproduction and art publishing in nineteenth-century Imperial Russia. This chapter will focus on the first issue of the *World of Art* (*Mir Iskusstva*), a new type of art journal that appeared on the eve of the twentieth century and established new standards for art publishing, art reproduction and graphic design (fig. 2.1). This journal became a disseminator of the new European taste in art and established itself as a model of book craftsmanship; all subsequent Russian art journals devoted to contemporary art and design would emulate the *World of Art* or refer to it as a benchmark. Closely associated with the *World of Art* group of artists, the art periodical was launched in 1898 and published in St Petersburg between 1899 and 1904 by the Hoppe press house and was edited by Sergei Diaghilev (1872–1929) and, during the last year of publication, by Diaghilev and Alexandre Benois (1870–1960) together. This journal appeared monthly and was financed by Savva Mamontov (1841–1918) and Princess Mariia Tenisheva (1858–1928) during the first year of publication and, in 1900–1904, received the tsar’s personal subsidy and in addition to endowments from private sponsors. Twelve volumes appeared; each consisted of 6 issues (all the issues published in 1899 and some issues of 1900–1904 were double issues, i.e. nos. 1–2, nos. 3–4, nos. 5–6, etc.). During the first months of publishing, the journal’s units included the following: the Art Section (*Khudozhestvennyi otdel*), Art Industry (*Khudozhestvennopromushlennyi otdel*) and the Art Chronicle (*Khudozhestvennaia khronika*). Initially, however, there were no clearly identified demarcations between sections; the articles were published one after another (the exception being the Art Chronicle, which functioned as a journal in a journal with separate pagination). Beginning with issue number 5 in 1901, a Survey of Foreign Periodicals (*Obzor inostrannykh izdaniĭ*) appeared. This section featured art reproductions from European art journals such as *Die Kunst*, *The Magazine of Art*, *The Artist*, *Gazette des beaux arts*, and others. In the beginning, writers published their essays exclusively in the Art Chronicle section, but starting with the combined nos. 7–8 in 1899, the journal featured fiction, philosophical essays, and studies in literary criticism and aesthetics in the main body of the periodical. This was called the Literary Section (*Literaturnyi otdel*) only with no. 6, 1900, and was edited by Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 52 chapter 2 Dmitrii Filosofov (1872–1940). The literature section published aestheticalphilosophical essays and treatises written by the Symbolist writers Dmitrii Merezhkovskii (1865–1941), Zinaida Gippius (1869–1945), Vasiliĭ Rozanov (1856–1919), Lev Shestov (1866–1938), and others, and sometimes featured fiction or poetry. Figure 2.1 Konstantin Korovin. Cover page for the *World of Art* (*Mir Iskusstva*), no. 1, 1899. Courtesy of the Frick Art Reference library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College *World of Art and the Origins of the Print Revival* 53 After the *World of Art*<sup>1</sup> was conceived in 1897 and launched in 1898, a group of artists associated with Diaghilev’s exhibits (description follows) appropriated the journal’s name for themselves. Scholars usually discuss the journal and the group together, referring to the journal as the mouthpiece of the group and focusing mainly on their texts and aesthetic views or, alternatively, on the artists’ works. They do not analyze the journal with respect to its materiality, its function as an art object, or its visual message. This chapter will be devoted to the first, “inaugural”, issues of the *World of Art*, namely, numbers 1–2 and 3–4, 1899 (likely released within a short interval of each other), which contained an editorial mission statement defining the program and goals of the journal. The *World of Art* in Scholarship In the ussr, the *World of Art*’s artwork was generally considered bourgeois and harmful for several decades (the 1930s–1950s) and was largely overlooked by researchers. The first monographs devoted to the *World of Art* members and their oeuvre began appearing in the late 1950s–1960s.

The first monograph devoted to the movement was A. Gusarova's 1972 book.<sup>2</sup> It discussed Diaghilev's manifesto for the Russian arts published in the *World of Art* but analyzed it as a group program, while the journal was described only briefly. After the publication of Camilla Gray's seminal book, *The Great Experiment: Russian Art 1863–1922* in 1962 (which included a chapter on the *World of Art*),<sup>3</sup> interest in Russian art grew steadily among Western scholars. Academic curiosity arose in the 1970s and resulted in several dissertations about the *World of Art* followed by monographs. The pioneering dissertations, whose authors fully identified the art association with the journal, were by William Cox<sup>4</sup> (1970) and Penelope Carson<sup>5</sup> (1974). In Cox's work, the *World of Art* occupies a modest place despite its prominence in the title. Only a third of the discussion is devoted to group members (predominantly Benois's views, Diaghilev's inaugural article in the first issues and Igor Grabar's [1871–1960] art criticism). Carson's work, by contrast, was a more comprehensive study of the group that

1 In my discussion I italicize the title of the journal only – the *World of Art*; in regard to the group, the regular font is used. 2 A.P. Gusarova, "Mir Iskusstva" (Leningrad: Khudozhnik rfsr, 1972). 3 Camilla Gray, *The Great Experiment: Russian Art 1863–1922* (London: Thames and Hudson, 1962). 4 William Cox, "The Art World and Mir Iskusstva: Studies in the Development of Russian Art, 1890–1905," PhD diss., U of Michigan, 1970. 5 Penelope Carson, "Russian Art in the Silver Age: The Role of 'Mir Iskusstva,'" PhD diss., Indiana U, 1974. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 54 chapter 2 featured a separate chapter devoted to the journal, its editorial meetings, aesthetic views and graphic design. In 1977, almost simultaneously, two more detailed monographs were published in the USSR and the USA by Nataliia Lapshina<sup>6</sup> and Janet Kennedy<sup>7</sup> respectively. Both works remain important reference sources about the group. Lapshina has a chapter devoted to the journal, in which she reviews its main directions, its aesthetic views and Diaghilev's manifesto. In her work, Kennedy also focuses mostly on the group and discusses in detail the journal's publication as one of the group's undertakings. In relation to the periodical, she delineates the editorial board and analyzes Diaghilev's program. Another major and detailed publication devoted to the *World of Art* was John Bowlt's study (1979).<sup>8</sup> This work includes a chapter devoted to the journal and explores the journal as the foundation for the group of artists. The first high quality art reproduction album with a survey of the movement and biographical essays about the artists of the group in Russian and English was Vsevolod Petrov's book.<sup>9</sup> It was a re-issuing of his earlier publication printed in 1975,<sup>10</sup> which was now richly illustrated. Among the most recent publications dedicated to the group is the English translation of The Russian State Museum catalogue of the exhibit *Mir Iskusstva: Russia's Age of Elegance* (2005).<sup>11</sup> It features four articles that place the group (and journal) in the context of music, literature and modern Russian art culture. Another contribution is the latest survey devoted to the group (and partially to the journal) by Galina El'shevskaia (2008).<sup>12</sup> Both these works are designed mostly for the general reader. Interest in the periodical the *World of Art* as a subject in its own right arose in the 1980s with a collective monograph *Literary Process and Russian Journalism of the Late Nineteenth – Early Twentieth Centuries. 1890–1904* (*Literaturnyi protsess i russkaia zhurnalistika kontsa xix – nachala xx veka. 1890–1904*) devoted to the Modernist press, which was published in Russia (1982). This work

6 Nataliia Lapshina, "Mir Iskusstva". *Ocherki istorii i tvorcheskoi praktiki* (Moskva: Iskusstvo, 1977). 7 Janet Kennedy, *The "Mir Iskusstva" Group and Russian Art 1898–1912* (New York & London: Garland Publishing, Inc., 1977). 8 John Bowlt, *The Silver Age: Russian Art of the Early Twentieth Century and the "World of Art" Group* (Newtonville: Oriental Research, 1982). This work was first published in 1979. 9 Vsevolod Petrov, *Russian Art Nouveau. The World of Art and Diaghilev's Painters* (Bournemouth: Parkstone Press, 1998). See the Russian version: Vsevolod Petrov, *Mir Iskusstva. Khudozhestvennoe ob"edinenie nachala xx*

veka (Moskva: Avror, 1997). 10 Vsevolod Petrov, *Mir Iskusstva* (Leningrad: Izobrazitel'noe iskusstvo, 1975). 11 Greg Guroff et al., *Mir Iskusstva. Russia's Age of Elegance* (St Petersburg: The State Russian Museum – Palace Editions, 2005). 12 Galina El'shevskaia, "Mir Iskusstva," (Moskva: Belyi gorod, 2008). Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 55 included a chapter by Irina Koretskaia dedicated specifically to the World of Art, its literary section and the collaboration between the writers and artists on the editorial board.<sup>13</sup> In the West, William E. Harkins's similar article concerned with the journal's literary content, appeared in an anthology in 1997.<sup>14</sup> Alongside the growing interest in the World of Art group, the last few decades have seen several works devoted to Russian book and periodical design. Two survey articles, by Mikhail Kiselev<sup>15</sup> and Janet Kennedy,<sup>16</sup> published in 1989 and 1999 respectively, explored the graphic design of the Russian art periodicals of the turn of the century, and the World of Art in particular. Elena Chernevich's book (1990) featured a brief chapter on the graphic art of the World of Art artists (Chapter 3);<sup>17</sup> and finally, in 2008 Anna Winestein devoted an article to the group's revolutionary approach to design and graphic art.<sup>18</sup> The aforementioned literature on both the World of Art group and the art journal creates a solid contextual base for further analysis of the periodical. Despite the wide range of studies on the World of Art, the journal as an art object, its creators' approach to art reproduction, and the correspondence between words and images remain largely unnoticed by scholars. This chapter offers a discussion of the art journal and its materiality, visual message and word-image intermediality.

### Emergence of the World of Art in the Cultural-Historical Context

The World of Art appeared in a complicated socio-historical context with multifaceted cultural conditions; its first issues and exhibits encountered the severe criticism of opponents and the acute disappointment of the public. Uniting like-minded people, who worked together for several decades and who were disseminating the new ideas, the World of Art announced the arrival of Modernism in late Imperial Russia, which was still under the spell of the Realism.<sup>13</sup> I. Koretskaia, "Mir Iskusstva," *Literaturnyi protsess i russkaia zhurnalistika kontsa xix – nachala xx veka. 1890–1904*, ed. V.A. Bialik (Moskva: Nauka, 1982) 129–178. 14 William Harkins, "The Literary Content of The World of Art," *Literary Journals in Imperial Russia*, ed. Deborah A. Martinsen (Cambridge University Press, 1997) 197–206. 15 Mikhail Kiselev, "Graphic Design and Russian Art Journals of the Early Twentieth Century," *The Journal of Decorative and Propaganda Arts* 11/2 (1989): 50–67. 16 Janet Kennedy, "The World of Art and Other Turn-of-the-Century Russian Art Journals, 1898–1910," *Defining Russian Graphic Arts*, ed. Alla Rosenfeld (New Brunswick, New Jersey, and London: Rutgers University Press, 1999) 63–78. 17 Elena Chernevich, *Russian Graphic Design* (New York: Abbeville Publishers, 1990). 18 Anna Winestein, "Quiet Revolutionaries: The 'Mir Iskusstva' Movement and Russian Design," *Journal of Design History* 21/4 (2008): 315–333. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 56 chapter 2 of the Wanderers (*Peredvizhniki*) and created the artistic pre-conditions for the future popularity of the Russian arts in the West. The first part of this chapter will elucidate the cultural circumstances in which the periodical appeared; it will focus on the main figures, who participated in the journal; and it will explain the journal's aesthetic vision. The chapter will also discuss the journal makers' understanding of the importance of images in text and their word/ image interrelation in communication with the readers and viewers. The Art Periodical Press before the World of Art: Art and Art Industry Russian art periodicals in the nineteenth century were examined in the previous chapter. Here the discussion continues and focuses on the elucidation of the context of the contemporary art-periodical press of late Imperial Russia in which the World of Art appeared. To better understand its innovative ideas it is necessary to see it against the

background of the art journal *Art and Art Industry* (*Iskusstvo i khudozhestvennaia promyshlennost'*, 1898–1902) (fig. 2.2) that appeared concurrently and was launched only a few months before the *World of Art* and was tied closely with the Realist movement of the Wanderers (*Peredvizhniki*). *Art and Art Industry* and the *World of Art* represented two opposite camps that had a complicated relationship. It is important to make note of this rivalry because the *World of Art* sought to oppose itself to *Art and Art Industry*. Figure 2.2 Cover and back of *Art and Art Industry* (*Iskusstvo i khudozhestvennaia promyshlennost'*), 1899. Courtesy of the University of Illinois at Urbana-Champaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College

*World of Art* and the *Origins of the Print Revival* 57 *Art and Art Industry* appeared in 1898, four years after the closure of the already mentioned Russian Art Archive. Initiated in St Petersburg by the Society for Encouragement of the Arts (*Obshchestvo pooshchreniia khudozhestv*),<sup>19</sup> it was a folio-sized monthly that was issued without censorship limitations<sup>20</sup> and edited by the art historian Nikolai Sobko (1851–1906),<sup>21</sup> the Secretary of the Society. Sobko's views were highly influenced by Vladimir Stasov (1824–1906), the self-appointed art and music critic of the second half of the nineteenth century, who also actively participated in writing for the journal. Stasov, one of the most influential critics in late Imperial Russia at the time, was an advocate of the aesthetics of Realism and the Wanderers. The Wanderers (*Peredvizhniki*), members of the Association of Travelling Exhibits (*Tovarishchestvo peredvizhnykh vystavok*), had been organized in 1870. They were former students of the St Petersburg Academy of Arts.<sup>22</sup> In 1863, fourteen rebels had refused to compete for a Gold Medal and paint on the topic of Scandinavian mythology – and left the Academy. They organized the

<sup>19</sup> The Society for Encouragement of the Arts was established in 1821. It was a progressive society that in its manifesto announced the following program: “By all possible means to help the artists who show their talent and skill and ability to disseminate all kinds of fine arts; with valuable publications to please the public”. It helped serf artists to obtain freedom and supported them with stipends to enter the Academy of Arts. In 1824 the Society instituted three Gold medals for those artists who were not affiliated with the Academy of Arts. The recipients received a chance to study in Rome. In 1825 the Society organized the Public Exhibit of Russian Artworks. It was the first permanent public art show, while the Hermitage was not easily accessible and the Academy of Arts opened its venues only once in a year for two weeks. Finally, in 1839, the Society financed the First St Petersburg School of drawing for all the estates. See P.N. Stolpianskii, *Staryi Peterburg i Obshchestvo pooshchreniia khudozhestv* (Leningrad: Izdanie komiteta popularizatsii khudozhestvennykh izdani, 1928).

<sup>20</sup> *Art and Art Industry* initiated by the Society after obtaining the emperor's, Nicholas II, permission for publication was, in fact, allowed for publication without censorship.

<sup>21</sup> In 1893–99, Sobko published the Wanderers' biographies in his 3-volume *Dictionary of Russian Artists* (*Slovar' russkikh khudozhenikov*); among his other notable publications were *The Illustrated Catalogue of the All-Russian Exhibit in Moscow in 1882* (*Illiustrirovannyi katalog Vserossiiskoi vystavki v Moskve v 1882 g.*) and the catalogues of the Wanderers' travelling exhibits.

<sup>22</sup> The Academy of Fine Arts in St Petersburg was founded in 1757 by the Empress Elizaveta Petrovna (Peter I's daughter) and Catherine II. The Academy's gold medal recipients became “pensioners” at state treasury and travelled abroad, Rome and Paris. About the Academy in detail see: Irina Tatarinova, “The Pedagogic Power of the Master’: The Studio System at the Imperial Academy of Fine Arts in St Petersburg,” *The Slavonic and East European Review* 83 / 3 (2005): 470–489; *Russkaia akademicheskaiia khudozhestvennaia shkola v xviii veke* (Moskva – Leningrad: ogiz – Gosudarstvennoe sotsial'no-ekonomicheskoe izdatel'stvo, 1934); V.G. Lisovskii, *Akademiia khudozhestv. Istoriko-iskusstvovedcheskii ocherk* (Leningrad: Lenizdat, 1982). Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024

03:30:19PM via Boston College 58 chapter 2 St Petersburg Association of Artists (Sanktpeterburgskaia artel' khudozhnikov), which later was transformed into the Association of Travelling Exhibits. Influenced by Nikolai Chernyshevskii's (1828–1889) views, the Wanderers, opposing themselves to the Academicism and official Classicism prescribed by the Academy of Arts, announced the new aesthetic of Realism and devoted their artworks to social equality and justice. The heyday of their activity was the period from the 1870s to the 1890s; they dominated Russian art life at the moment the World of Art appeared.<sup>23</sup> Although once avant-garde, by the late nineteenth century the Wanderers, themselves, had become the entrenched Academicians, unresponsive toward all new trends. Art and Art Industry, which consciously chose not to be printed abroad, was produced in the Golike press house in St Petersburg.<sup>24</sup> This initiative resulted in lower-quality art reproduction than was offered by the art journals of the Academy of Arts as discussed in the previous chapter. The phototypes<sup>25</sup> of greyish or brownish colour had fuzzy contours, so some elements of the paintings were hardly distinguishable (fig. 2.3). The journal makers were interested in art reproduction, but their emphasis was clearly not on the periodical as an art object in its own right. The opening editorial article, "What Did the Russian Art Periodicals of 1807–1897 Represent?" ("Chto predstaviali iz sebia russkie khudozhestvennye zhurnaly 1807–1897?")<sup>26</sup> (fig. 2.4), was an incomplete survey of the Russian illustrated magazines and art periodicals of the nineteenth century and their programs. It featured a short description of major texts published in art journals before Art and Art Industry.<sup>27</sup> <sup>23</sup> For more about the Wanderers see: Elizabeth Valkenier, *Russian Realist Art. State and Society: The Peredvizhniki and Their Tradition*, (New York: Columbia University Press, 1989). <sup>24</sup> "Ot redaktsii," *Iskusstvo i khudozhestvennaia promyshlennost'* 1 (1898): 6. <sup>25</sup> Art and Art Industry's journal board gained an exclusive permission to reproduce the artwork from the Imperial collection and was recommended for the libraries of educational institutions for subscription ("Ot redaktsii" 4). <sup>26</sup> Sobko 7–32. <sup>27</sup> Unfortunately, Sobko did not discuss *The Herald* or *The Archive* and did not provide any analysis of their publications. The neglect of these periodicals seems quite deliberate, because it is not possible that Sobko did not read or subscribe to them. The reason for such negation can be explained as a deteriorated relationship between the Society and Academy. If, at the moment of its establishment the Society for Encouragement of the Arts supported the Academy of Arts providing the pensionnaires to Rome and Paris for Academy graduates, by the end of the nineteenth century, the Society opposed itself and its democratic intentions to the increasingly rigid and stagnant Academy (see Severiukhin and Leikind, *Zolotoi vek 179–183*). Moreover, Stasov usually expressed hostility toward the Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 59 The cover page (fig. 2.2) was meant to resemble an old manuscript's decorated leather cover with imitations of ancient fasteners and a seal on the back (the reproduction shows the cover and back bound together). The editorial board stated that they reproduced the images from old Slavic manuscripts preserved in private collections.<sup>28</sup> The illuminated initials and vignettes represented colourful reproductions from old hand-written books with their rich use of gilding. These replicas clearly implied the "national idea" (fig. 2.4) proclaimed by the aforementioned Stasov, who was the main champion of a national revival in the Russian arts. In 1887, he published his three volumes of *Slavic and Eastern Ornaments from Ancient and Modern Manuscripts* (*Slavianskii i vostochnyi ornament po rukopisiam drevniago i novogo vremeni*).<sup>29</sup> Expressing ethnographic interest, Stasov himself and more than 48 artists copied the ornaments for this Russian-French edition. With the publication of this survey Academy, which might also influence Sobko's opinion. All these reflect the complex situation in the Russian art milieu in the late nineteenth – early twentieth centuries. <sup>28</sup> "Ot redaktsii" 6. <sup>29</sup> Chernevich 19.

Figure 2.3 Art reproductions in *Art and Art Industry (Iskusstvo i khudozhestvennaia promyshlennost')*, no. 1, 1899. Courtesy of the University of Illinois at Urbana-Champaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 60 chapter 2 and the collection of ornaments in the form of replicas, an interest in ancient ornamentation started to penetrate the graphic arts and, by the end of the nineteenth century, it became one of the main decorative source books. *Art and Art Industry* proclaimed and visually expressed a message of national revival<sup>30</sup> in the graphic and decorative arts, a movement that was supported by <sup>30</sup> The terms “national style”, “Russian style”, “neo-Russian style”, and “pseudo-Russian” (the latter appears mostly in Soviet and post-Soviet publications) are usually used to describe the specific styles of the visual arts in late nineteenth-century Russia, which aim to express national identity. These terms usually refer to the tendency of nineteenth-century art to reflect or re-interpret traditional forms of authentic ethnic decoration that was common in pre-Petrine Russia or speak of the late-nineteenth-century artistic reinterpretation of Russian folk arts and crafts. For more on the terminology see Karen Kettering, “Decoration and Disconnection: The *Russkii stil'* and Russian Decorative Arts at Nineteenth-Century American World's Fair,” *Russian Art and the West. A Century of Figure 2.4*

*Art and Art Industry (Iskusstvo i khudozhestvennaia promyshlennost')*, no. 1, 1899. Vignette on the left copied from the illustrated manuscript *The Illuminated Apocalypse (Litsevoi apokalipsis)*, 16th century, from private collection of F. Buslaev. Title vignette for N. Sobko's article “What Did the Russia Art Periodicals of 1807–1897 Represent?” (“Chto predstaviali iz sebia russkie khudozhestvennye zhurnaly 1807–1897?”) on the right. Copied from *Gospel (Evangelie)*, 16th century, from Stauropegion Institute in L'viv. Courtesy of the University of Illinois at Urbana-Champaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College

*World of Art and the Origins of the Print Revival* 61 the foremost artists and art critics of the day. *The World of Art* also followed the notion of the national revival, but their visual interpretation of the theme differed significantly from copied from the ancient manuscripts designs that saturated *Art and Art Industry* and offered a completely new, modernized vision of the “Russian style”, which reverberated in a unison with the national revival moods of the turn-of-the-century European arts and design. The next section briefly explains the national revival and its socio-historical grounds in the Russian arts and culture in the late nineteenth century, which is also important for understanding the first issue of the *World of Art* and its visual message.

Abramtsevo and Talashkino, the Arts and Crafts Movement A mood of national revival had reigned in the Russian arts since 1834, when Nicholas I (r.1825–1855) announced Official Nationality, which declared that “Autocracy, Orthodoxy and Nationality” were the embodiments of Russia's uniqueness. It resulted in the employment of visual references to pre-Petrine ornamentality in architecture, dress, and painting, and became essential for the development of design. Ceramics, enamelling, and filigree were revived as old crafts and became fashionable in noble houses. Nicholas's successors to the throne continued the politics of national revival with an emphasis on national identity. It was not only the court and official power that supported the national idea's visual embodiments. On the cultural scene of the 1830s – 1850s, the Slavophiles<sup>31</sup> became influential in the development of “cultural nationalism” and its visual expressions.<sup>32</sup> The Slavophiles elevated pre-Petrine Medieval Russia and praised Russia's allegedly unique communal lifestyle (*obshchina*). Arguing against Westernization, they expressed interest in folk customs, and collected and published folklore.<sup>33</sup> Being engaged with the Slavophile ideas, the Wanderers employed folklore, national history and representations of the Dialogue in Painting, Architecture, and the Decorative Arts, ed. Rosalind P. Blakesley and Susan E. Reid (Chicago: The Northern Illinois University Press, 2007) 61–85; also see the details of terms usage in Evgenia

Kirichenko and Mikhail Anikst, *Russian Design and the Fine Arts 1750–1917* (New York: Harry N. Abrams, Inc. Publishers, 1991); see also use of the term “the Style Russe” and visual examples in Chernevich, 15–37. 31 The Slavophile movement was formed in the 1840s by Aleksei Khomiakov, 1804–1860; Konstantin Kireevskii, 1806–1856; the Aksakov brothers, Konstantin, 1817–1860 and Ivan, 1823–1886; Iurii Samarin, 1819–1876 and others. The Slavophiles based their thoughts on the Orthodox Church theology and the idea of Russia’s uniqueness. Their philosophy was opposed to the Westerners, who thought that Russia should follow European development. 32 On Slavophile thought, see Susanna Rabow-Edling, *Slavophile Thought and the Politics of Cultural Nationalism* (Albany: State University of New York Press, 2006). 33 See Linda Ivanits’s article “Folklore in the Debates of the Westernizers and Slavophiles,” *Folklorica: Journal of the Slavic and East European Folklore Association* xvi (2011): 87–115. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 62 chapter 2 peasantry, the bearers of the idea of the “communal” nature (sobornost’) of the Russians, visible in Wanderers’ artwork of the 1870s–1890s. 34 During the 1870s the Wanderers became frequent guests at Abramtsevo, Savva Mamontov’s estate. Called “Moscow’s Lorenzo Medici”,<sup>35</sup> the descendant of the wealthy merchant dynasty and a railway magnate, Mamontov purchased the Abramtsevo estate<sup>36</sup> in 1870. In 1878, the future benefactor of the World of Art transformed Abramtsevo into a summer residence for artists. Thus, Abramtsevo became the site of Mamontov’s most celebrated venture, a famous art circle built on a common interest in folklore, folk arts and crafts. Abramtsevo had become a part of Russian cultural history in 1843, when it was bought by Sergei Aksakov (1791–1859), the writer and the father of the future Slavophiles Konstantin (1817– 1860) and Ivan Aksakov (1823–1886). From 1843 till 1859, Abramtsevo was closely connected to the Slavophile movement and the contemporary development of Russian literature; the foremost writers of the time, Nikolai Gogol’ (1809–1852), Ivan Turgenev (1818–1883) and others, often visited the estate.<sup>37</sup> In the 1870s–1890s, Abramtsevo’s artist colony (or “Mamontov’s Circle”) united three generations of prominent Russian artists.<sup>38</sup> The estate became a 34 Some examples include Vasilii Maksimov’s *Grandmother’s Folktales* (*Babushkiny skazki*, 1867), Vasilii Perov’s *The Sorcerer’s Arrival to the Peasant Wedding* (*Prihod kolduna na krestianskuiu svad’bu*, 1875), Il’ia Repin’s *Sadko*, 1876), Vasilii Surikov’s *The Morning of Execution the Rebellious Streltsy* (*Utro streletskoi kazni*), 1881. For the Wanderers’ main art themes consult Chapter iv in Valkenier, *Russian Realist Art* 76–97. 35 Qtd. in E.V. Paston, “Formirovanie khudozhestvennogo kruzhka,” Grigorii Sternin et al., *Abramtsevo* (Leningrad: Khudozhnik rfsr, 1988) 45. 36 The Abramtsevo estate is situated in the north-eastern Moscow region, 60 km from Moscow’s current borders. 37 Grigorii Sternin, “Abramtsevo – ‘tip zhizni’ i tip iskusstva,” Grigorii Sternin et al., *Abramtsevo* (Leningrad: Khudozhnik rfsr, 1988) 8; See also the section “National Art and Folk Art” in Chapter iv in Alison Hilton, *Russian Folk Art* (Bloomington and Indianapolis: Indiana University Press, 1995) 215–226. 38 The first generation affiliated with the Wanderers movement included Vasilii Polenov (1844–1927), Il’ia Repin (1844–1930), Mark Antokol’skii (1843–1902), the Vasnetsov brothers (Viktor [1848–1926] and Apollinariii [1856–1933]) and Vasilii Surikov (1858–1916). The second generation of artists was represented by Mikhail Nesterov (1862–1933), Isaak Levitan (1860–1900), Paolo Trubetskoi (1866–1938), Mikhail Vrubel’ (1856–1910), Aleksandr Golovin (1863–1930), Valentin Serov (1865–1911), Elena Polenova (1858–1898), Mariia Iakunchikova (1870–1902) and Konstantin Korovin (1861–1939). The youngest participants of “Mamontov’s Circle” were the future Symbolists Viktor Borisov-Musatov (1870–1905), Pavel Kuznetsov (1878–1968), Nikolai Sapunov (1880–1912), Sergei Sudeikin (1882–1946), Nikolai Ulianov (1875–1949) and Kuz’ma Petrov-Vodkin (1878–1939). See Olga Haldey, *Mamontov’s Private Opera. The Search for Modernism in Russian Theatre* (Bloomington & Hanna Chuchvaha - 9789004301405

Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 63 marker of development of a new stage of evolution in Russian arts, which represented a revival of vernacular art and the stylization of folk art. This was in defiance of the officially prescribed canons that were expressed by the architecture and interior design of church and institutional buildings. Abramtsevo involved the contemporary artistic avant-garde, which searched for new sources of inspiration and expressed a modern desire for the search for beauty. It also signified the beginning of the Russian Arts and Crafts movement, which was started with the building of a workshop and a peasant hospital designed by the architect Viktor Hartman (1834–1873) and a bathhouse designed by Ivan Ropot (Ivan Petrov, 1845–1908).<sup>39</sup> These buildings were designed in a “folk” style with specific woodcarving décor adopted from local vernacular architecture: the estate was located in an area famous for its woodcarving and Il’ia Repin (1844–1930), Viktor Vasnetsov (1848–1926) and Vasilii Polenov (1844–1927) collected examples of peasant designs in the villages around Abramtsevo.<sup>40</sup> Mamontov’s wife, Elizaveta Mamontova (1847–1908), and Elena Polenova (1858–1898) organized handicraft (*kustarnyi*) workshops for the peasants to produce embroidery, ceramics, and carved wooden furniture with local motifs, the customers for which were, at first, the artists themselves and their friends; later, these items were sold in Moscow.<sup>41</sup> The peasant arts and crafts inspired many members of Mamontov’s circle, who employed folkloric motifs in their artwork.<sup>42</sup> This new sympathy for the Indianapolis: Indiana University Press, 2010) 71–72. More about Abramtsevo see: O.I Arzumanova et al., *Muzei-zapovednik “Abramtsevo”* (Moskva: Izobrazitel’noe iskusstvo, 1989); Grigorii Sternin, ed., et al., *Abramtsevo* (Leningrad: Khudozhnik rfsr, 1988); Rosalind Gray, “Questions of Identity at Abramtsevo,” *Artistic Brotherhoods in the Nineteenth Century*, ed. Laura Morowitz and William Vaughan (Burlington: Ashgate, 2000) 105–121; the chapter “Abramtsevo: ot ‘usad’by’ k ‘dache’,” in Grigorii Sternin, *Russkaia khudozhestvennaia kul’tura vtoroi poloviny xix – nachala xx veka* (Moskva: Sovetskii khudozhnik, 1984) 184–208; Kirichenko 141–170. <sup>39</sup> See the section “Artistic Renewal” in Hilton 228. <sup>40</sup> See Chapter 1 in Wendy Salmond, *Arts and Crafts in Late Imperial Russia* (Cambridge: University of Cambridge, 1996). <sup>41</sup> Salmond, *Arts and Crafts* 23–39. <sup>42</sup> The most famous initiative of Abramtsevo was the erection of the Church of the Savior in 1881–82. The architectural design was made by Polenov and Viktor Vasnetsov, who based the plans on designs of the small local ancient churches from Olonets and Novgorod areas. It was a group project: Polenov designed the iconostasis, painted icons and created ornaments; Repin and Mamontova painted icons; Antokol’skii, assisted by Mamontov himself, carved sculptures; and Mamontova, Polenova and Iakunchikova embroidered ceremonial garments (Hilton 228). Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 64 chapter 2 peasantry was a result of the emancipation of serfs in 1861.<sup>43</sup> The artists’ motivation was a combination of philanthropic, socio-economic, aesthetic and nationalist ideas that formed the Russian revival of folk arts and crafts. Folklore and vernacular art became an inspiration not only for architecture and the decorative arts. Another important initiative of Mamontov’s was the establishment of a private opera in 1885 that functioned until 1904. He staged both European operas and those based on Russian folklore. Mamontov commissioned the artists to participate in theatrical productions.<sup>44</sup> The first production staged in 1885–86 at Abramtsevo was Aleksandr Ostrovskii’s (1823–1886) play in verse *The Snow Maiden* (*Snegurochka*), based on a Russian folk tale. The theatre set for the opera was designed by Vasnetsov, who recreated the peasants’ dress according to models found by Polenova in the nearby villages, and created stage scenery that resembled ancient Russian log houses decorated with folkloric motifs.<sup>45</sup> Princess Mariia Tenisheva, another future patron of the World of Art, was also deeply involved in the folk art revival. Her most celebrated act of patronage

resulted in the foundation of the Talashkino<sup>46</sup> arts and crafts workshops and artist colony. Artists such as Benois, Repin, Sergei Maliutin (1859–1937), Polenov, Mikhail Vrubel' (1856–1910), Viktor Vasnetsov, Konstantin Korovin (1861–1939) and others visited Tenishev's estate. Maliutin, a peasant by birth, became the artistic director of the Talashkino workshops.<sup>47</sup> The complex of art and crafts workshops with embroidery, woodcarving and ceramic studios, closely modeled on Abramtsevo, lasted from about 1898 to 1905. To a certain extent, in 1899, Talashkino took the place of Abramtsevo after Mamontov's bankruptcy; however, Tenisheva intended to surpass Mamontov's endeavours. In 1898 she founded the Museum of Russian Antiquities and Folk Art in Talashkino to exhibit the artifacts collected throughout the Russian provinces; in 1905, a folk art museum was also established in Smolensk and a store, the Source (Rodnik), was opened in Moscow. Such magazines as the English *The 43 Wendy Salmond*, "A Matter of Give and Take: Peasant Crafts and Their Revival in Late Imperial Russia," *Design Issues* 13.1 (1997): 6. <sup>44</sup> See in detail in Haldey. <sup>45</sup> Hilton 230. <sup>46</sup> The village Talashkino is situated in the south of the Smolensk region, 18 km from Smolensk. <sup>47</sup> About Talashkino see M.K. Tenisheva, *Vpechatleniia moei zhizni* (Leningrad: Iskusstvo, 1991); Chapter 4 in Salmond, *Arts and Crafts*; see also the chapter "Peterburg. Parizh. Talashkino" in Larisa Zhuravleva, *Kniaginia Mariia Tenisheva* (Smolensk: Poligramma, 1994); Kirichenko 170–178. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival <sup>65</sup> Craftsman and Studio, and French *Art et décoration* published articles about Tenisheva's flourishing enterprise.<sup>48</sup> Wendy Salmond asserts: Dominated by a handful of clearly defined artistic personalities, Talashkino was not so much a model farm, where ancient traditions were patiently reseeded in the younger peasant generation, as a hothouse where enthusiastic artists came from the city to try their hand at inventing a national style for the modern age, based not on the letter of folk traditions (recycling recognizable motifs) but on its spirit – usually expressed in slightly hyperbolic forms, in a mannered crudeness of design, and in the invention of archaizing ornament.<sup>49</sup> Abramtsevo and Talashkino, *kustar* workshops, handicraft exhibits and sales, theatrical performances of the plays and operas that employed the theme of national revival and re-invented mythology all contributed to the invention of a new tradition. This tradition, with its "fairy-tale" visual identity, referred specifically to Russian antiquity via original designs, ornaments and folklore and expressed a romanized interpretation of "folk" crafts as created by the Russian cultural elite and not by peasants themselves. Katia Dianina calls it a "souvenir identity" and explains that, part of the national revival that was taking place all over Europe, Russian antiquity was reinvented during the nineteenth century to serve the distinctly modern needs of nation-building via art. What distinguished the Russian scenario was that, in negotiating tradition and modernity, Russia was not only looking over its shoulder to the pre-Petrine period, but it was also casting a sideward glance toward the mirror of Western opinion.<sup>50</sup> Indeed this tendency was reflected in the graphic arts of the turn of the century, which also responded to the newly re-invented "national style", with "Primitivism" as one of its main characteristics. Inspired by Abramtsevo and Talashkino artistic initiatives, the new generation of turn-of-the-century Russian artists went away from copying medieval and ancient designs toward artistic interpretations of indigenous décor and vernacular arts and used it as a starting point to create unique examples of modern graphic art. The World of Art graphic designers Viktor <sup>48</sup> Salmond, "A Matter of Give and Take" 11. <sup>49</sup> Salmond, "A Matter of Give and Take" 13. <sup>50</sup> Katia Dianina, *When Art Makes News. Writing Culture and Identity in Imperial Russia* (DeKalb: The Northern Illinois University Press, 2013) 218–219. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College <sup>66</sup> chapter 2 Vasnetsov, Ivan Bilibin (1876–1942), Polenova, Mariia Iakunchikova (1870–1902), Korovin and others, the followers of the Russian

Arts and Crafts movement, created their own visual versions of the “national style” as a regional variation of Art Nouveau or the Modern Style – *stil’ modern* – in Russia.<sup>51</sup> The Modern Style The Art Nouveau visual language was imported to Russia by Sergei Diaghilev with his exhibits of contemporary European art in the 1890s (discussion follows). The first visual expression of the Modern Style in graphic arts was achieved in the *World of Art* and continued in *The Golden Fleece* and *Apollo*. Being a part of International Art Nouveau, the Modern Style represented its local Russian version with its distinctive features, but shared similar characteristics with Western European variations of the style.<sup>52</sup> The Russian term, “*stil’ modern*”, was derived from the French word “*moderne*” and referred to modern, new art, free from the narrativity and Realism of the Wanderers. The meaning of this new art sounded in concordance with European Art Nouveau, where “the concept of the ‘new’ did not simply imply novelty or relative change, but the transformation of culture through a process of evolutionary development”.<sup>53</sup> In Russia, the earliest examples of the Modern Style emerged as the stylistic interpretations of vernacular architecture and folk crafts in the aforementioned artists’ colonies of Abramtsevo and Talashkino. As will be shown, the inaugural issues of the *World of Art* reproduced the arts and crafts from Abramtsevo and Talashkino and featured graphic designs inspired by the Russian Arts and Crafts movement. Similar tendencies were apparent throughout the European arts and crafts of the 1890s.<sup>54</sup> Another feature that signified the early Russian Modern Style was eclecticism and the creative re-interpretation of the historical styles. Paul Greenhalgh comments on eclecticism in works of Art Nouveau artists and designers, articulating that 51 Alla Rosenfeld, “The Search for National Identity in Turn-of-the-Century Russian Graphic Design,” *Defining Russian Graphic Arts. From Diaghilev to Stalin*, ed. Alla Rosenfeld (New Brunswick, New Jersey and London: Rutgers, the State University of New Jersey, 1999) 21. 52 See details in Elena Borisova and Grigorii Sternin, *Russkii modern* (Moskva: Sovetskii khudozhnik, 1990). 53 Paul Greenhalgh, “The Style and the Age,” *Art Nouveau, 1890–1914*, ed. Paul Greenhalgh (London: Harry N. Abrams, Inc., Publishers and V&A Publications, 2000) 18. 54 See details in Paul Greenhalgh, “Alternative Histories,” *Art Nouveau, 1890–1914*, ed. Paul Greenhalgh (London: Harry N. Abrams, Inc., Publishers and V&A Publications, 2000) 37–53. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College *World of Art and the Origins of the Print Revival* 67 their use of history was complex: its eclecticism was born not of a desire to exercise antiquarian skills or pay homage to tradition. Rather, its practitioners were attempting to reformulate the idea of style to enable them to deal with issues in the present and the anticipated future. It was a desire to provide alternatives, to move on, that characterized the whole and held its varied groups and individuals in proximity.<sup>55</sup> Russian “alternative histories” focused on Rococo and Baroque, Classicism and the Empire Style re-invention, and, to a lesser extent, on the Gothic revival. A new and “alternative world of art” also found inspirations in the Islamic world and East Asia. All three journals discussed in this volume experimented with graphic design orienting towards a re-interpretation of historical and oriental styles, but infusing them with totally new meanings. European Art Nouveau was closely associated with the Symbolist movement. The tension between the physical and spiritual was always key for early Modernists. In 1965, art historian Maurice Rheims concluded that “Art Nouveau arose out of Symbolism and its sources are as diverse and bewildering as those of the parent stream”.<sup>56</sup> In Russia, however, the connection between Symbolism and Art Nouveau was more complex. The beginning of the Modern Style, even though it borrowed its theoretical grounds from the European aesthetics of the day, was rather a rational exploration of the new themes without the deep inclination into the spiritual. Albeit the *World of Art* published the religious/philosophical essays and poetry written by the Symbolist writers and its artists regularly attended the Religious-Philosophical Meetings

(Religiozno-filosofskie sobraniia, 1901–1903), at this stage, the Modern Style was less influenced by religious spiritualism of the Symbolists writers and the so-called God-Seekers (Bogoiskateli). The artists' interest in the religious questions of being was rarely reflected in their graphic arts.<sup>57</sup> Instead, Russian artistic Symbolism, which did not develop its own theoretical base, grew out of the Modern Style representing its new stream. The Modern Style in the graphic arts in Russia began in the late 1890s with the publication of the *World of Art*, developed into its Symbolist version in *The 55 Greenhalgh, "Alternative Histories"* 37. <sup>56</sup> Qtd. in Ghislaine Wood and Paul Greenhalgh, "Symbols of the Sacred and Profane," *Art Nouveau, 1890–1914*, ed. Paul Greenhalgh (London: Harry N. Abrams, Inc., Publishers and V&A Publications, 2000) 73. <sup>57</sup> See details about the *World of Art* artists' participation in the meetings at the ReligiousPhilosophical Society (Religiozno-filosofskoe obshchestvo) in Aleksandr [Aleksandre] Benua [Benois], *Moi vospominaniia*, vol. 2 (Moskva: Nauka, 1980) 290–299. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 68

chapter 2 Golden Fleece and reached its acme via an announcement of the classical revival in *Apollo*. It gradually faded with the end of the last major art periodical of late Imperial Russia in 1917. The "Circle" of Art-Lovers and the Emergence of the *World of Art* The first issues of the *World of Art* were published in late October through early November 1898 (nos. 1–2 and 3–4, 1899) – a result of collaboration of several like-minded people, who, in their adolescent years, formed a circle of art-lovers (so-called "kruzhok") and matured in their passion for art together. This hobby group of young St Petersburg gymnasium students that lasted from the late 1880s to the early 1890s, was organized by Alexandre Benois, the son of the prominent St Petersburg architect Nicholas Benois (1813–1898). They called their circle the "society for self-education" and presented lectures on historical aspects of art, music, theatre and literature. The members of the "society" were classmates from the private gymnasium of Karl May: Benois, Dmitrii Filosofov, Walter Nouvel (1871–1946), Konstantin Somov, Grigorii Kalin and Nikolai Skalon formed the core in its early years.<sup>58</sup> Lev Rozenberg (known under the pseudonym Léon Bakst, 1866–1924), Eugene Lanceray (1875–1946), Alfred Nourok (1860–1919) and Diaghilev joined the circle a few years later.<sup>59</sup> All of them, except Skalon and Kalin, would become leading members of the editorial board of the *World of Art*. In his memoir, *The Appearance of the World of Art (Vozniknovenie Mira Iskusstva)*, published in 1928, Benois wrote that discussions about publishing an art journal had begun around 1893, five years before its actual launch.<sup>60</sup> He recalled that his cousin Eugene Kavos was an amateur photographer and heliogravure maker who set up a shop with the necessary equipment in his house. He printed (in a very modest number of copies) albums with reproductions of Repin's paintings, Artur Ober's (1843–1917) sculptures, and installation shots of the art exposition in the Kushelev Art Gallery at the Academy of Arts.<sup>61</sup> Kavos's endeavours inspired Benois and his friends to ask specific questions about printing technologies and the possibility of publishing an art periodical. The <sup>58</sup> No further biographical information is available about Grigorii Kalin and Nikolai Skalon. <sup>59</sup> Aleksandr Benua, *Vozniknovenie "Mira Iskusstva"* (Moskva: Iskusstvo, 1998) 8–9. <sup>60</sup> Benua, *Vozniknovenie* 13. <sup>61</sup> Kushelev Art Gallery was the permanent public art exhibit in St Petersburg. The collection for the gallery was donated by Prince N.A. Kushelev-Bezborodko and contained 466 paintings and 29 sculptures. In 1918, Benois, as a Custodian of the Hermitage Art Gallery assisted to joining the collection to the Hermitage gathering. See Veronika Bogdan, "Muzei Akademii khudozhestv," *Nashe nasledie* 65 (2003) 21 March, 2011 . Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College

*World of Art* and the Origins of the Print Revival 69 idea was not realized then, but, according to Benois, talk about the art journal became a regular feature at all the circle's meetings.<sup>62</sup> Benois claimed that even though he was the main theoretician of the circle, he did not have enough "vanity" (tshcheslavie) or perseverance

(vyderzhka) to move the circle to the next level and found a periodical. Nor did other members seem able to lead. Benois (and perhaps others) never considered Diaghilev to be a serious candidate for leadership. Diaghilev had joined the circle in 1890 after graduation from the Perm gymnasium. Initially the members of the circle treated the provincial Diaghilev disparagingly and “tolerated him as Filosofov’s cousin only”.<sup>63</sup> According to Benois, Diaghilev irritated the refined circle members with his provincialism and grandstanding and seemed absolutely indifferent towards the visual arts and literature. At the same time, Benois would note that Diaghilev possessed a “more primitive ‘Russian’ soul, which could absorb new impressions and move Diaghilev’s ‘primordial’ energy”.<sup>64</sup> In 1895, according to Benois, Diaghilev had suddenly changed his attitude towards the visual arts; he started collecting artworks and rarities and traveled abroad. While in Europe, he “visited 24 museums and 14 artists’ ateliers” and purchased artworks by Adolf Menzel, Pierre Puvis de Chavannes, Max Liebermann and other prominent artists of the day. After his return in 1896, Diaghilev published his first article “The Watercolour Exhibit” (“Akarel’naia vystavka”)<sup>65</sup> under the name Amateur (Liubitel’).<sup>66</sup> This article was devoted to the 16th exhibit of the Society of Russian Watercolourists (Obshchestvo russkikh akvarelistov).<sup>67</sup> After that first successful experience as an art-journalist, he continued publishing articles on contemporary art. In May 1898, in Britain, Diaghilev paid a visit to Oscar Wilde and, according to Diaghilev’s biographer Sjeng Scheijen, charmed the Irish writer.<sup>68</sup> By the time the periodical was 62 Benua, Voznikovenie 13–14. <sup>63</sup> Benua, Voznikovenie 14. <sup>64</sup> Benua, Voznikovenie 15. <sup>65</sup> Sergei Diaghilev [Diaghilev], “Akarel’naia vystavka,” *Novosti i birzhevaia gazeta* 8 (Jan 8, 1896). This newspaper printed several of Diaghilev’s publications until 1898, when the *World of Art* was launched, after which Diaghilev published most of his articles there. <sup>66</sup> Diaghilev submitted all his first articles only after Benois read them, since he considered Benois his mentor (Benua, Voznikovenie 18). <sup>67</sup> The Society was organized in 1880 and functioned until 1917. One of its founders was Albert Benois, Alexander Benois’s older brother. Aleksandr Benua, *Moi vospominaniia*, vol. 1 (Moskva: Nauka, 1980) 88–98; vol. 2, 638; D. Ia. Severiukhin and O.L. Leikind, *Zolotoi vek khudozhestvennykh ob’edinenii v Rossii i sssr (1820–1932)* (Peterburg: Izdatel’stvo Chernysheva, 1992) 186–188. <sup>68</sup> Sjeng Scheijen, *Diaghilev. A Life* (Oxford: Oxford University Press, 2010) 83. Hanna Chuchvaha - 9789004301405  
Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 70 chapter 2 launched and thanks to the exhibits he organized, Diaghilev had learned how to use his charismatic persona and impeccable dandyism to move the art world of late Imperial Russia and market it in Europe. In 1896, the main theoretician of the circle, Benois, left Russia and settled with his family in Paris; Somov and Lanceray also relocated to France. Diaghilev visited the circle, which now resided in Paris.<sup>69</sup> During Benois’s absence, in 1897–98, Diaghilev organized and curated his first art exhibit, the Exhibit of English and German Water-Colourists (*Vystavka angliiskikh i nemetskikh akvarelistov*, 1897).<sup>70</sup> Diaghilev’s intention was to introduce contemporary European art to the public, who still were under the spell of the Wanderers and their illustrative and descriptive Realist art. The general public and the Wanderers’ theorists such as Stasov were outraged. In their eyes, modern European art exemplified “decadence” and the deterioration of taste. Nevertheless, Diaghilev quite aggressively and steadily continued to stir the public with new exhibits, which were important in terms of altering the visual preferences of the Russian public still not ready for that. His intentions were educational at core and to a certain degree corresponded to the “art-lovers’ circle” vision to overcome stagnation in the Russian arts and bring it to the next level, but on a bigger scale. For instance, Diaghilev shared the circle’s views with the general public that, in just few years resulted in the acceptance of modern European art, an outburst of collecting of Modernist artists and rapid development of Russian art, design and visual culture. To understand the scale and significance of Diaghilev’s initiatives, it is

important to outline Diaghilev's exhibits and provide the names of the artists that he showed. His next show, the Exhibit of Scandinavian Artists (*Vystavka skandinavskikh khudozhnikov*, 1897), featured works by the Norwegian and Swedish artists including Hans Heyerdahl, Christian Krohg, Gerhard Munthe, Fritz Thaulow, Edvard Munch, Prins Eugen, Carl Larsson, Bruno Liljefors, Anders Zorn and others. This exhibit was an impressive event; its catalogue listed 289 works.<sup>71</sup> However, it was not very successful in terms of moneymaking.<sup>72</sup> This fact did not discourage Diaghilev, who continued to show contemporary European art in Russia. According to Benois, the very first of Diaghilev's exhibits triggered thoughts about beginning an art society, which was eventually organized by Diaghilev in 1897.<sup>73</sup> As Benois reported, the Exhibit of Russian and Finnish Artists (*Vystavka 69 Benua, Vozniknovenie 19–20*.<sup>70</sup> The exhibit took place in St Petersburg at Baron Stieglitz's museum. <sup>71</sup> Dariusz Konstantynow, "Light from the North. The Reception of Scandinavian Art in the Circle of Russian Modernists," *Totenmesse: Modernism in the Culture of Northern and Central Europe* (Warsaw: Institute of Art, Polish Academy of Sciences, 1996): 170. <sup>72</sup> Diaghilev's venture ended in a financial loss of 285 roubles, which Diaghilev paid from his own pocket. Scheijen 85. <sup>73</sup> Benua, *Vozniknovenie 23–24*. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival <sup>71</sup> *ruskikh i finliandskikh khudozhnikov*, 1898) in St Petersburg was the first public appearance of the new group of artists, which still did not have a name.<sup>74</sup> This seminal exhibit not only featured artworks by the members of the circle, but united the best representatives of the young generation of Russian artists, such as Vrubel', Valentin Serov (1865–1911), Isaak Levitan (1860–1900), Mikhail Nesterov (1862–1942), Korovin, Appolinarii Vasnetsov (1856–1933), Andrei Riabushkin (1861–1904), Maliutin, Polenova and such prominent Finnish artists as Akseli Gallén-Kallela, Albert Edelfelt, Ville Vallgren, Väinö Blomstedt, Pekka Halonen, Gabriel Engberg, Magnus Enckell and others. The exhibit caused a great stir.<sup>75</sup> These two exhibits were significant in terms of presenting contemporary Scandinavian art, which was almost unknown in Russia before 1897. Diaghilev was fascinated with Scandinavians and started collecting their art, which stimulated the collectors, who then began adding the works of Scandinavian artists to their lists. Not only did Diaghilev himself collect Scandinavian paintings and graphic art, but Tenisheva and Mamontov also would acquire oils and water-colours by Zorn, Thaulow, Munthe, Werenskiold, Liljefors and many others in their private collections.<sup>76</sup> As will be shown, Scandinavian art influenced the Russian arts and graphic design, which was reflected in the first issue of the *World of Art*. The next important international exhibit organized by Diaghilev took place during the first year of publication of the *World of Art* in 1899 and was already entitled *The Exhibit of the World of Art* (*Vystavka Mira Iskusstva*). It was organized at Baron Stieglitz's museum, where all the previous shows had been exhibited, but this one with even greater style. It featured an elegant interior embellished with hyacinths, greenery and soft music. The opening halls exhibited crystal jewelry and glasswork by René Lalique and Tiffany,<sup>77</sup> who were unheard of in Russia, alongside arts and crafts from the Abramtsevo and Talashkino artists' colonies. Diaghilev successfully negotiated with European artists during his travels to Europe, cultivating his art contacts very carefully. In this exhibit he showed artworks by Giovanni Boldini, Frank Brangwyn, Charles Conder, Max Lieberman, James Abbott McNeill Whistler, Gustave Moreau, Lucien Simon, Eugène Carrière, Jean-Louis Forain, Edgar Degas and Pierre Puvis de Chavannes.<sup>78</sup> Thus, Diaghilev exhibited contemporary European art in Russia; it was not, however, easily accepted and was criticized. <sup>74</sup> Benua, *Vozniknovenie 29*. <sup>75</sup> Konstantynow 172. <sup>76</sup> Konstantynow 171. <sup>77</sup> This is reported by Tenisheva in her memoirs. Tenisheva 164. <sup>78</sup> Beverly Kean, *French Painters, Russian Collectors. The Merchant Patrons of Modern Art in Pre-Revolutionary Russia* (London: Hodder & Stoughton, 1994) 40–41. Hanna Chuchvaha - 9789004301405 Downloaded

from Brill.com 05/08/2024 03:30:19PM via Boston College 72 chapter 2 Vladimir Stasov vs. Sergei Diaghilev These early Diaghilev exhibitions were severely criticized by the established art elite, including Stasov, and even Repin, who participated in the Exhibit of Russian and Finnish Artists and who initially supported the endeavours of the new art generation. Stasov's first statement against the group appeared in the art section of News and Stock Market Gazette (Novosti i birzhevaia gazeta)<sup>79</sup> in January-February 1898. In "Exhibits" ("Vystavki"), he proclaimed that all the new Russian art presented at the Exhibit of Russian and Finnish Artists was "decadent trash" and an "orgy of debauchery". Stasov, whom Diaghilev knew personally and often met at Bogdanovskoe, the Filosofov's family estate,<sup>80</sup> criticized Diaghilev for his choice of artwork and appealed to him to stop such "uncontrolled art shows".<sup>81</sup> Diaghilev wrote an official response to Stasov, which he submitted to the editorial board of News and Stock Market Gazette, in which he explained that Russian art needed to be renewed to overcome its current stagnation.<sup>82</sup> The letter was never published; Stasov's status was too high, thus nobody dared to print anything that contained an attack (even a gentle one) on him. The critic did not respond to Diaghilev's letter; therefore Diaghilev went to the national library, where Stasov worked as a head librarian, and invited him to submit articles on art history to the World of Art. The proposal resulted in Stasov's publication of even more offensive criticism.<sup>83</sup> In his next publication devoted to Diaghilev's shows, published in January 1899 in News and Stock Market Gazette, Stasov accused Russian artists of Europeanism and announced their art as "base aping of European art".<sup>84</sup> A month later he published another aggressive review, wherein he compared the World of Art show with La cour des miracles from Hugo's Notre-Dame de Paris.<sup>85</sup>

<sup>79</sup> News and Stock Market Gazette (Novosti i birzhevaia gazeta) was a newspaper published in St Petersburg in 1880–1906. It was a mouthpiece of the major Russian manufacturers and reported on recent political events and market news. It also devoted articles to contemporary art shows, theatre production and musical concerts. <sup>80</sup> Scheijen 90–91. <sup>81</sup> Vladimir Stasov, "Vystavki," *Izbrannye sochineniia v trekh tomakh* by V.V. Stasov, vol. 3 (Moskva: Iskusstvo, 1952) 221; 217; Scheijen 92–3. <sup>82</sup> See the full text of Diaghilev's letter "Otvét V.V. Stasovu" in I.S. Zil'bershtein and V.A. Samkov, eds. and comps., *Sergei Diaghilev i russkoe iskusstvo. Stat'i, otkrytye pis'ma, interv'iu. Perepiska. Sovremenniki o Diaghileve*, in 2 vol. 1 (Moskva: Izobrazitel'noe iskusstvo, 1982) 73–76. <sup>83</sup> Scheijen 92–93. <sup>84</sup> Vladimir Stasov, "Nishchie dukhom," *Izbrannye sochineniia v trekh tomakh* by V.V. Stasov, vol. 3 (Moskva: Iskusstvo, 1952) 232. <sup>85</sup> The critic wrote that if a person were to appear in the exhibit halls of the Baron Stieglitz museum, he would encounter the same things that could be seen in La cour des miracles: "Some kind of wild yell and howl, roaring and bellowing; you need to go through crabs, Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival <sup>73</sup> He called all the European art shown in the exhibit a "monstrosity and carrion" and nicknamed Diaghilev the "decadent village headman" (*dekadentskii starosta*).<sup>86</sup> In Russia, the epithets "decadence" and "decadent", as used by Stasov, referred to degeneration and degradation of art. For Stasov, true art, such as the works executed by the Wanderers, expressed moral themes, while the "decadents" departed from the "true path". Stasov (and likely other critics that represented the older generation) associated the new art with the aestheticist movements coming from Europe and used the term to highlight his negative perception. The World of Art artists and critics, however, considered the use of the term a misconception that needed to be corrected. Thus, Benois envisioned the launch of a new art journal with an inaugural article that would become an announcement "of a battle against 'decadence' (*v programme ob"iavit' gonenie i smert' dekadentstvu*)",<sup>87</sup> which for him was associated with salon art or Realism of the Wanderers. According to Benois, the meaning of "decadence" in Russia was misinterpreted, and everything, "which was good [i.e.

European and contemporary Russian art], was considered by critics and artists from Stasov's camp 'decadent'. Benois called this stance "just childish ignorance, no more".<sup>88</sup> In The St Petersburg Newspaper (Peterburgskaia gazeta) of 1898, writing under the name Passe-partout (Paspартu), Diaghilev published "Arts and Crafts" ("Iskusstva i remesla"),<sup>89</sup> wherein he announced the importance of publishing a new art journal. He claimed that art was now in a transitional period, moving from the dying Wanderers' movement to the birth of new artistic developments. He asserted that the new generation must bring new life to art and make it marketable in Europe, because all attempts to show Russian art in Europe had been unsuccessful due to its backwardness and stagnancy. The new journal would unite all new artists and would allow them to express themselves together.<sup>90</sup> Stasov did not ignore this pronouncement and published his own notorious response entitled "Poor in Spirit" ("Nishchie dukhom"),<sup>91</sup> in News and Stock Market Gazette; he criticized the World of Art before its appearance for its ultimate desire to undermine old and stable artistic principles. freaks, cripples, monsters crawling everywhere, decay and scum". See Vladimir Stasov, "Podvor'e prokazhennykh," *Izbrannye sochineniia v trekh tomakh* by V.V. Stasov, vol., 3 (Moskva: Iskusstvo, 1952) 257. <sup>86</sup> Stasov, "Podvor'e prokazhennykh" 259. <sup>87</sup> Benua, *Vozniknovenie* 31. <sup>88</sup> Benua, *Vozniknovenie* 31. <sup>89</sup> Paspартu [Sergei Diaghilev], "Iskusstva i remesla," *Peterburgskaia gazeta* 141 (1898, May 25). <sup>90</sup> See "Iskusstva i remesla" in Zil'bershtein and Samkov, vol. 1, 76. <sup>91</sup> Stasov, "Nishchie dukhom" 234. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 74 chapter 2 Editorial Board: Sergei Diaghilev vs. Alexandre Benois and Other Participants of the World of Art Benois and Diaghilev were two leaders who introduced Modernism to Russia and paved the way for the rapid development of the arts and visual culture. Diaghilev's charisma, his accomplishments in promoting Russian art abroad, his Russian Seasons and artistic enterprises of different kinds, however, sometimes overshadowed Benois, the founder of the World of Art, the key figure, who infused its members with the idea of Europeanization and who showed interest in publishing a periodical long before Diaghilev. Benois contributed to the development of the aesthetics of Russian Modernism significantly<sup>92</sup> as well as he influenced and mentored Diaghilev himself. To better understand the World of Art, its certain inconsistency in realizing its aesthetic program (which is clearly visible through examination of the entire run of the journal), this section attempts to situate both leaders of the World of Art and their confrontations; this involves examining their positions as expressed in the World of Art during its publication and the conflicts on the editorial board. While Diaghilev argued with Stasov and actively promoted contemporary European art in Russia, loudly promising a great future for Russian art, the melancholically inclined Benois was living in France and going through "an emotional crisis". In his memoirs, Benois would confess that only in the late summer of 1898, was he able to overcome his depression and start to write articles for the forthcoming periodical. His first article about Pieter Breughel was, nevertheless, rejected by the editorial board of the World of Art.<sup>93</sup> Diaghilev may have wanted to appeal to the reader with something less "historical" and more contemporary. Benois's "historicism" and *passéisme* was always opposed to Diaghilev's inclination for the contemporary, fresh and *avant-garde*. Benois's artistic "contemporaneity" was always "historically" predisposed throughout Benois's art works; in understanding originality, Diaghilev was more sensitive towards the newest trends than his mentor, Benois. Both were the leaders of the World of Art, but their leadership was different in terms of their functions. If Benois was the theoretician of the circle, Diaghilev's energy was directed toward the practical realization of ideas – organizing exhibits, the launch of the journal, and the future ballets, Russian Seasons. Reading Benois's memoirs *The Appearance of the World of Art*, the attentive reader will immediately encounter Benois's complicated attitude toward <sup>92</sup>

Discussion regarding Benois's participation in Apollo follows in Chapter 4. 93 Benua, *Voznikovenie* 37. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 75 Diaghilev and his enterprise.<sup>94</sup> Indeed, it is important to note that Benois and Diaghilev had a very uneasy but longstanding friendship. This difficult relationship could be explained as a rivalry between two leaders of the World of Art (group and journal). Benois remembered the future art-director as an "artistically uneducated provincial" who unexpectedly replaced him in the role of art educator and art leader in the "society of self-education" that, under Diaghilev's direction, grew into the society of avant-garde artists, where Benois suddenly appeared only in a secondary role. In obtaining the new "status" of art dealer and entrepreneur and art journal editor, Diaghilev developed certain personal characteristics that Benois could not easily accept. In his later semipublic "Famous letter to Diaghilev", as Benois himself entitled it (the letter was meant to be disseminated among their friends, the members of the circle), written during his stay in France before he moved back to Russia to participate in the World of Art, the artist accused Diaghilev of despotism: I do not consider myself inferior to you and I cannot accept how you approach me (this conviction is not just mine, but also Zhenia's [Eugene Lanceray] and Kostia's [Konstantin Somov]). However, I know that you never change your manners, because you believe in your grandeur and superiority. That is why it is no longer possible for us to be together. I am afraid of you as an art entrepreneur; I do not accept you as a friend anymore, because you bring to our relationship a note of idiosyncrasy and grandstanding, which is at minimum unpalatable.<sup>95</sup> <sup>94</sup> See the correspondence between Benois and Diaghilev and Benois's reflection on it in: Benua, *Voznikovenie* 32–39. <sup>95</sup> See the full text of this letter: I.I. Vydrin, ed. and comp., "Benua – Diaghilevu. Ianvar' 1899 g. Parizh," Aleksandr Nikolaevich Benua i Sergei Pavlovich Diaghilev. *Perepiska (1893–1928)* (Sankt-Peterburg: Sad Iskusstv, 2003) 48–52; 49–50. The first clashes began even earlier. Benois had already expressed his negative perception of Diaghilev's ambitions as early as 1896: "Serezha [Diaghilev] spent here three days in 1896, now he is rushing in Dieppe to Thaulow, then to London to invite the Scottish and English artists to his exhibit.... He made an unpleasant impression, even though at first I was very happy to see him. His hellish complacency, his impertinently splendid appearance, his dandyish pose en grand seigneur russe parlant "admirablement" bien le français, his insulting patronage, which is so far from sincere art patronage, ... "art" prostitution with the aim of playing a magnificent role – all these made me so angry, that we almost swore at each other..." (See "Alexandre Benois's letter to Konstantin Somov. Paris, December 1896," *Pis'ma A.N. Benua k K. Somovu (1888–1920)* rgali [The Russian State Archive of Literature and Art], f. 869, op. 1, ed. kh. 12). Nevertheless, after several months, Benois asserted in a letter to Walter Nouvel: "Humankind is moved by people like Serezha [Diaghilev]. Honour and respect to them". (See *Pis'ma A.N. Benua k V.F. Nuveliu [1895–1908]*. rgali, f. 781, op. 1, ed.kh. 3). Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 76 chapter 2 Both Diaghilev and Benois had strong personalities and temperaments that led to constant clashes. Russian scholar Aleksandr Iakimovich contrasted Benois with Diaghilev and remarked upon their opposite natures, which created a "bi-polar" structure in the World of Art (and the group). The researcher asserts that in this "bi-polar system", Benois played the role of ideal Father. He was encyclopedically omniscient, strict, well-mannered, and rational, an admirer of order, duty, responsibility and discipline; he expected and required the same from his colleagues. Everything that seemed shapeless, undigested, preposterous, odd, absurd, and absolutely intuitive creatively, anything not measured by the standards of Civilization, Culture and Discipline caused him to protest sharply.<sup>96</sup> Diaghilev was Benois's opposite, whom Iakimovich calls a Russian "confederate" of Henri Bergson, the originator of the concept l'elan vital (vital

strength), and André Gide, whose protagonist from *The Immoralist* (1902) he sees as very similar to Diaghilev.<sup>97</sup> The art critic suggests that it would be a mistake to imagine Diaghilev as a “rational art-manager” of well-run cultural programs. Rather, his foremost role was in foreseeing the direction of art processes and the ability to catalyze them.<sup>98</sup> Both Benois and Diaghilev influenced each other, and precisely this duo brought Russian artistic culture to the new level. Like many of the other participants in the journal, Benois and Diaghilev were still quite young (Benois was 28, Diaghilev was only 26, while Stasov was 75) at the time of the periodical’s launch and were not yet recognized as influential figures among the Russian cultural elite. Nevertheless, in the following decades, Diaghilev and Benois would play major roles in developing the Russian arts and would influence their development immeasurably. Thus, Benois and Diaghilev were the core leaders of the World of Art, both the group and the periodical; they fulfilled two different functions. Benois was the main theoretician and the founder of the “society of self-education”, while Diaghilev became the official organizer of the group and the editor-in-chief of the new art journal. In 1904, the last year of the editorial board’s work (the last issues, dated 1904, came out in 1905), Benois became the co-editor-in-chief, and several issues were published under his direction. Other members of the circle of “self-education” constituted the editorial board of the periodical. The core of the board – Bakst, Somov, Lanceray, Filosofov, Nouvel and Nourok – came out of the “society”. The other participants of the 96 Aleksandr Iakimovich, “Benua i Diagilev: Apollon i Dionis ‘Mira Iskusstva’,” *Pinakoteka* 6–7 (1998): 94. 97 Iakimovich 95. 98 Iakimovich 96. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 77 journal were artists and art critics of the older generation, who joined the group and were not associated with the “circle of self-education”, such as Serov, Korovin, Polenova, Iakunchikova, Nataliia Davydova, Anna Ostroumova-Lebedeva (1871– 1955), and Stepan Iaremich (1869–1939). The writers who participated in the periodical and represented the avant-garde literature of the day were the Symbolists Merezhkovskii, Gippius, Rozanov, Petr Pertsov (1869–1947), Fedor Sologub (1863–1927), Nikolai Minskii (1855–1937), and Vladimir Solov’ev (1853– 1900). Later the artist Mstislav Dobuzhinskii (1875–1957), art critic Igor Grabar’, philosophers Shestov and Ivan Romanov-Rtzy (1861–1913), and the Symbolist poets of the so-called younger generation Andrei Belyi (1880–1934), Valerii Briusov (1873–1924), Konstantin Bal’mont (1867–1942) and others joined the journal. All these people united together to articulate their views on contemporary art and aesthetics; by publishing the art periodical they expressed a “group identity”. Anonymity, use of pseudonyms, or signing articles with just initials were distinct characteristics of the journal. Behind the anonymity, a collective editorial view was expressed. The Patrons of the World of Art and the Journal’s Closure During the first year of publication, the patrons of the World of Art were the aforementioned founders of the Russian Arts and Crafts movement, Mamontov and Tenisheva. Both Mamontov and Tenisheva were interested in the visual arts. Tenisheva experimented with the decorative arts,<sup>99</sup> and, according to Benois, “was thirsty for noble glory”.<sup>100</sup> Ostroumova-Lebedeva noted that Tenisheva was “a wealthy woman who has decided to patronize the arts and though apparently she doesn’t understand much about them, has the good sense to consult people who do”.<sup>101</sup> Tenisheva had a complicated relationship with the editorial board and Benois, who considered himself her mentor,<sup>102</sup> which eventually affected the publication in many ways. Mamontov and Tenisheva’s patronage of the World of Art ended after they had initially donated 12,500 rubles each.<sup>103</sup> In 1899, Mamontov went bankrupt and Tenisheva, who was never interested the popularization of European art and the Europeanization of Russian art to which the journal was committed, <sup>99</sup> Larisa Zhuravleva 239–243. <sup>100</sup> Benua, *Vozniknovenie* 31. <sup>101</sup> Qtd. in Salmond, *Arts and Crafts* 115. <sup>102</sup> About the rupture of relationship between

Benois and Tenisheva see Chapter 29 in Benua, *Moi vospominaniia*, vol. 2 232–239. 103 Tenisheva 162. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 78 chapter 2 refused to subsidize the periodical. From the very beginning she envisioned the World of Art as a propagator of the national revival, without the exposition of Western art and promotion of the Empire Style and European themes.<sup>104</sup> Benois claimed that she was influenced by Adrian Prakhov (1846– 1916),<sup>105</sup> the art historian and archaeologist firmly associated with the Wanderers. After the first year of publication, she categorically refused to fund the periodical without changes to its ideology of cosmopolitanism and Europeanism.<sup>106</sup> Thus, the journal appeared to be at an ideological crossroads and faced closure a year after its launch. The situation, however, was resolved by Serov,<sup>107</sup> who was commissioned to paint a portrait of Nicholas II. When Serov told the tsar about the financial catastrophe at the World of Art, Nicholas II decided to support the periodical out of his own pocket. A subsidy of 10,000 roubles did not cover all expenses, but it did allow the publication to continue. Afterwards, inspired by the tsar's patronage, private donors such as Sergei Botkin, Il'ia Ostroukhov, the Morozov family and others donated significant sums of money that helped the journal to continue until 1904.<sup>108</sup> The journal ceased publication in 1904 nonetheless due to financial difficulties: the Russo-Japanese War (1904–1905) had begun and Nicholas II refused to further subsidize the periodical. To continue the journal, Diaghilev invited Tenisheva to become a benefactor of the journal again. Since Tenisheva wanted to return the journal to the “national style”, she agreed to finance the periodical, but stipulated that Benois had to be replaced on the editorial board by Nikolai Rerikh (1874–1947), a committed follower of the national revival. Her proposal, however, was not accepted; in spite of their turbulent relationships, Diaghilev did not betray his friend Benois and thus the World of Art ended.<sup>109</sup> Benois also reported that the refusal to revive the “national style” was not the <sup>104</sup> Tenisheva 167. <sup>105</sup> About Prakhov see Olenka Pevny, “In Fedor Solntsev's Footsteps: Adrian Prakhov and the Representation of Kievan Rus,” *Visualizing Russia. Fedor Solntsev and Crafting a National Past*, ed. Cynthia Hyla Whittaker (Leiden & Boston: Brill, 2010) 85–108. <sup>106</sup> Benua, *Voznikovenie* 47–48. <sup>107</sup> Valentin Serov was a graduate of the Academy of Arts and was associated with the Abramtsevo circle (1884) and was the member of the Wanderers movement (since 1894). Around 1900 Serov became close to the World of Art. About Serov see Igor Grabar', *Valentin Aleksandrovich Serov: zhizn' i tvorchestvo: 1865–1911* (Moskva: Iskusstvo, 1980); Elizabeth K. Valkenier, *Valentin Serov: Portraits of Russia's Silver Age* (Evanston: Northwestern University Press, 2001). <sup>108</sup> Benua, *Moi vospominaniia*, vol. 2 290. <sup>109</sup> Larisa Zhuravleva, 148–49. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 79 only reason for its closure; the journal's editorial board's enthusiasm had waned and the World of Art exhibits were no longer organized after 1903 (the official restoration of the World of Art group would occur only in 1910). According to Benois, Diaghilev had become bored and needed a new romantic and risky enterprise.<sup>110</sup> In the 1920s, Sergei Makovskii (1877–1962), the editor of *Apollo* (*Apollon*, 1909–1917), the World of Art's successor, expressed his opinion about the World of Art closure. Makovskii believed that, though it began as a vanguard, the World of Art movement (and periodical) degenerated into a conservative and snobbish “aestheticism”, which by the 1910s had become backward and rigid. The former “decadents” with their daring innovations were now fading against the background of the newer radical trends (such as Cubo-Futurism, Suprematism, and Rayonism [luchizm]). In the 1910s, the World of Art was accused of “Academicism” and narrativity, i.e. marks of an obsolete generation of artists. According to Makovskii, the demise of the World of Art was a result of its makers' immaturity. He claimed that they perceived their work not as an artistic professional endeavour, but as a fascinating game,

“aesthetic haughtiness with a tinge of self-satisfaction, egotistical frivolity and gourmandise” (esteticheskoe barstvo s ottenkom presyshchennosti, slavoliubivogo legkomysliia i gurmanstva).<sup>111</sup> Makovskii considered that the World of Art collapsed primarily due to its rigid group identity that grew out of a circle of teenagers, which resulted in intolerance for the “other”, i.e. those who were not affiliated with them from its early beginnings. According to Makovskii, this “narrow exclusiveness” (kruzhkovost’) was the reason behind the many clashes in the journal’s history and the hostility between the St Petersburg and Moscow members of the editorial board and artists of the World of Art. He claimed that Diaghilev, due to his ambitions, grew tired of exhibiting and publishing in Russia and went to Europe in search of “foreign glory” (zaganichnye lavry), leaving his projects of studying (and reproducing) eighteenth-century Russian art unfinished.<sup>112</sup> With the benefit of historical distance, it must be said that, to a certain extent, Makovskii’s criticism, is relevant. This “group elitism” bonded likeminded people together, enabling them to produce an art journal that changed the look of Russian periodical culture and became a benchmark for further art periodical production, including Makovskii’s Apollo. Nonetheless this “group exclusiveness” contributed eventually to the closure of the World of Art. As will 110 Benua, *Vozniknovenie* 52–53. 111 Sergei Makovskii, *Siluety russkikh khudozhnikov* (Praga: Nasha rech’, 1922) 39–40. 112 Makovskii, *Siluety* 41. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 80

chapter 2 be shown, Makovskii’s Apollo represented a different type of group identity, one that made this art journal the most long-lived among all three periodicals discussed here. The Editorial Mission Statement This is the final section in the part of the chapter devoted to the historicocultural context in which the World of Art appeared. However, it is devoted not to the context, but to the major text of the inaugural issues of the journal and explains the theoretical foundation of the journal. To better understand the paratextual qualities of the journal, it is important to delineate its main text and its meaning. The World of Art’s group identity was expressed in the editorial statement published in two double issues nos. 1–2 and nos. 3–4. It was signed by Diaghilev himself and represented an article “The Complex Questions” (“Slozhnye voprosy”). Importantly, in his article Diaghilev consistently uses “we” instead of “I”, therefore the whole text appears to be a collective artistic manifesto and a representation of a group identity. The text was divided into four parts: “Our So-called Decline” (“Nash mnimyi upadok”), “The Eternal Struggle” (“Vechnaia bor’ba”), “The Search for Beauty”, (“Poiski krasoty”) and “The Foundations for Artistic Evaluation” (“Osnovy khudozhestvennoi otsenki”).<sup>113</sup> The first two sections were published in issue 1–2 (1899), and the last two sections in issue 3–4 (1899). Diaghilev’s program for the arts set out in this editorial statement has been discussed in a number of scholarly publications.<sup>114</sup> This section will outline only the most important statements of the editorial platform. The title and the titled sub-sections of Diaghilev’s article allude to the main idea, which implies that the situation in the Russian arts is “complex” and needs to be renewed. The article starts with an epigraph, “Those who follow others will never surpass them” (attributed to Michelangelo) and highlights the importance of initiating a new art movement that refuses to follow the Wanderers and Academicism. The author addresses his “appeal” to the critics of modern art. The reader would probably assume that under the title “our judges”,<sup>115</sup> the author implies his most adamant opponents, such as the aforementioned Stasov, the “nihilist”<sup>113</sup> Sergei Diagilev, “Slozhnye voprosy.” *Mir Iskusstva* 1–2 (1899): 1–16; 3–4 (1899): 37–61. 114 See, for example, the detailed discussions of Diaghilev’s manifesto in: Kennedy, *The “Mir Iskusstva” Group* 63–84; Lapshina 47–49; Bowlt, *The Silver Age* 69–75; Scheijen 98–100. 115 Diagilev, “Slozhnye voprosy” 2–3. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 81 Viktor Burenin (1841–1926)<sup>116</sup> and the “populist”

Nikolai Mikhailovskii (1842–1904),<sup>117</sup> the follower of Nikolai Chernyshevskii (1828–1889) and the editor of the journal *Russian Wealth* (*Russkoe bogatstvo*), who published severe criticisms against Diaghilev's exhibits. Among his ideological adversaries, Diaghilev openly mentions Max Nordau, the author of the recently published *Degeneration* (1892), which he dismissed as a “vulgar and trashy little book” (*bazarnaia knizhonka*).<sup>118</sup> Diaghilev interrogates “the judges” about contemporary Russian art and its past golden age, which was overthrown by the decadents (“We were called the children of decline. ...Where is this heyday, this apogee of art, from which we sweepingly decline to the abyss of decay?”)<sup>119</sup> He discusses the development of art and art criticism during the nineteenth century and claims that nineteenth-century art is a mosaic of different trends and conflicts of generations and art schools.<sup>120</sup> Diaghilev announces the divorce of the new Russian generation of artists from Classicism and Academism. He sarcastically refers to the so-called major <sup>116</sup> In his memoirs Petr Pertsov describes an episode that happened in spring 1899. Burenin was publishing openly slanderous feuilletons in *The New Times* (*Novoe vremia*), which were directed against the *World of Art* and Diaghilev personally. On Easter Eve, Diaghilev and Filosofov visited Burenin's apartment, but not for the holiday celebrations. Diaghilev explained the aim of his visit and requested Burenin to discontinue publishing his offensive pasquinades. In the end of his talk Diaghilev hit Burenin with his high silk hat right in the writer's face. After this visit, the slanderous feuilletons never appeared again. See Petr Pertsov, *Literaturnye vospominaniia 1890–1902* (Moskva: *Novoe literaturnoe obozrenie*, 2002) 225. <sup>117</sup> See, for example, Mikhailovskii's article about the Exhibit of Russian and Finnish Artists (January 1898) published in the periodical *The Russian Wealth* (*Russkoe bogatstvo*): Nikolai Mikhailovskii, “Chetyre khudozhestvennye vystavki,” [Lib.ru/Klassika](http://Lib.ru/Klassika) 14 Jan, 2009. <sup>118</sup> Diaghilev, “Slozhnye voprosy” 52. In his book, Max Nordau announced the twilight of the nations, summoned arts back to morality, didactics and clarity, and accused contemporary art and literature of degeneracy. He claimed that “the physician, especially if he has devoted himself to the special study of nervous and mental maladies, recognizes at a glance, in the fin-de-siècle disposition, in the tendencies of contemporary art and poetry, in the life and conduct of the men who write mystic, symbolic and ‘decadent’ works, and the attitude taken by their admirers in the tastes and aesthetic instincts of fashionable society, the confluence of two well-defined conditions of disease, with which he is quite familiar, viz. degeneration (degeneracy) and hysteria, of which the minor stages are designated as neurasthenia”. See Max Nordau, *Degeneration* (New York: Howard Fertig, 1968) 15. <sup>119</sup> Diaghilev, “Slozhnye voprosy” 52. <sup>120</sup> For example, Diaghilev describes the trial of Whistler against Ruskin in detail (Diaghilev, “Slozhnye voprosy” 7–8). Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 82 chapter 2 “achievements” of Russian art of the second half of the nineteenth century: (1) the “decadence” of salon Classicism embodied in the Academic art of Bakalovich (Stefan Bakalowicz, 1857–1936) and Semiradskii (Henryk Siemiradzki, 1843–1902); (2) the “decadent” neo-Romantic art of “sentimental” artists, whose major achievements were “countless Madonnas from the ‘prolific German factories’”; and (3) the “decadence” of Realist art of the Wanderers.<sup>121</sup> As if answering Stasov, who accused the *World of Art* of decadence and decline, Diaghilev mocks the Wanderers and Academics: “There is no decline, because there is no apogee to fall from”.<sup>122</sup> By making such a statement, the author undermines the authority of all previous achievements of Russian art. The second section, “The Eternal Struggle”, is devoted to a discussion of “utilitarianism”,<sup>123</sup> and the dominance of ethics and social commentary in some art schools and movements. Diaghilev advocates “art for art's sake”, and for him the “eternal struggle” means a conflict between aestheticism and “utilitarianism”.<sup>124</sup> Diaghilev compares Russian and European art criticism of the mid-nineteenth century, mentioning Émile

Zola, Pierre-Joseph Proudhon, Ferdinand Brunetière, John Ruskin, Tolstoi and Chernyshevskii. In his manifesto, Diaghilev also announces a divorce from Realist didactic moralistic art: They ["utilitarianists"] request us to remodel symphonies into ceremonial marches and folk songs; to reform paintings into tables for visual teaching methods and to rewrite poems into prescriptions against every dirty illness of triumphant civilization....The greatest strength of art is autonomy, a self-serving principle and freedom (samotsel'no, samopolezno i glavnoe – svobodno). Art cannot exist without an idea any more than it can exist without form and paint.<sup>125</sup> In the third section "The Search for Beauty" (nos. 3–4, 1899), Diaghilev analyzes Ruskin's pantheistic view<sup>126</sup> on the beauty of nature and the Realists' theory of beauty. Applying Ruskin's premise to contemporary art, the author criticizes <sup>121</sup>Diaghilev, "Slozhnye voprosy" 10–11. <sup>122</sup>Diaghilev, "Slozhnye voprosy" 11. <sup>123</sup>Under the term "utilitarianism" (utilitaristy according to Diaghilev's orthography) Diaghilev understands those philosophers as ones who think that art should be beneficial for society, be subservient to ethics, and teach and nurture the viewer instead of producing beauty for pleasure's sake only. <sup>124</sup>Diaghilev, "Slozhnye voprosy" 12. <sup>125</sup>Diaghilev, "Slozhnye voprosy" 14–16. <sup>126</sup>According to Kennedy, Diaghilev's knowledge of English was not good enough to read Ruskin in the original version. Thus, she states that he probably became acquainted with Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival <sup>83</sup> his idealistic views, considering Ruskin's theory a harmful "sermon" (propoved') for artists.<sup>127</sup> Diaghilev believes that the main characteristic of artistic talent and creativity is the ability to define the essential and disregard the marginal. He announces the importance of the artist's personality (lichnost' tvortsa) and temperament and upholds the principle of individuality: We need to define the specific, individual features from the point of view of the given artist's personality. The artist's ideas and phenomenon of the artist's personality are the key points of any art work. What is Ruskin's consideration of the function of individuality if not a complete subordination and passive perception of all outside impressions by the artist?<sup>128</sup> Arguing against Ruskin, Diaghilev claims that the art critic lowers the technical features of art to the level of craftsmanship (remeslo retushera) and ignores one of the most important qualities of art – "the charm of simplification",<sup>129</sup> when the artist, feeling his (sic)<sup>130</sup> artistic freedom, and with the help of his artistic instincts, notices the most important things and transmits them into his art work using a simplified childlike-light (detski-svetlyi) language. Finally, Diaghilev comes to the conclusion that Ruskin's aesthetic ideas come very close to the views developed by Chernyshevskii. According to Diaghilev, both theoreticians, by coincidence, and approaching this idea from different perspectives, concur in their belief that the beauty of reality is superior to the beauty created by art.<sup>131</sup> Ruskin places nature above art, and Chernyshevskii claims that "the image of the rose existing in reality is better than its imagined ideal".<sup>132</sup> Diaghilev's polemic against Ruskin's views continues as a comparison of Ruskin's ideas with Tolstoi's thoughts: "The similarity of Ruskin to Chernyshevskii and Tolstoi, those social reformers, who wanted to inculcate a moralistic-utilitarian spirit in art...shows how, through idealisation Ruskin's aesthetic theory from such books as Robert de la Sizeranne's *Ruskin et la religion de la beauté* (Paris, 1897). Kennedy, *The "Mir iskusstva" Group* 78. <sup>127</sup>Diaghilev, "Slozhnye voprosy" 42. <sup>128</sup>Diaghilev, "Slozhnye voprosy" 43. <sup>129</sup>Diaghilev, "Slozhnye voprosy" 43. <sup>130</sup>Even though many women artists contributed to the development of the Russian arts, Diaghilev, just like his predecessors, consistently uses the pronoun "he" to identify the term "artist" (khudozhnik), which in Russian is of masculine gender. While referring to a female artist, the word of a female gender, "khudozhnitsa", would be used. <sup>131</sup>Diaghilev, "Slozhnye voprosy" 44. <sup>132</sup>Diaghilev, "Slozhnye voprosy" 44. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College <sup>84</sup> chapter 2 and idolization, Ruskin was close to a

denial of art”.<sup>133</sup> According to Diaghilev, Charles Baudelaire and Joris-Karl Huysmans signalled a new step in the development of aesthetic views and the dominance of sensuality over utilitarianism and of art over nature.<sup>134</sup> The main problem with Ruskin’s theory, according to Diaghilev, was the neglect of the artist’s individuality: “The only connecting link of all aesthetic contradictions is the solitary creative power, the human personality”.<sup>135</sup> The theme of the last section, “The Foundations for Artistic Evaluation”, logically flows from the statement about the importance of the artist’s personality in art, an idea that partakes of Symbolist discourses. An artist’s sensibility and inspiration, according to Diaghilev, trigger the production of art. According to Diaghilev, art history is not the history of art pieces, but the history of artistic development; art history is the development of artistic personality and temperament.<sup>136</sup> The appreciation of art involves the correspondence of views between the viewer and the artist (*sootvetstvie mezhdu nami i tvortsom*),<sup>137</sup> while the complete pleasure derived from aesthetic perception epitomizes “finding the personality of the viewer in the personality of the artist” and the viewer’s “correspondence with the artist’s point of view”.<sup>138</sup> Diaghilev claims that the main task of an art critic is not only to “scientifically” dissect the artwork, but also to “celebrate art and to glorify every new talent”.<sup>139</sup> At this point, Diaghilev suddenly shifts his attention from “the artistic personality” to the idea of “nationalism”: “The character of the artist should be national. It always has to reflect nationality even unwillingly, but naturally. ... Extreme nationalism [perhaps, Diaghilev means Stasov here], however, is disrespectful to the nation”.<sup>140</sup> Diaghilev appeals to readers to contemplate and understand the “grandiose harmony” and beauty of Russian national art. At the same time, he believes that Russian artists have to absorb European culture: “the Russian spirit is too strong to be undermined by European influences”.<sup>141</sup> Diaghilev states the importance of learning from Europe and promoting Russian art in European countries. <sup>133</sup> Diaghilev, “Slozhnye voprosy” 45. <sup>134</sup> Diaghilev, “Slozhnye voprosy” 46. <sup>135</sup> Diaghilev, “Slozhnye voprosy” 49. <sup>136</sup> Diaghilev, “Slozhnye voprosy” 50–2. <sup>137</sup> Diaghilev, “Slozhnye voprosy” 52. <sup>138</sup> Diaghilev, “Slozhnye voprosy” 53. <sup>139</sup> Diaghilev, “Slozhnye voprosy” 55. <sup>140</sup> Diaghilev, “Slozhnye voprosy” 58. <sup>141</sup> Diaghilev, “Slozhnye voprosy” 59. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 85 Diaghilev’s editorial statement represented an amalgamation of Western European Symbolist ideas on art, which he and his friends had absorbed while living and travelling in Europe. It was an avant-garde vision that was in opposition to what the Realist camp proclaimed. In terms of the development of Russian art, Diaghilev represented a rejection of the old canons of Academicism, “utilitarianism” and Realism, and a proclamation of the importance of individualism and the significance of the artist’s personality and temperament and the “national idea” as part of “national” individualism. According to Kennedy, this eclectic manifesto is the work of a “dilettante”.<sup>142</sup> As was also pointed out by Lapshina, the journal itself was not consistent in realizing the aesthetic program announced by Diaghilev; the contributors often contradicted each other; the views of every single member of the editorial board were evolving and changing throughout the years of publishing.<sup>143</sup> Eclecticism was reflected not only in the manifesto, but also in the whole construction of the first two double issues. Or, to put it in other words, the textual and paratextual dimensions of the periodical reflected the presence of many voices that expressed contemporary Russian and European art tendencies and illustrated Diaghilev’s focus on individuality. *The World of Art and its Paratextual Qualities: Materiality and the Visual in the Context of the Editorial Mission Statement and Other Texts* A European Type Journal Diaghilev conceived the World of Art after his grand tour of Europe, which led to his close knowledge of, and acquaintance with, European artists, art reproduction and publication on art themes. It is not surprising that he envisioned the new journal as an equal to the European art periodicals of

the day, such as *Pan*, *Jugend*, *Simplicissimus*, *Studio*, *Ver Sacrum*, *La Revue Blanche* and others. These European art journals could be subscribed to (and they likely were) by art lovers in Russia interested in the newest European art. Also the periodicals came from Europe with visitors. Travellers who visited Europe would return home and show the art journals in art circles such as the “society of self-education” to provoke discussion about the newest art trends. These portable “art-shows” presented as art objects stimulated interest in European art and art reproduction. Thus, for example, the French diplomat Charles Birle, a participant of the circle 142 Kennedy, The “*Mir Iskusstva*” Group 63. 143 Lapshina 49. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 86 chapter 2 in 1892 and 1893, 144 subscribed to the French art periodicals *La Revue Blanche* and *La Plume*, which he showed during the meetings; in one of his letters from Vienna, Birle recommended that Benois find the German journal *Pan*, and in 1893 Nourook brought to his friends’ attention the graphic art associated with *Jugend* and *Simplicissimus*. 145 As Benois would recall in his memoirs: “We instinctively wanted to get away from the backwardness of Russian art life. We sought to get rid of our provincialism and become closer to the culturally-developed West. We desired to be closer to the purely artistic quest of foreign art schools and escape from the ‘low-brow narrativity’ (*literaturshchina*) and tendentiousness of the Wanderers, as far as possible from quasi-innovators and decadent Academicism”. 146 Both Benois and Diaghilev wanted to promote Russian art abroad. Since the Russian “*débuts* in Europe had been unsuccessful”, 147 the new periodical, crafted according to examples of Western-European art periodicals of the day, would both promote Russian art in Europe and teach the Russians about European art. A close examination of the European art press of the turn of the century suggests that Diaghilev chose the German art journal *Pan* (1895–1900) as a model for the *World of Art*. 148 It was issued in 1895 in Berlin by Julius Otto Bierbaum and Julius Meier-Graefe and in 1910 it was reissued by Paul Cassirer and his *Pan-Press*. Like *Pan*, the *World of Art* became an art-literary periodical and, also like *Pan*, it was printed in a folio-size format, which some contemporaries did not like (Benois, for example). Following *Pan*, the *World of Art* published literary works illustrated by the main artists associated with the periodical, a practice that would continue with *The Golden Fleece* and *Apollo*. The *World of Art* re-used the old Russian Elizabethan type just as *Pan* made a statement by employing a German Gothic type (fig. 2.5). “Elizabethan type” (*Elizavetinskii shrift*) is the general name for several types created in the type-foundry of the Academy of Sciences in St Petersburg around 1740–60s, during the rule of Elizabeth I (r. 1741–1762). It was a significant change from Peter the Great’s civil type, which was introduced in 1707 as a part of 144 Benua, *Vozniknovenie* 11. 145 Kennedy The “*Mir Iskusstva* Group” 150–151. 146 Benua, *Vozniknovenie* 21. 147 Zil’bershtein and Samkov, *Sergei Diaghilev*, vol. 2, 76. 148 Kennedy suggests that “the statement of purpose printed in the beginning of the first volume of *Pan*, informing the reader of need to make new art known to a larger public and ‘to give greater attention than hitherto to native art and collect its strivings in clearer form’ may have influenced Diaghilev’s desire to demonstrate the existence of a Russian national school through the exhibition of Russian and Finnish Artists in January 1898” (Kennedy, The “*Mir Iskusstva* Group” 150). Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College *World of Art and the Origins of the Print Revival* 87 Figure 2.5 Page with vignette from *Pan*, August, 1895. Courtesy of the University of Alberta library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 88 chapter 2 Peter’s language reforms. Peter replaced the old Church-Slavonic script with the new “civil type”, which was intended to simplify the printing of secular books. 149 The Elizabethan typefaces created in the Academy of Sciences became known for both their Baroque solemnity and Rococo elegance. 150 At the same time, in spite the

fact that the World of Art was modelled on the Western European art periodicals, it exemplified a unique Russian art object designed for viewing and reading. Bakst, whom Diaghilev assigned to work as the “artistic coordinator”,<sup>151</sup> was responsible for the layout, page design, and arrangement of reproductions; he also experimented with the structure of the journal. Among the members of the editorial board, Bakst was the most experienced graphic designer, as he had participated in abovementioned art periodical *The Artist* (*Khudozhnik*). Due to its visual presentation, the World of Art had more of a modern “European” look than its rival *Art and Art Industry*; its appearance significantly narrowed the gap between the Western European and the Russian art press. The World of Art continued the practice of ordering art reproductions abroad because of the poor quality of printing available in Russia in the late nineteenth century (recall the blurry reproductions in *Art and Art Industry*). Thus, major art reproductions (and probably the cover) were printed in Berlin and Helsingfors (today Helsinki, then a part of the Russian Empire) and only less significant pages were printed in St Petersburg press houses owned by Hoppe, Vilborg and I. Kadushin or in A.I. Mamontov’s printing house in Moscow, the major press houses in Russia.<sup>152</sup> Only in its third year of publication and onwards (1902–1904), when printing techniques had significantly improved, was the World of Art printed exclusively in Russia by the press houses of Vilborg, Golike and B.G. Scamoni.<sup>153</sup> Filosofov was another important member of the editorial board who did extensive work on creating the physical look of the periodical. He would later describe the struggle for high quality printing and art reproduction that the editorial board faced. He pointed out the technical difficulties they encountered crafting the art periodical, which they envisioned as a work of art. In 1916, in his memoirs, he wrote about the beginnings of the World of Art: Now Russian publishing is extremely improved in comparison to the late nineteenth century. ...The “second generation” [members that joined 149 Georgieva 135. 150 A.G. Shitsgal, *Russkii tipografskii shrift* (Moskva: Kniga, 1985) 59–60. 151 Lapshina 46. 152 This information is stated in the table of contents of each issue of the journal. 153 Dmitrii Filosofov, “Iunosheskie gody Aleksandra Benua,” *Nashe Nasledie* 24 (1991): 88. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 89 after 1910, when association was re-established] of the World of Art (*miriskusniki*) like Chekhonin, Mitrokhin, Narbut, and others have taught the Russian public to value the beauty of the book. But only twenty years ago, in technical terms, we were in a desert (*u nas byla pustynia araviiskaia*). And we, the dreamers, who for a long time argued about whether we needed to shock the “bourgeois” or “treat them kindly” by showing Vasnetsov’s *Bogatyr*s (*Bogatyri*), had to become typographic technicians first. How much time and energy was spent on technology!<sup>154</sup> In his memoirs, Filosofov highlighted the importance of high-quality printing and reproduction and the World of Art’s ultimate concern with the “beauty of the book”. In late Imperial Russia, such recognition of the importance of fine art reproduction and fine publishing came only with the World of Art and occurred later than in Europe. The materiality of the periodical, its look, paper and typography, as Filosofov would assert, became the foremost task for innovators in Russian art publishing: Type was found in the Academy of Sciences. It was authentic Elizabethan type. To be more precise, it was not the type, but its matrices, which were used to cast the type. The necessary enamel-paper was found only in the second year, and the verge paper (who is not using this paper now!) was found only by the third year of publishing. I have to admit that only in 1901 did the journal’s look begin to satisfy the editors. Before that, every issue caused new distress and even despair.<sup>155</sup> The question of materiality rarely interested the editorial boards of art journals published prior to the World of Art to such an extent. As Filosofov would recall, it was not an easy task to achieve European quality in art reproduction due, in part, to the incompetence of the press houses. Reproducing vignettes and titles also became a struggle: The reproductions

of paintings were not done properly due to incompetence. ...Creating the matrices was a problem too. Who could imagine that the firm Vilborg, which now is so competitive with Europe, produced matrices of such terrible quality that we had to order them from Europe? Printing was of bad quality too, the drawings were often smeared during printing. The editors spent a lot of time in the printing house. 154 Filosofov, "Iunosheskie gody" 88. 155 Filosofov, "Iunosheskie gody" 88. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 90 chapter 2 I remember how Diaghilev and Bakst spent a whole night at the press, when Ostroumova's woodblock had been printed out of several blocks. Only by the third year of publishing were all the problems overcome; and we began to use the Russian-produced matrices and phototypes.156 Later Benois would quote these words of Filosofov and call them mere "selfjustifications" which he expressed in response to Benois's criticism of "pretentious" graphic design and of the content of the first issue.157 Nevertheless, Filosofov's confessions shed light on the technical difficulties that the editorial board experienced in creating a periodical/art object. The Title and Logo There is no information on who was responsible for the expression the "World of Art". Perhaps it was a collective decision made during one of the first meetings of the editorial board. It is known, however, that in his letter of April 1898, Benois wrote to Princess Ekaterina Sviatopolk-Chetvertinskaia (1857–1942), Tenisheva's companion, "Why wouldn't we title the periodical Revival (Vozrozhdenie)?"158 According to Benois, such a title would refer to the renewal of the arts and the journal "would plant a few useful views" on art among the public (nasadit' khot' kakie-to bolee putnye vzgliady).159 As Lapshina reports, the other suggested titles were Forward (Vpered), New Art (Novoe iskusstvo), Pure Art (Chistoe khudozhestvo), and Beauty (Krasota).160 As Kennedy states, all these proposed titles implied a polemical message that suggested a break with the descriptive art of the Wanderers.161 The name the "World of Art", with its emphasis on an all-encompassing totality of art and its sublimity, might appear to be in opposition to Lev Tolstoi's (1828–1910) essay "What is Art?" ("Chto takoe iskusstvo?" 1897–98).162 The 156 Filosofov, "Iunosheskie gody" 88. 157 Benua, *Moi vospominaniia*, vol. 2, 230–232. 158 Benua, *Voznikovenie* 31. 159 Benua, *Voznikovenie* 31. 160 Lapshina 42; Kennedy, *The "Mir Iskusstva" Group* 22–23. 161 Kennedy, *The "Mir Iskusstva" Group* 23. 162 For the first time the censored chapters from the treatise "What is art?" ("Chto takoe iskusstvo?") were published in 1897–1898 in the journal *The Problems of Philosophy and Psychology (Voprosy filosofii i psikhologii)*, and the first publication of the censored treatise appeared in 1898 in L.N. Tolstoi, *Sochineniia*. Ch. xv (Moskva, 1898). The uncensored version was translated into English and published in London in 1898. See K.N. Lomunov, "Kommentarii. Vzgliady L.N. Tolstogo na iskusstvo i literaturu," *Sobranie sochinenii v Hanna Chuchvaha - 9789004301405* Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College *World of Art and the Origins of the Print Revival* 91 great writer thought that art should be governed by religion and thereby easily understood by everybody. The essay was very influential among the cultural elite and provoked debate; in contrast to Tolstoi's essay, the title of the journal seemed to emphasize the editors' idea of "art for art's sake", an all-embracing art universe, lofty and sublime, that existed separately from everyday life. The makers of the World of Art lived and created in this art universe, but also intended to share their views with the public and teach it to appreciate art that was different from the didactic art of the Wanderers. As Kennedy points out, the title suggested a wide range of possible interests and implied viewing "Europe and Russia, past and present as one perfect continuous 'world of art'".163 The idea of the "World of Art" was expressed in the logo, created by Bakst (fig. 2.6; fig. 2.7). The logo at times reproduced, as here (fig. 2.6), in gold, at other times in black would be consistently printed in the journal centrally positioned on the title page or on the frontispiece page. *dvadtsati dvukh tomakh by L.N. Tolstoi*, vol. 15 (Moskva:

Khudozhestvennaia literatura, 1983) 403. 163 Kennedy, The “Mir Iskusstva” Group 24. Figure 2.6 Léon Bakst. Logo for the World of Art (Mir Iskusstva), 1899. Courtesy of the Frick Art Reference library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 92 chapter 2 Bakst himself explained the image of the eagle in his letter to Benois, which was printed on a piece of paper with the same logo. “Here is my thought: the ‘World of Art’ is higher than everything earthly. It reigns in the stars, haughty, miraculously and lonely (Bakst’s italics); just as the eagle that sits on the snowy mountaintop. It is ‘the eagle of northern countries’, i.e. the Russian North”.<sup>164</sup> 164 Qtd. in Benua, *Vozniknovenie* 42. Figure 2.7 Title page of the World of Art (Mir Iskusstva) with Léon Bakst’s logo, no.11, 1904. Courtesy of the Frick Art Reference library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 93 Bakst mentioned that he made several sketches in the zoo and created a “simplified allegorical image”.<sup>165</sup> The symbolism of the eagle, deeply rooted in European heraldry, was employed in the Russian coat of arms as a reference to the Holy Roman Empire. As the World of Art’s emblem, it suggested the freedom of art and its universal reign, while the snowy setting referred to the spirit of the Russian North. It could be suggested that this “northern” vision was related to the Scandinavian art that was becoming increasingly popular in Russia after Diaghilev’s exhibits that featured artworks of Finnish, Norwegian, Swedish and Danish painters.<sup>166</sup> The logo consolidated the link with Europe, Scandinavia in particular. The Cover Page On the 20th of June, 1898 Diaghilev wrote a letter addressed to several people: Bakst, Benois, Vrubel’, Aleksandr Golovin (1863–1930), Korovin, Lanceray, Maliutin, Polenova, Somov and Iakunchikova. These artists were invited to participate in a competition to design the cover of the World of Art. He announced the exact dimensions (33 × 26 cm), and said that the drawing should be made on coloured paper, and that the title “Mir Iskusstva” had to be present.<sup>167</sup> The winner of the competition was the Impressionist painter and theatre set designer Konstantin Korovin,<sup>168</sup> who created a watercolour on a light ivory background (fig. 2.1). The journal was printed with Korovin’s inaugural cover for the first half of the year. Beginning with no. 13 (1899), the journal would be published with Iakunchikova’s cover depicting a swan. All following covers by Bakst, Somov and others would reflect “European” themes and stylizations. The space of Korovin’s page was visually divided into three parts: the upper part was a symmetrical frieze with the stylized image of an archetypal Northern <sup>165</sup> Qtd. in Benua, *Vozniknovenie* 42. <sup>166</sup> Konstantynow 180. <sup>167</sup> Zil’bershtein and Samkov, Sergei Diaghilev, vol. 2, 32. <sup>168</sup> Konstantin Korovin, a graduate of the Moscow College of Painting, Sculpture and Architecture (*Moskovskoe uchilishche zhivopisi, vaianiia i zodchestva*), was a student of the Wanderer Aleksei Savrasov (1830–1897), the eminent Realist landscapist painter, and Vasilii Perov (1834–1882), the master of critical Realism in genre painting. His student years (1875–1882) coincided with the golden age of the Wanderers’ movement. In 1885, Korovin became acquainted with Mamontov, joined the Abramtsevo circle, and participated in the theatrical production as the set designer for Mamontov’s private opera. By the 1890s, he had become a well-established artist. In 1886, 1892 and 1893, Korovin travelled to Paris and became an advocate of Impressionism. The details of Korovin’s biography see in Vladimir Kruglov, *Konstantin Alekseevich Korovin* (Sankt-Peterburg: Khudozhnik Rossii, 2000) 7–20. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 94 chapter 2 Russian village with log houses and references to local agriculture. The grey and rose-coloured sky, with a possible reference to “white nights”, and the sparse northern nature were the main features of the decorative frieze. The stylized curvilinear clouds alluded to Scandinavian landscapes of the Finnish artists such as Gallén-Kallela or Väinö Blomstedt. As Konstantynow has reported, Gallén-Kallela collaborated with Diaghilev during

preparation of the first issue of the World of Art and was the model “national artist” for Diaghilev and Filosofov. They valued him as a formidable “portraitist” of Finnish northern nature and its spirit.<sup>169</sup> Gallén-Kallela’s art works would be reproduced in the following issues. Korovin’s frieze echoed Gallén-Kallela’s evocative mysticism of simplicity, which in Korovin’s image was expressed in the linear rendering of trees, log houses and a heavy cold sky. In the empty space of the middle part was the title of the journal, done in a type style known as poluustav (semi-ustav), which had been used for Old Slavic printed books. The plant motif with kernels of grain that embellished the title was repeated in the frieze, creating visual unity. The lower part of the cover was a vignette (a “stamp” as Benois called it<sup>170</sup>) set into the left corner with two fish on an empty grey background. The use of a vast, empty space in the background was groundbreaking and represented something contrasting to the ornate and embellished cover of Art and Art Industry (fig. 2.2). Korovin may well have known the equally “empty” covers of the recently published Ver Sacrum. This emptiness, which also referred to Japonisme so popular in Europe at that time, represented a radical approach to graphic design and provoked scepticism, criticism and debate from both Korovin’s friends and his enemies. Benois was overtly ironic and very critical regarding this cover. As he reported, the look of the World of Art was Diaghilev’s doing. Diaghilev was concerned about the format, refined printing and the journal’s “provocative” (“drazniashchii”) visual expression. As Benois noted in his memoirs, he disliked the “pretentious emptiness” of the cover. He described Korovin’s work as “naïve”,<sup>171</sup> and a “drawing made as if for a glazed tile”.<sup>172</sup> He sarcastically noted that perhaps “this naivety was intended to signify the progressive character of the journal”.<sup>173</sup> Benois also claimed that Korovin had not worked hard enough to create the cover page, therefore it gave the impression that the design was

169 Konstantynow 178. 170 Benua, *Moi vospominaniia*, vol. 2, 231. 171 Benua, *Vozniknovenie* 41. 172 Benua, *Vozniknovenie* 45. 173 Benua, *Moi vospominaniia*, vol. 2 230–231. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 95 merely a sketch.<sup>174</sup> Benois’s nephew Lanceray did not like the cover either.<sup>175</sup> In fact, the image of the fish likely had a “glazed tile” prototype: it is quite possible that Korovin derived his “stamp” from Vrubel’s *Fish (Rybki)*, created in Abramtsevo in the 1890s. Korovin, a member of the Abramtsevo circle, knew Vrubel’s work very well, as it was executed in the colony when he himself worked in the Abramtsevo ceramic workshop.<sup>176</sup> He needed only to turn one of Vrubel’s fish upside-down to create a new design. The image of the fish on the cover, in this way, established a visual connection to the Abramtsevo arts and crafts revival. The frieze with the village was another indirect reference to the Abramtsevo lifestyle. Benois would likely have disapproved of this particular reference because he envisioned Russian art as something to be Europeanized. In addition, the cover page could have evoked Moscow more than St Petersburg, the city where the journal was conceived. Korovin was a Muscovite, and the “national style” was Moscow’s patrimony in contrast to the “European” St Petersburg and its legacy as the “window on Europe”.<sup>177</sup> This very fact also made an impression on the Petersburg members of the editorial board. The only person who approved of Diaghilev’s choice was Bakst. He labelled the cover “decadently Muscovite”,<sup>178</sup> by which he meant that the cover with its stylized simplicity and allusion to Scandinavian art had progressive artistic characteristics. Stasov, an eager supporter of the “national style”, was another who criticized the cover page, responding to its “primitivist” simplicity. He asserted that he appreciated Korovin’s theatre set designs for Mamontov’s opera, especially those that represented the exterior and interior of Old Russian buildings, but was quite disappointed with his cover: If they [Korovin and Maliutin] have been commissioned to compose anything according to the “decadent taste”, they are awful. Thus, the image of the “village” (most likely a Russian one), which is depicted on Korovin’s cover, consists of such

houses, such bushes and such linear perspective 174 Benua, *Moi vospominaniia*, vol. 2 231. 175 Evgenii [Eugene] Lansere [Lanceray], *Dnevnik. Kniga pervai. Vospitanie chuvstv* (Moskva: Iskusstvo – xxi vek, 2008) 399. 176 About Vrubel's majolicas see: V.A. Nevskii, "Abramtsevskaiia keramicheskaiia masterskaiia. Maiolika M.A. Vrubelia," Grigorii Sternin et al., *Abramtsevo* (Leningrad: Khudozhnik rfsr, 1988) 175. 177 The idiom "to hew the window on Europe" (v Evropu prorubit' okno) is the famous phrase from Pushkin's poem *The Bronze Horseman*, 1834; it refers to Peter the Great's construction of St Petersburg, which was meant to be the actual "gate" to Europe. 178 Qtd. in A.P. Gusarova, *Konstantin Korovin* (Moskva: Sovetskii khudozhnik, 1990) 77. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 96 chapter 2 and such a sky as could be painted by a three-year-old child who takes a pencil for the first time in his life and awkwardly soils the paper. On the same cover, Korovin put some kind of a "stamp" with two fishes, which could be appropriate for the Japanese or for a package designed for some product, but in an art periodical (even in a bad periodical) it should be eliminated. 179 It is noteworthy that both Stasov and Benois, representatives of opposite camps, accused Korovin of using a primitive style and pointed to its backwardness. 180 In this "naivety" (Benois) and "child-like drawing" (Stasov), both critics saw a threat to art journal design. Benois, whose "Europeanism" was Francocentric, but rather of a traditional dimension, expected less radical execution and more of a Western-European look for the cover, while Stasov saw it as a mockery of the "national style" and graphic design in general. The flatness and "emptiness" of the cover page caused a furor in the artistic milieu of Russia (which was quite tight in the late nineteenth century). The two concurrent major art journals – *Art and Art Industry* and *the World of Art* – became embodiments of opposite "worlds of art"; the *World of Art* represented groundbreaking views and a provocative cover design, proclaiming a message of emerging Art Nouveau and Primitivism and a move toward flatness and simplicity. *Graphic Design and Art Reproduction: Abramtsevo and Viktor Vasnetsov in the World of Art* In contrast to the simplicity of Korovin's *Art Nouveau* cover, Diaghilev's previously discussed "Complex Questions" was crowned by Viktor Vasnetsov's flowery, ornate and flamboyant title vignette alluding to the Russian Baroque (fig. 2.8). Red, black, turquoise, pink, green and brown colours and gilding (a feature reminiscent of *Art and Art Industry*) were employed in this vignette that invokes manuscript illumination. The title of the article was also set in the Old Slavic poluustav, and embellished with an old Russian-style manuscript dropped capital, again resembling the visual aesthetics of *Art and Art Industry*. The symmetrical vignette represented a frame with a motif of lilies of the valley, commonly found in Russia during the spring, the symbol of spring and renewal. The focal point of the decorative vignette was a flower with a red crown, which might be seen as a visual representation of "The Scarlet Flower" ("Alen'kii 179 Stasov, "Nishchie dukhom" 236. 180 For details on "primitiveness" and "Primitivism" see Chapter 1 in Colin Rhodes, *Primitivism and Modern Art* (London: Thames and Hudson, 1994). Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College *World of Art and the Origins of the Print Revival* 97 Figure 2.8 Viktor Vasnetsov. Title vignette for the *World of Art* (*Mir Iskusstva*), no. 1, 1899. Lithograph. Courtesy of the University of Illinois at Urbana-Champaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 98 chapter 2 tsvetochek"), the famous fairy tale by Sergei Aksakov, the first owner of Abramtsevo country estate. 181 In 1883, Mamontov staged the play "The Scarlet Rose" ("Alaia roza"), his retelling of Aksakov's "The Scarlet Flower". Vasnetsov participated in creating the theatre set and made a sketch for the poster. This symbolic reference indicated the cultural links between Abramtsevo and the *World of Art* and was meant to convey an appreciation of Mamontov and Tenisheva's art colonies, which were visually present in the reproductions (fig. 2.9). 182 However, while Korovin continued

to design vignettes for the *World of Art*, Vasnetsov participated only in the first inaugural issue. A former member of the Wanderers, 181 The plot of “The Scarlet Flower” was borrowed from the French fairy tale “Beauty and the Beast”; in the Russian version, the protagonists were put into a Russian setting to resemble a Russian folkloric narrative. 182 Benois, the distant observer of what was happening with his friends in Russia, did not support the inclusion of Vasnetsov’s designs in the avant-garde periodical, considering Vasnetsov an artist of only modest talent. He considered Vasnetsov a good artist of decorative art, who deserved only two pages in his *History of Russian Painting in the XIX Century*. See Aleksandr Benois, *Istoriia russkoi zhivopisi v XIX veke* (Moskva: Respublika, 1998) 387–389. Diaghilev’s position toward Vasnetsov was the opposite.

Figure 2.9 Art reproductions in the *World of Art* (Mir Iskusstva), 1899. Room in the “Russian style” from Abramtsevo (on the left). Photograph. Sergei Maliutin. Design for the glazed tile. Chromo-autotype. Courtesy of the University of Illinois at Urbana-Champaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 99 Vasnetsov might not have been very comfortable participating in the assertive enterprise of young artists who sought European recognition. As Tenisheva recalled in her memoirs, Vasnetsov did not like the first issue of the *World of Art* and even refused to sell Tenisheva his watercolours for their subsequent reproduction in the periodical. 183 Ironically, the two ideologically opposite periodicals, *Art and Art Industry* and the *World of Art*, began their first issues with reproductions of Vasnetsov’s works. Diaghilev had commissioned the artist to design a vignette and asked his permission to reproduce his artworks; however, *Art and Art Industry* was also preparing to publish an excerpt from Stasov’s memoirs about the artist (fig. 2.10) as well as Stasov’s article “Tsar Berendei and his Palace” (“Tsar’ Berendei i ego palaty”), 184 which described Vasnetsov’s theatre set for Mamontov’s opera *The Snow Maiden* (*Snegurochka*). The opposing periodicals and their key leaders appreciated his art, but interpreted the meaning and significance of his works differently. Stasov and others associated with *Art and Art Industry* valued the fact that Vasnetsov had once been affiliated with the Wanderers’ movement, which he joined in 1878, 185 and that he had created images of typical peasants and 183 Tenisheva 163. 184 Vladimir Stasov, “Tsar’ Berendei i ego palaty,” *Iskusstvo i khudozhestvennaia promyshlennost’* 1 (1898): 97–8. 185 Valkenier, *Russian Realist Art* 40. Figure 2.10 Title page for Vladimir Stasov’s article “Viktor Vasnetsov and his Works” in *Art and Art Industry* (*Iskusstvo i khudozhestvennaia promyshlennost’*), no. 1, 1899. The explanation under the vignette reads: “From a Gospel (Evangeliie) of the 16th century. Manuscript of the L’viv Stauropegian Institute, 16th century, No. 232 (in the center a cherub from a fresco in a Kyiv (Kiev) Cathedral)”. Courtesy of the University of Illinois at Urbana-Champaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 100 chapter 2 low-class urban dwellers that expressed social issues. 186 When the major members of the Wanderers became interested in the peasant folkloric worldview, a shift toward visual interpretation of magic folktales and legends (*byliny*) occurred in Vasnetsov’s art. He moved away from didactic art and depictions of inequality and focused on romanticizing Russian folklore, 187 which was not appreciated by his colleagues (Stasov in particular). The turn to folkloric subjects in Vasnetsov’s art happened after his stay in Paris in 1876. It was there that his most famous work, *Bogatyrs* (*Bogatyri*, 1898), painted in Abramtsevo and 186 For example Vasnetsov’s paintings *From Apartment to Apartment* (*S kvartiry na kvartiru*), 1876 and *The Card Game* (*Preferans*), 1879. 187 Inspiration for these new themes came from *lubki*, which he started to collect around the 1870s; his *Book Shop* (*Knizhnaia lavka*), 1876 is devoted to *lubki* dissemination in Russia. See Eleonora Paston, *Viktor Vasnetsov* (Moskva: Slovo, 1996) 6–7. In one of his letters to Stasov, Vasnetsov wrote that he “lived in the village among peasants (*sredi muzhikov i bab*) and loved

them not in 'populist' terms (ne 'narodnicheski'), but loved them as his friends". He listened with delight to their songs and folktales "sitting at the stove (sidia na pechi)". See N.A. Iaroslavtseva, ed. and comp., Viktor Mikhailovich Vasnetsov. Pis'ma. Dnevnik. Vospominaniia. Suzhdeniia sovremennikov (Moskva: Iskusstvo, 1987) 154. Figure 2.11 Viktor Vasnetsov. Bogatyrs (Bogatyri) reproduced in the World of Art (Mir Iskusstva), no. 1–2, 1899. Heliogravure. Courtesy of the University of Illinois at Urbana-Champaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 101 reproduced in the World of Art, was conceived (fig. 2.11). Both Stasov and Diaghilev considered The Bogatyrs one of the artist's masterpieces.<sup>188</sup> The painting became a desirable piece for reproduction in both Art and Art Industry and the World of Art: Sobko and Diaghilev both requested permission to reproduce it. Diaghilev won only because his request came first.<sup>189</sup> Vasnetsov, however, regretted giving his works to Diaghilev because he did not provide any explanatory commentary to the artworks. In reply, Diaghilev explained to Vasnetsov that he had commissioned an art historian, Prakhov [sic], to write an article, but the latter refused at the very last moment, so the periodical came out without the planned commentary.<sup>190</sup> Both Stasov and Diaghilev valued the "national" themes in Vasnetsov's artworks. But each understood them in completely different ways. For Stasov, Vasnetsov's folkloric turn was the wrong path.<sup>191</sup> In 1898, however, in an article published in Art and Art Industry, Stasov's negative opinion about Vasnetsov changed completely. Now he praised Vasnetsov's theatre set for Mamontov's opera The Snow Maiden, acclaiming his costume designs as "an impressive gallery of truth, nationality (natsional'nosti) and talent, which is one of the main reasons for Vasnetsov's appreciation and significance in Russian art".<sup>192</sup> It was "Russianness", a specifically national Russian originality (osobennaia natsional'naia rusaskaia samostoiatel'nost') and not religiousness and mysticism that Stasov appreciated in Vasnetsov's drafts for the murals of the Vladimir Cathedral in Kiev (Kyiv).<sup>193</sup> <sup>188</sup> Stasov, "Viktor Mikhailovich Vasnetsov" 183. <sup>189</sup> Diaghilev requested this work in July 1898 and Sobko's request came only in September (See Diaghilev's letter to Vasnetsov of July 26, 1898 and Sobko's letter of September 24, 1898 in Iaroslavtseva 276–77). Vasnetsov neither disdained the "decadent" publication nor left Stasov's camp and played double. All his letters to Stasov showed his respect, even though that he knew that Stasov's opinion about him and his work had changed a number of times, and he knew of Stasov's rigorous criticism. <sup>190</sup> See Diaghilev's letter of November 25, 1898 in Iaroslavtseva 279. It is important to remind that Prakhov was from the opposite ideological camp associated with Art and Art Industry. <sup>191</sup> When Vasnetsov submitted his painting After Igor's Battle with the Polovtsy (Posle poboishcha Igoria Svatoslavicha s polovtsami) for the Wanderers' exhibit in 1880, Stasov totally ignored this work in his review. Two years later he wrote: "Such a talented...artist as Vasnetsov became unrecognizable when he began to busy himself with Russian antiquity" (Qtd. in Valkenier, Russian Realist Art 85). This painting looked too avant-gardist in terms of the Wanderers' movement, so his counterparts refused to exhibit this painting, which resulted in Vasnetsov's decision to leave the Association. Repin was among those few Wanderers who accepted and praised Vasnetsov's thematic innovation. See A.K. Lazuko, Viktor Mikhailovich Vasnetsov (Leningrad: Khudozhnik rfsr, 1990) 39–42. <sup>192</sup> Stasov, "Viktor Mikhailovich Vasnetsov," 171. <sup>193</sup> Stasov, "Viktor Mikhailovich Vasnetsov," 174. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 102 chapter 2 If Stasov associated Vasnetsov with the Wanderers and nationalism "in political terms",<sup>194</sup> Diaghilev and the World of Art's editorial team considered Vasnetsov's artwork a Russian reflection (or expression) of the artistic reinterpretation of national folkloric themes that were popular in Europe. Diaghilev perceived Vasnetsov's art as a kind of "foundation" (tochka opory) that might help Russian art to overcome

what was perceived as its backwardness and become marketable in Europe: Who are our artists that are successful in Europe? I do not say that there is no chance that we might have such important artists, but currently there are no artists whom we could show abroad....In the West our artists do not learn; they get lost and remember nothing, except those trite formal details that annoy your eyes. If Russian art had an underpinning, a single artist like Edelfeldt, we would show what we are worth (esli by nam dali tochku opory, odnogo takogo Edel'fel'ta, my by pokazali, chego my stoim).<sup>195</sup> Albert Edelfelt (1854–1905) was a Swedish-Finnish artist, the first from his country to achieve international success. At the time of the launch of the World of Art, Finland was part of the Russian Empire, so for Diaghilev, Edelfelt was associated with foreign success in Europe, and exemplified the possibility for Russian art to become marketable in Europe. Diaghilev expected Vasnetsov to be as marketable in Europe as was Edelfelt; moreover, for him Vasnetsov epitomized the purely European quest for national art. Diaghilev wrote that Russian art now “returns to the search for our [Diaghilev’s italics, i.e. Russian] art, and for that we should pay homage to Vasnetsov. Only a combination of our nationality with the high artistic culture of our neighbours [Scandinavians] can become the basis for the beginning of the new golden age of Russian art and our arrival in the West”.<sup>196</sup> In issue 7–8, 1899, Diaghilev would publish “On Viktor Vasnetsov’s Exhibit” (“K vystavke V.M. Vasnetsova”),<sup>197</sup> which took place in February 1899 at the Academy of Arts in St Petersburg, where the artist showed 38 paintings. Diaghilev’s response was positive and laudatory: <sup>194</sup> In 1906, Filosofov would write in Stasov’s obituary: “His Russianness was not cultural, but political and quite superficial as well as was his Realism”. See Dmitrii Filosofov, “V.V. Stasov,” *Zagadki russkoi kul'tury* by D.V. Filosofov (Moskva: npk Intelvak, 2004) 287. <sup>195</sup> Sergei Diaghilev, “Vystavka v Gel'singfurse,” *Mir Iskusstva* (*Khudozhestvennaia khronika*) 1–2 (1899): 3–4. <sup>196</sup> Diaghilev, “Vystavka v Gel'singfurse” 4. <sup>197</sup> Sergei Diaghilev, “K vystavke V.M. Vasnetsova,” *Mir Iskusstva* 7–8 (1899). See also the republication of the text in *Iaroslavtseva* 329–331. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 103 The names of Surikov, Repin and Vasnetsov are joined together today. This group defined the direction for contemporary Russian painting.... Never before has the national consciousness been expressed so loudly in Russian art as in the oeuvre of these artists. From charming Levitskii to dull Kramskoi, our entire art was under Western influence and for the most part was harmfully Germanized. ...The first and the main merit of Surikov, Repin, and Vasnetsov was that they were not afraid to be themselves. ...They challenged the West and, thanks to the strength of their spirit, they destroyed this earlier rigor of Westernization. They dared to become closer acquainted with the hostile West. When Vasnetsov walked around the Vatican, or in Paris observed closely the works of Burne-Jones, he did not want to resign. But namely here, in the moment of admiration of foreign art, he fully understood all his strength and fascination with his primordial nationality. Thus, the scales fell from our eyes and we began to look around – and this is the main merit of our three [Surikov, Repin and Vasnetsov] teachers. They are the primitives (primitivy) of our national revival.<sup>198</sup> The key point in this passage is Vasnetsov’s absorption (or knowledge) of Western art and the resulting creation of his best paintings. For Diaghilev, Vasnetsov’s art represented an amalgamation of the national spirit expressed in folklore-inspired European and Russian art, along with the Pre-Raphaelite Burne-Jones’s mysticism.<sup>199</sup> No other artist received as much attention in the first issue of the World of Art as did Vasnetsov. His sixteen reproductions included landscapes, sketches for religious paintings (fig. 2.12), designs and studies for *The Battle of Scythians* (*Bitva skifov*, 1881), *The Knight at the Crossroads* (*Vitiaz' u trekh dorog*, 1882) and Vasnetsov’s aforementioned *Bogatyr*s, 1898 (fig. 2.11). Benois, however, considered the inclusion of Vasnetsov in the first issue as resulting from Filosofov’s influence on Diaghilev

during the period prior to the periodical's 198 Diaghilev, "K vystavke V.M. Vasnetsova" in Iaroslavl'tseva 329–30. 199 In regards to Burne-Jones's influence on Vasnetsov, Diaghilev's observations were certainly true: in 1900 Vasnetsov would start his *Sleeping Princess* (*Spiashchaia Tsarevna*, 1900–1926) and would continue working on it for the rest of his life. This work resembled Burne-Jones's *Sleeping Beauty* (*The Rose Bower*), 1870–1873 in composition, certain renditions of characters, and extensive use of decorative ornamentality. If Burne-Jones depicts the rose encircling the frame and drapery at the background, in Vasnetsov's work, the dense centuries-aged forest surrounds the Princess's bed. Vasnetsov puts his Princess into a folkloric Russian setting to create a formidable example of the monumental fairy tale "illustration". Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 104 chapter 2 Figure 2.12 Viktor Vasnetsov. *St Nikolai, St Nestor the Chronicler and St Prokopius of Ustiug. Sketches*. Art reproductions in the *World of Art* (*Mir Iskusstva*), no. 1–2, 1899. Courtesy of the University of Illinois at UrbanaChampaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College *World of Art and the Origins of the Print Revival* 105 publication.200 In 1928, Benois would quote Nouvel's letter of June 1898 that illustrates the split in the editorial board on Vasnetsov: The debates are very interesting. At the last meeting a fundamental question about high and low art apropos of Viktor Vasnetsov and French draughtsmen (Forain, Steinlen, Helleu, etc.) was posed. At some point, especially after visiting Kiev and Moscow, Serezha [Diaghilev] and Dima [Filosofov] began to worship Vasnetsov. They see him as the new pharaoh of Russian art and acknowledge him as a genius, a radiant phenomenon of new Russia, the idol to whom we have to kneel and pray. The protest from our side [Nouvel, Bakst, Somov], the people who do not confuse cultural-historical significance with pure artistic value, leads to accusing us of lack of education and absence of knowledge about Russia, and total absence of national Russian feelings. They nicknamed us "foreigners"! No doubt, due to that attitude toward Vasnetsov, Dima [Filosofov] and Serezha [Diaghilev] disregarded the French draughtsmen; moreover, Dima dubbed their oeuvre "brothel" art. However, it gladdens me, because it gives us the grounds and reasons for a real struggle. Only real struggle can result in something worthy.201 The inclusion of Vasnetsov in the first issue thus created "ideological" camps within the editorial board that echoed the debates between the Westernizers and Slavophiles. Toward Europeanism If the beginning of "The Complex Questions" opened with Vasnetsov's vignette, the section "The Search for Beauty" (published in issue 3–4, 1899) was decorated with Somov's drawing (fig. 2.13). The title was made in a calligraphic hand script without any references to the "national" *poluustav*, which was used at the start of "The Complex Questions" ("Our So-called Decline") and the title on the cover. The calligraphic script evoked the italic style, which corresponded well to the Elizabethan type. The vignette, a colourful watercolour, a glued-in inset by Somov, represented a historicizing "European" tendency rather than the "national" theme. The dramatic shift signalled the cosmopolitan face of contemporary Russian art, previously promoted in Diaghilev's exhibits that so annoyed Stasov. 200 Filosofov's family was quite influential among St Petersburg's cultural elite, and his mother, Anna Filosofova (née Diaghileva, 1837–1912), one of the first feminist leaders and fighters for women's rights, was one of Stasov's best friends. Such a close connection to Stasov might result in an appreciation of the "national style" in contrast to Benois's Europeanism. 201 Benua, *Vosnikovenie* 40–41. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 106 chapter 2 The rectangular vignette showed two women dressed according to late eighteenth or early nineteenth century fashion, set against clouds and curves of rose garlands. They hold an empty oval gilded frame, which seems to be a mirror. The whole notion of Rococo – the gentle pastel colours, clouds, roses, gilding, and the mirror – is visible in the

image, which serves as a graphic design element not only for the text, but also creates a visual connection with the art reproductions chosen for this section: five women's portraits by Dmitrii Levitskii (1735–1822), a major Russian imperial painter of Ukrainian origin. These portraits also implied a contemporary French Rococo influence and depicted the court women in their everyday pursuits, such as music, dance lessons or noble leisure (fig. 2.14). The second part of the article featured photo reproductions of six sculptural works by Prince Paolo Trubetskoi (1866–1938), a follower of Impressionism and Art Nouveau, which were also tinged with the Rococo-revival influence and featured one of eight Trubetskoi's sculptural portraits of Tolstoi, the writer, whom Diaghilev respected but criticized (fig. 2.15). The Europeanization in the Russian arts has a long history. At the turn of the century, Europe and its main artistic centers – Paris, Munich and London, and their salons, galleries and private art studios – became attractive destinations for innovative young Russians who were eager to obtain up-to-date European artistic experiences. As was already mentioned, Diaghilev travelled to Europe (Italy, Britain, France, Germany, Finland and other countries) and visited the studios of the foremost artists, and collected their art; Benois, who considered himself a European Russian, lived in France for several years (1896–1899) and absorbed the European spirit; his closest friend Somov studied at the Academy of Colarossi in Paris for two years (1897–1899); Benois's nephew Lanceray also took classes at the Academy of Colarossi and the Academy of Julian in Paris for three years (1895–1898); Bakst lived in Europe in 1891 and in 1893–1896; in Paris he attended classes at Jean-Léon Gérôme's studio and the Academy of Julian. Figure 2.13 Konstantin Somov. Vignette for the World of Art (Mir Iskusstva), no. 3–4, 1899. Glued-in lithograph with gilding. Courtesy of the Frick Art Reference library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 107 By the time of their arrival in France and their exposure to the European art of the day, according to Ken Ireland, the Rococo revival had already been institutionalized by the French Third Republic (1870–1940) as its national patrimony.<sup>202</sup> Eighteenth-century French visual culture had an impact not only in France; a large part of late-nineteenth-century Western Europe experienced an ongoing fascination with the Rococo: its second and third revivals, neo-Rococo or the style Pompadour, were favoured by several generations of Europeans.<sup>203</sup> Numerous "Rococo" projects, renovations and reconstructions were launched. The chateaux at Versailles and Chantilly and the Rococo core of the Bibliothèque Nationale achieved new grandeur and splendour; the Louvre established a permanent display of eighteenth-century furniture and applied arts. Current Paris fashions of the late 1890s were modeled on those found in Watteau and Boucher's paintings; furniture, jewelry, embroidery, interior décor, everything that was considered fashionable and in good taste was unequivocally inspired by Rococo. See Ken Ireland, *Cythera Regained? The Rococo Revival in European Literature and the Arts, 1830–1910* (Madison & Teaneck: Fairleigh Dickinson up, 2006) 163–172. <sup>203</sup> French illustration and drawing in the 1890s–1900s were fruitful for the Rococo revival – Fernand-Auguste Besnier and Adolphe Lalauze produced the Rococo-inspired *fête galantes*; Figure 2.14 The World of Art (Mir Iskusstva), no. 3–4, 1899 with art reproduction of Dmitrii Levitskii's *Portrait of N.S. Borshchova, 1776*. Photograph. Courtesy of the University of Illinois at Urbana-Champaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 108 chapter 2 Edgar Degas and Auguste Renoir alluded to Rococo in their use of colour, shades and nuances as well as the ephemeral expressionism of chalks and pastels in some of their works; Paul Helleu and Jules Cheret were influenced by Watteau; and Edouard Manet and Berthe Morisot also were inspired by Rococo art. See details in Ireland 163–172; Melissa Lee Hyde, "Rococo Redux. From the Style Moderne of the Eighteenth Century to Art Nouveau," *Rococo: The Continuing Curve, 1730–2008*, ed.

Sarah D. Coffin et al. (New York: Smithsonian and Copper-Hewitt, National Design Museum, 2008) 19. Figure 2.15 Paolo Trubetskoi. Portrait of Lev Tolstoi, ca. 1890s, reproduced in the World of Art (Mir Iskusstva), no 1, 1899. Photo-reproduction. Courtesy of the Frick Art Reference library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 109 Exposed to the “Rococo fashion” in France, Somov<sup>204</sup> created Rococo-inspired fête galantes; and his vignette in the World of Art (fig. 2.13) was his homage to this fashionable European tendency. Somov and his friends imported these visions to Russia, which contrasted to the modern expressions of the “national style” by Vasnetsov, Polenova, Iakunchikova, Korovin and others. The appearance of Somov’s vignette among the national revivalist imagery and graphic design of the journal signaled a move toward bringing European themes into Russian art and design; in addition to this, it marked a shared appreciation for eighteenth-century art, its themes and styles. Not only Russian designers participated in design of the first issue. Diaghilev purchased vignettes from several European artists. Thus, Felix Vallotton’s vignette represented another connection to European art (fig. 2.16). Vallotton (1865–1925), associated with Les Nabis, was valued by the “circle” participants. As Benois writes in his memoirs, Vallotton’s prints were introduced by Alfred Nourok, who was, to a certain extent, responsible for introducing the “European” tastes to the future the World of Art. Benois describes that Vallotton’s compositions made a strong impression on him, so he purchased several prints and visited the artist, but “got a cold reception”.<sup>205</sup> The appearance of Vallotton’s prints in the World of Art was not accidental. His bold approach to woodcut, black-and-white flatness and simplification of details reflected the same tendency toward “European” Primitivism that would be expressed in Iakunchikova’s cover design for the World of Art. Issues nos. 1–2 and 3–4 were also embellished with a decorative red frame (fig. 2.15; fig. 2.16; fig. 2.17) that embraced every page (the exception being the title page for “The Search for Beauty”). Only later issues were published without it. This border, made by Nataliia Davydova, also a member of the Abramtsevo circle, referenced folk woodcarving design or the lubok. Thus, Levitskii’s fine and elegant aristocratic ladies in crinolines and Impressionistic sculptures by Trubetskoi framed in Davydova’s folk-style woodcarving borders created a message of Art Nouveau “visual hybridity”. This hybridity reflected the current situation in Russian art: the nationalist and cosmopolitan visions intermingled. The art reproductions in the section “The Foundations of Artistic Evaluation” featured the works of the Frenchmen Pierre Puvis de Chavannes (fig. 2.17) and <sup>204</sup> About Somov, see Galina El’shevskaja, Korotkaja kniga o Konstantine Somove (Moskva: Novoe literaturnoe obozrenie, 2003); E.V. Zhuravleva, Konstantin Andreevich Somov (Moskva: Iskusstvo, 1980); Sergei Ernst, K.A. Somov (S.-Peterburg: Izdanie Obshchiny Sv. Evgenii, 1918); John Bowl, “Konstantin Somov,” Art Journal 30.1 (Autumn 1970): 31–36. <sup>205</sup> Benua, Vospominaniia vol. 2, 153–154. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 110 chapter 2 Gustave Moreau, and the Englishmen Aubrey Beardsley and Burne-Jones. These works exemplified the newest European art trends, featuring Rococo (Beardsley), Classical (Puvis de Chavannes) revivalist tendencies and Symbolist (Burne-Jones, Moreau) exposure. European art, however, was followed by reproductions of Abramtsevo arts and crafts and Russian crafts of the seventeenth-eighteenth centuries from the Historical Museum in Moscow (fig. 2.18). Thus, the inaugural issues of the World of Art represented an Figure 2.16 The World of Art (Mir Iskusstva), no. 3–4, 1899 with photo-reproduction of Paolo Trubetskoi’s Portrait of a Man (on the top) and Felix Vallotton’s vignette (in the bottom). Courtesy of the Frick Art Reference library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 111 amalgamation of European themes and the

“national style” expressed both in art reproduction and graphic design – Korovin’s cover, Davydova’s frame, and Vasnetsov’s vignettes. Viewing vs. Reading: Word-Image Intermediality

The World of Art was designed not only for reading, but also for viewing; moreover, viewing was probably more important for the journal’s creators than reading. In such an element as the table of contents, the list of illustrations preceded that of literature and art criticism (an unusual practice for the earlier periodicals). This fact speaks for itself and proves the primary importance of showing/viewing over speaking/reading. In the World of Art, the editors were concerned more with the visual presentation and the quality of art reproduction than with abstract communication between the authors and the reader. Their personal preference for the visual over the textual was at the core of the creation of the first inaugural issues. The World of Art established the concept that correspondence between verbal message and its pictorial component is not necessary for the new art periodical aesthetic. Thus, to a certain degree, the words and images in the first issue of the World of Art existed as if in separate worlds; it was the reader’s responsibility to link visual elements with the right passages of the text. Figure 2.17 Art reproduction of artworks by Pierre Puvis de Chavannes (left and right) in the World of Art (Mir Iskusstva), no. 3–4, 1899. Courtesy of the Frick Art Reference library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 112

chapter 2 Readers had to become co-authors and find those images that, in their opinion, corresponded to each point of the editorial statement or other textual messages. Such a process of reading and viewing could create confusion if readers were not prepared to fulfill the task required of them. The reader was expected to be artistically and aesthetically educated and at least be familiar with general tendencies of contemporary European art as well as with current Russian art achievements. He or she was meant to become a viewer first, since the editors showed more than they said. And it was important to show: the general public was unfamiliar with contemporary European and Russian art and knew little of Levitskii, having been consistently exposed to the assertive Wanderers’ travelling exhibits and the official Academic art. Figure 2.18 The World of Art (Mir Iskusstva), no. 3–4, 1899, with photo-reproduction of old Russian embroidery from the Historical Museum in Moscow and Erik Werenskiold’s end piece. Courtesy of the University of Illinois at Urbana-Champaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 113

In terms of visual-verbal communication, however, it complicated the perception of ideas. Thus, textual passages often did not correspond to art reproductions, which told a separate story. For example, Trubetskoi’s portrait of Tolstoi (fig. 2.15) accompanied the text of the editorial manifesto; however, it visually challenged its main textual statements that criticized the famous writer. Perhaps, the reader was expected to assume that the editorial board valued Trubetskoi’s innovative approach to sculpture, but did not support Tolstoi’s views. Also reproduction of Vasnetsov’s works and Abramtsevo and Talashkino crafts was not supported by any textual information, so the reader might only infer that Vasnetsov or Abramtsevo were of chief importance for the journal’s creators. Moreover, the editor-in-chief Diaghilev permitted manipulations with texts and images. At first sight, the ideal textual-paratextual interplay was achieved in the Danish art historian Karl Madsen’s article about Erik Werenskiold (1855–1938), a Norwegian painter and draughtsman<sup>206</sup> (fig. 2.19). This article, translated into Russian from Danish, was devoted to Werenskiold’s illustrations. The works of Werenskiold were the epitome of graphic art for the editors of the journal and for Diaghilev himself. All the illustrations and graphic design of the article seemed to work in harmony with Madsen’s text. However, there were some peculiar inconsistencies. The article was presented as if divided into two parts; the first part was signed by Madsen, while the last pages of the article remained unsigned and without any explanation, appearing as though they

were a continuation of Madsen's text, accompanied even by the same graphic design style and art reproduction. Marit Werenskiold, a scholar of Scandinavian art and the granddaughter of the famous artist, has suggested that those final (unsigned) pages were written by Diaghilev himself and then added to Madsen's text. She reports, however, that Diaghilev reinterpreted Madsen's original article, which described the early works of the artist, namely his illustrations to Peter Christen Asbjørnsen and Jørgen Moe's collections of Norwegian folk tales. After Diaghilev's editing, however, Madsen's words became a reference to a different series of Werenskiold's works, namely to his recent drawings for Snorri's Sagas.<sup>207</sup> Diaghilev's own piece, which was added to Madsen's narration, also concentrated on a specific discussion of the illustrations for Snorri's Sagas. Illustrations that supported the text were identified simply as "Illustrations of Norwegian Legends" ("Illiustratsii k Norvezhskim 206 Karl Madsen, "Erik Werenskiold," *Mir Iskusstva* 1–2 (1899): 17–19. <sup>207</sup> Marit Werenskiold, "Serge Diaghilev and Erik Werenskiold," *Konsthistorisk Tidskrift/ Journal of Art History* 60.1 (1991): 36. Snorri Sturluson (1179–1241) was an Icelandic historian and poet. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 114 chapter 2 legendam") without particular details (fig. 2.19). Diaghilev's editorial manipulations went further than legitimate editorial license would permit; in point of fact adding his own piece of writing and using reproductions of different artworks than those that were described in the original text, he created a totally new interpretation of Madsen's words. A few months later in nos. 16–17, 1899, Diaghilev would publish the article "Illustrations for Pushkin" ("Illiustratsii k Pushkinu"),<sup>208</sup> an important essay in terms of print culture, which would explain Diaghilev's conception of text-image interrelation. In his article, Diaghilev justifies the total independence of image from text. He analyzes illustrations to Pushkin's literary works that appeared in numerous editions celebrating the poet's 100th anniversary. He states that the only meaning and significance of illustration lies in "total subjectivity [Diaghilev's italics]; i.e. in the artist's expression of his personal understanding of a certain <sup>208</sup> Sergei Diaghilev, "Illiustratsii k Pushkinu," *Mir Iskusstva. Khudozhestvennaia khronika* 16–17 (1899): 35–38. See also the republication of this text in Zilbershtein and Samkov, *Sergei Diaghilev* vol. 1 95–99. Figure 2.19 The World of Art (*Mir Iskusstva*), no. 1–2, 1899. Viktor Vasnetsov. End piece (on the left). Erik Werenskiold. Illustration for Norwegian legends and vignette (on the right). Courtesy of the University of Illinois at Urbana-Champaign library. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College World of Art and the Origins of the Print Revival 115 poem, story or novel".<sup>209</sup> Diaghilev considers that illustration needs "neither to replenish the literary work, nor merge (*slivat'sia*) with text; instead, its task is to shed light on the creativity of the poet through the artist's [Diaghilev's italics] keen individual understanding (*osveshchat' tvorchestvo poeta ostroindividual'nym, iskliuchitel'nym vzgliadom khudozhnika*)".<sup>210</sup> Diaghilev's main statement here is: "the more unexpected the artist's interpretation of the poem and expression of his personality, the more important his work". According to the critic, should the author see the visual interpretation of his work, he would exclaim, "there is your [i.e. the artist's; Diaghilev's italics] understanding of my work!" instead of "Yes, this is what I [Diaghilev's italics] meant here!"<sup>211</sup> Diaghilev goes further making the statement that illustration should be absolutely independent from the literary work and announces that illustrations do exist in their own right.<sup>212</sup> This statement echoes the French Symbolist theories of illustration and Stéphane Mallarmé's conception of "double lecture" in particular. As Juliet Simpson reports, for Mallarmé, the illustration was a "form of parallel text, which is complimentary to, rather than dependent on, the sources that inspire it".<sup>213</sup> According to Simpson, this conception, besides increasing of importance of illustration, becomes a touchstone for the Symbolist notion of illustration of texts and serves as a form of "hybrid synthesis" or as a "new variation of the Symbolist

Gesamtkunstwerk – in which categories of ‘literary’ and ‘pictorial’ are neither collapsed nor set in opposition, but are juxtaposed in dynamic and dialectical relation to one another”.<sup>214</sup> As will be shown in the next chapter, in *The Golden Fleece*, this dialectic would serve as a key to understanding the work of graphic designers. Conclusion Diaghilev’s journal was a significant breakthrough in Russian periodical production in the late nineteenth and early twentieth centuries. The *World of Art* was modeled on contemporary avant-garde European art journals. The 209 Diaghilev, “*Illiustratsii k Pushkinu*” 96. 210 Diaghilev, “*Illiustratsii k Pushkinu*” 96. 211 Diaghilev, “*Illiustratsii k Pushkinu*” 96. 212 Diaghilev, “*Illiustratsii k Pushkinu*” 96. 213 Juliet Simpson, “Symbolist Illustration and Visual Metaphor: Remy de Gourmont’s and Alfred Jarry’s *L’Ymagier*,” *Word & Image* 21/2 (2005): 151. 214 Simpson 151. Hanna Chuchvaha - 9789004301405 Downloaded from Brill.com 05/08/2024 03:30:19PM via Boston College 116

chapter 2 creators assigned primary importance to the journal’s materiality, i.e. its appearance as an art object, hence the emphasis on the typography, quality of art reproduction, and graphic design. The *World of Art* opposed itself to *Art and Art Industry*, the journal of the Wanderers. If the national revival in graphic design of *Art and Art Industry* represented the copying of ornaments and designs from Old Russian manuscripts, the *World of Art* presented a new vision. Korovin’s “empty” cover page, the “national style” of Vasnetsov’s flamboyant title and Somov’s Rococorevivalist vignette for Diaghilev’s “Complex Questions” established the hybrid visual identity of the periodical. Evidence of “European” themes did appear in the reproduction of Vallotton, Puvis de Chavannes, Moreau, Beardsley and Burne-Jones. In terms of word-image intermediality, the *World of Art* represented a complex structure in comparison to the more straightforward *Art and Art Industry*. The texts and art reproductions existed as if seemingly independent, i.e. the art reproductions often did not correspond to the meaning of the text and told a different story, emphasizing the principle of “individuality” established by Diaghilev, who was likely familiar with the Mallarméan theory of “parallel text”. The *World of Art* would become the benchmark for *The Golden Fleece* and *Apollo*. They would develop their own individuality, their own visual and ideological foundations; however, the understanding of the periodical as an art object, established by the *World of Art*, would be their bedrock. Hanna Chuchvaha - 9789004301405

1. In my discussion I italicize the title of the journal only – the *World of Art*; in regard to the group, the regular font is used.
2. 2 A.P. Gusarova, “*Mir Iskusstva*” (Leningrad: Khudozhnik rsfsr, 1972).
3. 3 Camilla Gray, *The Great Experiment: Russian Art 1863–1922* (London: Thames and Hudson, 1962).
4. 4 William Cox, “*The Art World and Mir Iskusstva: Studies in the Development of Russian Art, 1890–1905*,” PhD diss., U of Michigan, 1970.
5. 5 Penelope Carson, “*Russian Art in the Silver Age: The Role of ‘Mir Iskusstva’*,” PhD diss., Indiana U, 1974.
6. Nataliia Lapshina, “*Mir Iskusstva*”. *Ocherki istorii i tvorcheskoi praktiki* (Moskva: Iskusstvo, 1977).
7. 7 Janet Kennedy, *The “Mir Iskusstva” Group and Russian Art 1898–1912* (New York & London: Garland Publishing, Inc., 1977).
8. 8 John Bowlt, *The Silver Age: Russian Art of the Early Twentieth Century and the “World of Art” Group* (Newtonville: Oriental Research, 1982). This work was first published in 1979.

9. 9 Vsevolod Petrov, *Russian Art Nouveau. The World of Art and Diaghilev's Painters* (Bournemouth: Parkstone Press, 1998). See the Russian version: Vsevolod Petrov, *Mir Iskusstva. Khudozhestvennoe ob"edinenie nachala xx veka* (Moskva: Avrora, 1997).
10. 10 Vsevolod Petrov, *Mir Iskusstva* (Leningrad: Izobrazitel'noe iskusstvo, 1975).
11. 11 Greg Guroff et al., *Mir Iskusstva. Russia's Age of Elegance* (St Petersburg: The State Russian Museum – Palace Editions, 2005).
12. 12 Galina El'shevskaia, "Mir Iskusstva," (Moskva: Belyi gorod, 2008).
13. 13 I. Koretskaia, "Mir Iskusstva," *Literaturnyi protsess i russkaia zhurnalistika kontsa xix – nachala xx veka. 1890–1904*, ed. V.A. Bialik (Moskva: Nauka, 1982) 129–178.
14. 14 William Harkins, "The Literary Content of The World of Art," *Literary Journals in Imperial Russia*, ed. Deborah A. Martinsen (Cambridge University Press, 1997) 197–206.
15. 15 Mikhail Kiselev, "Graphic Design and Russian Art Journals of the Early Twentieth Century," *The Journal of Decorative and Propaganda Arts* 11/2 (1989): 50–67.
16. 16 Janet Kennedy, "The World of Art and Other Turn-of-the-Century Russian Art Journals, 1898–1910," *Defining Russian Graphic Arts*, ed. Alla Rosenfeld (New Brunswick, New Jersey, and London: Rutgers University Press, 1999) 63–78.
17. 17 Elena Chervich, *Russian Graphic Design* (New York: Abbeville Publishers, 1990).
18. 18 Anna Winestein, "Quiet Revolutionaries: The 'Mir Iskusstva' Movement and Russian Design," *Journal of Design History* 21/4 (2008): 315–333.
19. 19 The Society for Encouragement of the Arts was established in 1821. It was a progressive society that in its manifesto announced the following program: "By all possible means to help the artists who show their talent and skill and ability to disseminate all kinds of fine arts; with valuable publications to please the public". It helped serf artists to obtain freedom and supported them with stipends to enter the Academy of Arts. In 1824 the Society instituted three Gold medals for those artists who were not affiliated with the Academy of Arts. The recipients received a chance to study in Rome. In 1825 the Society organized the Public Exhibit of Russian Artworks. It was the first permanent public art show, while the Hermitage was not easily accessible and the Academy of Arts opened its venues only once in a year for two weeks. Finally, in 1839, the Society financed the First St Petersburg School of drawing for all the estates. See P.N. Stolpianskii, *Staryi Peterburg i Obshchestvo pooshchreniia khudozhestv* (Leningrad: Izdanie komiteta popularizatsii khudozhestvennykh izdani, 1928).
20. 20 Art and Art Industry initiated by the Society after obtaining the emperor's, Nicholas II, permission for publication was, in fact, allowed for publication without censorship.
21. 21 In 1893–99, Sobko published the Wanderers' biographies in his 3-volume *Dictionary of Russian Artists (Slovar' russkikh khudozhnikov)*; among his other notable publications were *The Illustrated Catalogue of the All-Russian Exhibit in Moscow in 1882 (Illiustrirovannyi katalog Vserossiiskoi vystavki v Moskve v 1882 g.)* and the catalogues of the Wanderers' travelling exhibits.
22. 22 The Academy of Fine Arts in St Petersburg was founded in 1757 by the Empress Elizaveta Petrovna (Peter I's daughter) and Catherine II. The Academy's gold medal recipients became "pensioners" at state treasury and travelled abroad, Rome and Paris. About the Academy in detail see: Irina Tatarinova, "The Pedagogic Power of the Master': The Studio System at the Imperial Academy of Fine Arts in St Petersburg," *The Slavonic and East European Review* 83 / 3 (2005): 470–489; *Russkaia akademicheskaia khudozhestvennaia shkola v xviii veke* (Moskva – Leningrad: ogiz – Gosudarstvennoe sotsial'no-ekonomicheskoe izdatel'stvo, 1934); V.G. Lisovskii, *Akademiia khudozhestv. Istoriko-iskusstvovedcheskii ocherk* (Leningrad: Lenizdat, 1982).

23. 23 For more about the Wanderers see: Elizabeth Valkenier, *Russian Realist Art. State and Society: The Peredvizhniki and Their Tradition*, (New York: Columbia University Press, 1989).
24. 24 “Ot redaktsii,” *Iskusstvo i khudozhestvennaia promyshlennost’* 1 (1898): 6.
25. 25 Art and Art Industry’s journal board gained an exclusive permission to reproduce the artwork from the Imperial collection and was recommended for the libraries of educational institutions for subscription (“Ot redaktsii” 4).
26. 26 Sobko 7–32.
27. 27 Unfortunately, Sobko did not discuss *The Herald* or *The Archive* and did not provide any analysis of their publications. The neglect of these periodicals seems quite deliberate, because it is not possible that Sobko did not read or subscribe to them. The reason for such negation can be explained as a deteriorated relationship between the Society and Academy. If, at the moment of its establishment the Society for Encouragement of the Arts supported the Academy of Arts providing the pensionaries to Rome and Paris for Academy graduates, by the end of the nineteenth century, the Society opposed itself and its democratic intentions to the increasingly rigid and stagnant Academy (see Severiukhin and Leikind, *Zolotoi vek 179–183*). Moreover, Stasov usually expressed hostility toward the Academy, which might also influence Sobko’s opinion. All these reflect the complex situation in the Russian art milieu in the late nineteenth – early twentieth centuries.
28. 28 “Ot redaktsii” 6.
29. 29 Chernevich 19.
30. 30 The terms “national style”, “Russian style”, “neo-Russian style”, and “pseudo-Russian” (the latter appears mostly in Soviet and post-Soviet publications) are usually used to describe the specific styles of the visual arts in late nineteenth-century Russia, which aim to express national identity. These terms usually refer to the tendency of nineteenth-century art to reflect or re-interpret traditional forms of authentic ethnic decoration that was common in pre-Petrine Russia or speak of the late-nineteenth-century artistic reinterpretation of Russian folk arts and crafts. For more on the terminology see Karen Kettering, “Decoration and Disconnection: The *Russkii stil’* and Russian Decorative Arts at Nineteenth-Century American World’s Fair,” *Russian Art and the West. A Century of Dialogue in Painting, Architecture, and the Decorative Arts*, ed. Rosalind P. Blakesley and Susan E. Reid (Chicago: The Northern Illinois University Press, 2007) 61–85; also see the details of terms usage in Evgenia Kirichenko and Mikhail Anikst, *Russian Design and the Fine Arts 1750–1917* (New York: Harry N. Abrams, Inc. Publishers, 1991); see also use of the term “the Style Russe” and visual examples in Chernevich, 15–37.
31. 31 The Slavophile movement was formed in the 1840s by Aleksei Khomiakov, 1804–1860; Konstantin Kireevskii, 1806–1856; the Aksakov brothers, Konstantin, 1817–1860 and Ivan, 1823–1886; Iurii Samarin, 1819–1876 and others. The Slavophiles based their thoughts on the Orthodox Church theology and the idea of Russia’s uniqueness. Their philosophy was opposed to the Westerners, who thought that Russia should follow European development.
32. 32 On Slavophile thought, see Susanna Rabow-Edling, *Slavophile Thought and the Politics of Cultural Nationalism* (Albany: State University of New York Press, 2006).
33. 33 See Linda Ivanits’s article “Folklore in the Debates of the Westernizers and Slavophiles,” *Folklorica: Journal of the Slavic and East European Folklore Association* xvi (2011): 87–115.

34. 34 Some examples include Vasilii Maksimov's *Grandmother's Folktales* (*Babushkiny skazki*, 1867), Vasilii Perov's *The Sorcerer's Arrival to the Peasant Wedding* (*Prikhod kolduna na krestianskuiu svad'bu*, 1875), Il'ia Repin's *Sadko*, 1876), Vasilii Surikov's *The Morning of Execution the Rebellious Streltsy* (*Utro streletskoi kazni*), 1881. For the Wanderers' main art themes consult Chapter iv in Valkenier, *Russian Realist Art* 76–97.
35. 35 Qtd. in E.V. Paston, "Formirovanie khudozhestvennogo krughka," Grigorii Sternin et al., *Abramtsevo* (Leningrad: Khudozhnik rfsr, 1988) 45.
36. 36 The Abramtsevo estate is situated in the north-eastern Moscow region, 60 km from Moscow's current borders.
37. 37 Grigorii Sternin, "Abramtsevo – 'tip zhizni' i tip iskusstva," Grigorii Sternin et al., *Abramtsevo* (Leningrad: Khudozhnik rfsr, 1988) 8; See also the section "National Art and Folk Art" in Chapter iv in Alison Hilton, *Russian Folk Art* (Bloomington and Indianapolis: Indiana University Press, 1995) 215–226.
38. 38 The first generation affiliated with the Wanderers movement included Vasilii Polenov (1844–1927), Il'ia Repin (1844–1930), Mark Antokol'skii (1843–1902), the Vasnetsov brothers (Viktor [1848–1926] and Apollinariii [1856–1933]) and Vasilii Surikov (1858–1916). The second generation of artists was represented by Mikhail Nesterov (1862–1933), Isaak Levitan (1860–1900), Paolo Trubetskoi (1866–1938), Mikhail Vrubel' (1856–1910), Aleksandr Golovin (1863–1930), Valentin Serov (1865–1911), Elena Polenova (1858–1898), Mariia Iakunchikova (1870–1902) and Konstantin Korovin (1861–1939). The youngest participants of "Mamontov's Circle" were the future Symbolists Viktor Borisov-Musatov (1870–1905), Pavel Kuznetsov (1878–1968), Nikolai Sapunov (1880–1912), Sergei Sudeikin (1882–1946), Nikolai Ulianov (1875–1949) and Kuz'ma Petrov-Vodkin (1878–1939). See Olga Haldey, *Mamontov's Private Opera. The Search for Modernism in Russian Theatre* (Bloomington & Indianapolis: Indiana University Press, 2010) 71–72. More about Abramtsevo see: O.I Arzumanova et al., *Muzei-zapovednik "Abramtsevo"* (Moskva: Izobrazitel'noe iskusstvo, 1989); Grigorii Sternin, ed., et al., *Abramtsevo* (Leningrad: Khudozhnik rfsr, 1988); Rosalind Gray, "Questions of Identity at Abramtsevo," *Artistic Brotherhoods in the Nineteenth Century*, ed. Laura Morowitz and William Vaughan (Burlington: Ashgate, 2000) 105–121; the chapter "Abramtsevo: ot 'usad'by' k 'dache'," in Grigorii Sternin, *Russkaia khudozhestvennaia kul'tura vtoroi poloviny xix – nachala xx veka* (Moskva: Sovetskii khudozhnik, 1984) 184–208; Kirichenko 141–170.
39. 39 See the section "Artistic Renewal" in Hilton 228.
40. 40 See Chapter 1 in Wendy Salmond, *Arts and Crafts in Late Imperial Russia* (Cambridge: University of Cambridge, 1996).
41. 41 Salmond, *Arts and Crafts* 23–39.
42. 42 The most famous initiative of Abramtsevo was the erection of the Church of the Savior in 1881–82. The architectural design was made by Polenov and Viktor Vasnetsov, who based the plans on designs of the small local ancient churches from Olonets and Novgorod areas. It was a group project: Polenov designed the iconostasis, painted icons and created ornaments; Repin and Mamontova painted icons; Antokol'skii, assisted by Mamontov himself, carved sculptures; and Mamontova, Polenova and Iakunchikova embroidered ceremonial garments (Hilton 228).
43. 43 Wendy Salmond, "A Matter of Give and Take: Peasant Crafts and Their Revival in Late Imperial Russia," *Design Issues* 13.1 (1997): 6.
44. 44 See in detail in Haldey.
45. 45 Hilton 230.

46. 46 The village Talashkino is situated in the south of the Smolensk region, 18 km from Smolensk.
47. 47 About Talashkino see M.K. Tenisheva, *Vpechatleniia moei zhizni* (Leningrad: Iskusstvo, 1991); Chapter 4 in Salmond, *Arts and Crafts*; see also the chapter "Peterburg. Parizh. Talashkino" in Larisa Zhuravleva, *Kniaginia Mariia Tenisheva* (Smolensk: Poligramma, 1994); Kirichenko 170–178.
48. 48 Salmond, "A Matter of Give and Take" 11.
49. 49 Salmond, "A Matter of Give and Take" 13.
50. 50 Katia Dianina, *When Art Makes News. Writing Culture and Identity in Imperial Russia* (DeKalb: The Northern Illinois University Press, 2013) 218–219
51. 51 Alla Rosenfeld, "The Search for National Identity in Turn-of-the-Century Russian Graphic Design," *Defining Russian Graphic Arts. From Diaghilev to Stalin*, ed. Alla Rosenfeld (New Brunswick, New Jersey and London: Rutgers, the State University of New Jersey, 1999) 21.
52. 52 See details in Elena Borisova and Grigorii Sternin, *Russkii modern* (Moskva: Sovetskii khudozhnik, 1990).
53. 53 Paul Greenhalgh, "The Style and the Age," *Art Nouveau, 1890–1914*, ed. Paul Greenhalgh (London: Harry N. Abrams, Inc., Publishers and V&A Publications, 2000) 18.
54. 54 See details in Paul Greenhalgh, "Alternative Histories," *Art Nouveau, 1890–1914*, ed. Paul Greenhalgh (London: Harry N. Abrams, Inc., Publishers and V&A Publications, 2000) 37–53.
55. 55 Greenhalgh, "Alternative Histories" 37.
56. 56 Qtd. in Ghislaine Wood and Paul Greenhalgh, "Symbols of the Sacred and Prophane," *Art Nouveau, 1890–1914*, ed. Paul Greenhalgh (London: Harry N. Abrams, Inc., Publishers and V&A Publications, 2000) 73.
57. 57 See details about the World of Art artists' participation in the meetings at the ReligiousPhilosophical Society (*Religiozno-filosofskoe obshchestvo*) in Aleksandr [Aleksandre] Benua [Benois], *Moi vospominaniia*, vol. 2 (Moskva: Nauka, 1980) 290–299.
58. 58 No further biographical information is available about Grigorii Kalin and Nikolai Skalon.
59. 59 Aleksandr Benua, *Vozniknovenie "Mira Iskusstva"* (Moskva: Iskusstvo, 1998) 8–9.
60. 60 Benua, *Vozniknovenie* 13.
61. 61 Kushelev Art Gallery was the permanent public art exhibit in St Petersburg. The collection for the gallery was donated by Prince N.A. Kushelev-Bezborodko and contained 466 paintings and 29 sculptures. In 1918, Benois, as a Custodian of the Hermitage Art Gallery assisted to joining the collection to the Hermitage gathering. See Veronika Bogdan, "Muzei Akademii khudozhestv," *Nashe nasledie* 65 (2003) 21 March, 2011.
62. 62 Benua, *Vozniknovenie* 13–14.
63. 63 Benua, *Vozniknovenie* 14.
64. 64 Benua, *Vozniknovenie* 15.
65. 65 Sergei Diaghilev [Diaghilev], "Akvarel'naia vystavka," *Novosti i birzhevaia gazeta* 8 (Jan 8, 1896). This newspaper printed several of Diaghilev's publications until 1898, when the World of Art was launched, after which Diaghilev published most of his articles there.
66. 66 Diaghilev submitted all his first articles only after Benois read them, since he considered Benois his mentor (Benua, *Vozniknovenie* 18).
67. 67 The Society was organized in 1880 and functioned until 1917. One of its founders was Albert Benois, Alexander Benois's older brother. Aleksandr Benua, *Moi vospominaniia*,

- vol. 1 (Moskva: Nauka, 1980) 88–98; vol. 2, 638; D. Ia. Severiukhin and O.L. Leikind, *Zolotoi vek khudozhestvennykh ob"edinenii v Rossii i sssr (1820–1932)* (Peterburg: Izdatel'stvo Chernysheva, 1992) 186–188.
68. 68 Sjeng Scheijen, *Diaghilev. A Life* (Oxford: Oxford University Press, 2010) 83.
  69. 69 Benua, *Vozniknovenie* 19–20.
  70. 70 The exhibit took place in St Petersburg at Baron Stieglitz's museum.
  71. 71 Dariusz Konstantynow, "Light from the North. The Reception of Scandinavian Art in the Circle of Russian Modernists," *Totenmesse: Modernism in the Culture of Northern and Central Europe* (Warsaw: Institute of Art, Polish Academy of Sciences, 1996): 170.
  72. 72 Diaghilev's venture ended in a financial loss of 285 roubles, which Diaghilev paid from his own pocket. Scheijen 85.
  73. 73 Benua, *Vozniknovenie* 23–24.
  74. 74 Benua, *Vozniknovenie* 29.
  75. 75 Konstantynow 172.
  76. 76 Konstantynow 171.
  77. 77 This is reported by Tenisheva in her memoirs. Tenisheva 164.
  78. 78 Beverly Kean, *French Painters, Russian Collectors. The Merchant Patrons of Modern Art in Pre-Revolutionary Russia* (London: Hodder & Stoughton, 1994) 40–41.
  79. 79 *News and Stock Market Gazette (Novosti i birzhevaia gazeta)* was a newspaper published in St Petersburg in 1880–1906. It was a mouthpiece of the major Russian manufacturers and reported on recent political events and market news. It also devoted articles to contemporary art shows, theatre production and musical concerts.
  80. 80 Scheijen 90–91.
  81. 81 Vladimir Stasov, "Vystavki," *Izbrannye sochineniia v trekh tomakh* by V.V. Stasov, vol. 3 (Moskva: Iskusstvo, 1952) 221; 217; Scheijen 92–3.
  82. 82 See the full text of Diaghilev's letter "Otvét V.V. Stasovu" in I.S. Zil'bershtein and V.A. Samkov, eds. and comps., *Sergei Diaghilev i russkoe iskusstvo. Stat'i, otkrytye pis'ma, interv'iu. Perepiska. Sovremenniki o Diaghileve*, in 2 vol. 1 (Moskva: Izobrazitel'noe iskusstvo, 1982) 73–76.
  83. 83 Scheijen 92–93.
  84. 84 Vladimir Stasov, "Nishchie dukhom," *Izbrannye sochineniia v trekh tomakh* by V.V. Stasov, vol. 3 (Moskva: Iskusstvo, 1952) 232.
  85. 85 The critic wrote that if a person were to appear in the exhibit halls of the Baron Stieglitz museum, he would encounter the same things that could be seen in *La cour des miracles*: "Some kind of wild yell and howl, roaring and bellowing; you need to go through crabs, freaks, cripples, monsters crawling everywhere, decay and scum". See Vladimir Stasov, "Podvor'e prokazhennykh," *Izbrannye sochineniia v trekh tomakh* by V.V. Stasov, vol., 3 (Moskva: Iskusstvo, 1952) 257.
  86. 86 Stasov, "Podvor'e prokazhennykh" 259.
  87. 87 Benua, *Vozniknovenie* 31.
  88. 88 Benua, *Vozniknovenie* 31.
  89. 89 Paspardu [Sergei Diaghilev], "Iskusstva i remesla," *Peterburgskaia gazeta* 141 (1898, May 25).
  90. 90 See "Iskusstva i remesla" in Zil'bershtein and Samkov, vol. 1, 76.
  91. 91 Stasov, "Nishchie dukhom" 234
  92. 92 Discussion regarding Benois's participation in *Apollo* follows in Chapter 4.
  93. 93 Benua, *Vozniknovenie* 37.

94. 94 See the correspondence between Benois and Diaghilev and Benois's reflection on it in: Benua, *Vozniknovenie* 32–39.
95. 95 See the full text of this letter: I.I. Vydrin, ed. and comp., "Benua – Diaghilevu. Ianvar' 1899 g. Parizh," Aleksandr Nikolaevich Benua i Sergei Pavlovich Diaghilev. *Perepiska (1893–1928)* (Sankt-Peterburg: Sad Iskusstv, 2003) 48–52; 49–50. The first clashes began even earlier. Benois had already expressed his negative perception of Diaghilev's ambitions as early as 1896: "Serezha [Diaghilev] spent here three days in 1896, now he is rushing in Dieppe to Thaulow, then to London to invite the Scottish and English artists to his exhibit.... He made an unpleasant impression, even though at first I was very happy to see him. His hellish complacency, his impertinently splendid appearance, his dandyish pose en grand seigneur russe parlant "admirablement" bien le français, his insulting patronage, which is so far from sincere art patronage, ... "art" prostitution with the aim of playing a magnificent role – all these made me so angry, that we almost swore at each other..." (See "Alexandre Benois's letter to Konstantin Somov. Paris, December 1896," *Pis'ma A.N. Benua k K. Somovu (1888–1920) rgali* [The Russian State Archive of Literature and Art], f. 869, op. 1, ed. kh. 12). Nevertheless, after several months, Benois asserted in a letter to Walter Nouvel: "Humankind is moved by people like Serezha [Diaghilev]. Honour and respect to them". (See *Pis'ma A.N. Benua k V.F. Nuveliu [1895–1908]*. *rgali*, f. 781, op. 1, ed.kh. 3).
96. 96 Aleksandr Iakimovich, "Benua i Diaghilev: Apollon i Dionis 'Mira Iskusstva'," *Pinakoteka* 6–7 (1998): 94.
97. 97 Iakimovich 95.
98. 98 Iakimovich 96.
99. 99 Larisa Zhuravleva 239–243.
100. 100 Benua, *Vozniknovenie* 31.
101. 101 Qtd. in Salmond, *Arts and Crafts* 115.
102. 102 About the rupture of relationship between Benois and Tenisheva see Chapter 29 in Benua, *Moi vospominaniia*, vol 2 232-239
103. 103 Tenisheva 162.
104. 104 Tenisheva 167.
105. 105 About Prakhov see Olenka Pevny, "In Fedor Solntsev's Footsteps: Adrian Prakhov and the Representation of Kievan Rus'," *Visualizing Russia. Fedor Solntsev and Crafting a National Past*, ed. Cynthia Hyla Whittaker (Leiden & Boston: Brill, 2010) 85–108.
106. 106 Benua, *Vozniknovenie* 47–48.
107. 107 Valentin Serov was a graduate of the Academy of Arts and was associated with Abramtsevo circle (1884) and was the member of the Wanderers movement (since 1894). Around 1900 Serov became close to the World of Art. About Serov see Igor Grabar', *Valentin Aleksandrovich Serov: zhizn' i tvorchestvo: 1865–1911* (Moskva: Iskusstvo, 1980); Elizabeth K. Valkenier, *Valentin Serov: Portraits of Russia's Silver Age* (Evanston: Northwestern University Press, 2001).
108. 108 Benua, *Moi vospominaniia*, vol. 2 290
109. 109 Larisa Zhuravleva, 148–49.
110. 110 Benua, *Vozniknovenie* 52–53.
111. 111 Sergei Makovskii, *Siluety russkikh khudozhnikov* (Praga: Nasha rech', 1922) 39–40.
112. 112 Makovskii, *Siluety* 41.

113. 113 Sergei Diaghilev, "Slozhnye voprosy." *Mir Iskusstva* 1–2 (1899): 1–16; 3–4 (1899): 37–61.
114. 114 See, for example, the detailed discussions of Diaghilev's manifesto in: Kennedy, *The "Mir Iskusstva" Group* 63–84; Lapshina 47–49; Bowlt, *The Silver Age* 69–75; Scheijen 98–100.
115. 115 Diaghilev, "Slozhnye voprosy" 2–3.
116. 116 In his memoirs Petr Pertsov describes an episode that happened in spring 1899. Burenin was publishing openly slanderous feuilletons in *The New Times* (*Novoe vremia*), which were directed against the World of Art and Diaghilev personally. On Easter Eve, Diaghilev and Filosofov visited Burenin's apartment, but not for the holiday celebrations. Diaghilev explained the aim of his visit and requested Burenin to discontinue publishing his offensive pasquinades. In the end of his talk Diaghilev hit Burenin with his high silk hat right in the writer's face. After this visit, the slanderous feuilletons never appeared again. See Petr Pertsov, *Literaturnye vospominaniia 1890–1902* (Moskva: *Novoe literaturnoe obozrenie*, 2002) 225.
117. 117 See, for example, Mikhailovskii's article about the Exhibit of Russian and Finnish Artists (January 1898) published in the periodical *The Russian Wealth* (*Russkoe bogatstvo*): Nikolai Mikhailovskii, "Chetyre khudozhestvennye vystavki," *Lib.ru/Klassika* 14 Jan, 2009 .
118. 118 Diaghilev, "Slozhnye voprosy" 52. In his book, Max Nordau announced the twilight of the nations, summoned arts back to morality, didactics and clarity, and accused contemporary art and literature of degeneracy. He claimed that "the physician, especially if he has devoted himself to the special study of nervous and mental maladies, recognizes at a glance, in the fin-de-siècle disposition, in the tendencies of contemporary art and poetry, in the life and conduct of the men who write mystic, symbolic and 'decadent' works, and the attitude taken by their admirers in the tastes and aesthetic instincts of fashionable society, the confluence of two well-defined conditions of disease, with which he is quite familiar, viz. degeneration (degeneracy) and hysteria, of which the minor stages are designated as neurasthenia". See Max Nordau, *Degeneration* (New York: Howard Fertig, 1968) 15.
119. 119 Diaghilev, "Slozhnye voprosy" 52.
120. 120 For example, Diaghilev describes the trial of Whistler against Ruskin in detail (Diaghilev, "Slozhnye voprosy" 7–8)
121. 121 Diaghilev, "Slozhnye voprosy" 10–11.
122. 122 Diaghilev, "Slozhnye voprosy" 11.
123. 123 Under the term "utilitarianism" (utilitaristy according to Diaghilev's orthography) Diaghilev understands those philosophers as ones who think that art should be beneficial for society, be subservient to ethics, and teach and nurture the viewer instead of producing beauty for pleasure's sake only.
124. 124 Diaghilev, "Slozhnye voprosy" 12.
125. 125 Diaghilev, "Slozhnye voprosy" 14–16.
126. 126 According to Kennedy, Diaghilev's knowledge of English was not good enough to read Ruskin in the original version. Thus, she states that he probably became acquainted with Ruskin's aesthetic theory from such books as Robert de la Sizeranne's *Ruskin et la religion de la beauté* (Paris, 1897). Kennedy, *The "Mir iskusstva" Group* 78.
127. 127 Diaghilev, "Slozhnye voprosy" 42.
128. 128 Diaghilev, "Slozhnye voprosy" 43.
129. 129 Diaghilev, "Slozhnye voprosy" 43.

130. 130 Even though many women artists contributed to the development of the Russian arts, Diaghilev, just like his predecessors, consistently uses the pronoun “he” to identify the term “artist” (khudozhnik), which in Russian is of masculine gender. While referring to a female artist, the word of a female gender, “khudozhnitsa”, would be used.
131. 131 Diaghilev, “Slozhnye voprosy” 44.
132. 132 Diaghilev, “Slozhnye voprosy” 44
133. 133 Diaghilev, “Slozhnye voprosy” 45.
134. 134 Diaghilev, “Slozhnye voprosy” 46.
135. 135 Diaghilev, “Slozhnye voprosy” 49.
136. 136 Diaghilev, “Slozhnye voprosy” 50–2.
137. 137 Diaghilev, “Slozhnye voprosy” 52.
138. 138 Diaghilev, “Slozhnye voprosy” 53.
139. 139 Diaghilev, “Slozhnye voprosy” 55.
140. 140 Diaghilev, “Slozhnye voprosy” 58.
141. 141 Diaghilev, “Slozhnye voprosy” 59.
142. 142 Kennedy, The “Mir Iskusstva” Group 63.
143. 143 Lapshina 49.
144. 144 Benua, Vozniknovenie 11.
145. 145 Kennedy The “Mir Iskusstva Group” 150–151.
146. 146 Benua, Vozniknovenie 21.
147. 147 Zil’bershtein and Samkov, Sergei Diaghilev, vol. 2, 76.
148. 148 Kennedy suggests that “the statement of purpose printed in the beginning of the first volume of Pan, informing the reader of need to make new art known to a larger public and ‘to give greater attention than hitherto to native art and collect its strivings in clearer form’ may have influenced Diaghilev’s desire to demonstrate the existence of a Russian national school through the exhibition of Russian and Finnish Artists in January 1898” (Kennedy, The “Mir Iskusstva Group” 150).
149. 149 Georgieva 135.
150. 150 A.G. Shitsgal, Russkii tipografskii shrift (Moskva: Kniga, 1985) 59–60.
151. 151 Lapshina 46.
152. 152 This information is stated in the table of contents of each issue of the journal.
153. 153 Dmitrii Filosofov, “Iunosheskie gody Aleksandra Benua,” Nashe Nasledie 24 (1991): 88.
154. 154 Filosofov, “Iunosheskie gody” 88.
155. 155 Filosofov, “Iunosheskie gody” 88.
156. 156 Filosofov, “Iunosheskie gody” 88.
157. 157 Benua, Moi vospominaniia, vol. 2, 230–232.
158. 158 Benua, Vozniknovenie 31.
159. 159 Benua, Vozniknovenie 31.
160. 160 Lapshina 42; Kennedy, The “Mir Iskusstva” Group 22–23.
161. 161 Kennedy, The “Mir Iskusstva” Group 23.
162. 162 For the first time the censored chapters from the treatise “What is art?” (“Chto takoe iskusstvo?”) were published in 1897–1898 in the journal The Problems of Philosophy and Psychology (Voprosy filosofii i psikhologii), and the first publication of the censored treatise appeared in 1898 in L.N. Tolstoi, Sochineniia. Ch. xv (Moskva, 1898). The uncensored version was translated into English and published in London in 1898. See K.N. Lomunov, “Kommentarii. Vzgliady L.N. Tolstogo na iskusstvo i literaturu,”

Sobranie sochinenii v dvadtsati dvukh tomakh by L.N. Tolstoi, vol. 15 (Moskva: Khudozhestvennaia literatura, 1983) 403.

163. 163 Kennedy, The "Mir Iskusstva" Group 24.
164. 164 Qtd. in Benua, Vozniknovenie 42.
165. 165 Qtd. in Benua, Vozniknovenie 42.
166. 166 Konstantynow 180.
167. 167 Zil'bershtein and Samkov, Sergei Diagilev, vol. 2, 32.
168. 168 Konstantin Korovin, a graduate of the Moscow College of Painting, Sculpture and Architecture (Moskovskoe uchilishche zhivopisi, vaianiia i zodchestva), was a student of the Wanderer Aleksei Savrasov (1830–1897), the eminent Realist landscapist painter, and Vasilii Perov (1834–1882), the master of critical Realism in genre painting. His student years (1875–1882) coincided with the golden age of the Wanderers' movement. In 1885, Korovin became acquainted with Mamontov, joined the Abramtsevo circle, and participated in the theatrical production as the set designer for Mamontov's private opera. By the 1890s, he had become a well-established artist. In 1886, 1892 and 1893, Korovin travelled to Paris and became an advocate of Impressionism. The details of Korovin's biography see in Vladimir Kruglov, Konstantin Alekseevich Korovin (Sankt-Peterburg: Khudozhnik Rossii, 2000) 7–20.
169. 169 Konstantynow 178.
170. 170 Benua, Moi vospominaniia, vol. 2, 231.
171. 171 Benua, Vozniknovenie 41.
172. 172 Benua, Vozniknovenie 45.
173. 173 Benua, Moi vospominaniia, vol. 2 230–231.
174. 174 Benua, Moi vospominaniia, vol. 2 231.
175. 175 Evgenii [Eugene] Lansere [Lanceray], Dnevnik. Kniga pervaiia. Vospitanie chuvstv (Moskva: Iskusstvo – xxi vek, 2008) 399.
176. 176 About Vrubel's majolicas see: V.A. Nevskii, "Abramtsevskaiia keramicheskaiia masterskaiia. Maiolika M.A. Vrubelia," Grigorii Sternin et al., Abramtsevo (Leningrad: Khudozhnik rfsr, 1988) 175.
177. 177 The idiom "to hew the window on Europe" (v Evropu prorubit' okno) is the famous phrase from Pushkin's poem The Bronze Horseman, 1834; it refers to Peter the Great's construction of St Petersburg, which was meant to be the actual "gate" to Europe.
178. 178 Qtd. in A.P. Gusarova, Konstantin Korovin (Moskva: Sovetskii khudozhnik, 1990) 77.
179. 179 Stasov, "Nishchie dukhom" 236.
180. 180 For details on "primitiveness" and "Primitivism" see Chapter 1 in Colin Rhodes, Primitivism and Modern Art (London: Thames and Hudson, 1994).

181. 181 The plot of “The Scarlet Flower” was borrowed from the French fairy tale “Beauty and the Beast”; in the Russian version, the protagonists were put into a Russian setting to resemble a Russian folkloric narrative.
182. 182 Benois, the distant observer of what was happening with his friends in Russia, did not support the inclusion of Vasnetsov’s designs in the avant-garde periodical, considering Vasnetsov an artist of only modest talent. He considered Vasnetsov a good artist of decorative art, who deserved only two pages in his History of Russian Painting in the XIX Century. See Aleksandr Benois, *Istoriia russkoi zhivopisi v XIX veke* (Moskva: Respublika, 1998) 387–389. Diaghilev’s position toward Vasnetsov was the opposite.
183. 183 Tenisheva 163.
184. 184 Vladimir Stasov, “Tsar’ Berendei i ego palaty,” *Iskusstvo i khudozhestvennaia promyshlennost’* 1 (1898): 97–8.
185. 185 Valkenier, *Russian Realist Art* 40.
186. 186 For example Vasnetsov’s paintings *From Apartment to Apartment* (S kvartiry na kvartiru), 1876 and *The Card Game* (Preferans), 1879.
187. 187 Inspiration for these new themes came from lubki, which he started to collect around the 1870s; his *Book Shop* (Knizhnaia lavka), 1876 is devoted to lubki dissemination in Russia. See Eleonora Paston, *Viktor Vasnetsov* (Moskva: Slovo, 1996) 6–7. In one of his letters to Stasov, Vasnetsov wrote that he “lived in the village among peasants (sredi muzhikov i bab) and loved them not in ‘populist’ terms (ne ‘narodnicheski’), but loved them as his friends”. He listened with delight to their songs and folktales “sitting at the stove (sidia na pechi)”. See N.A. Iaroslavtseva, ed. and comp., *Viktor Mikhailovich Vasnetsov. Pis’ma. Dnevnik. Vospominaniia. Suzhdeniia sovremennikov* (Moskva: Iskusstvo, 1987) 154.
188. 188 Stasov, “Viktor Mikhailovich Vasnetsov” 183.
189. 189 Diaghilev requested this work in July 1898 and Sobko’s request came only in September (See Diaghilev’s letter to Vasnetsov of July 26, 1898 and Sobko’s letter of September 24, 1898 in Iaroslavtseva 276–77). Vasnetsov neither disdained the “decadent” publication nor left Stasov’s camp and played double. All his letters to Stasov showed his respect, even though that he knew that Stasov’s opinion about him and his work had changed a number of times, and he knew of Stasov’s rigorous criticism.
190. 190 See Diaghilev’s letter of November 25, 1898 in Iaroslavtseva 279. It is important to remind that Prakhov was from the opposite ideological camp associated with Art and Art Industry.
191. 191 When Vasnetsov submitted his painting *After Igor’s Battle with the Polovtsy* (Posle poboishcha Igoria Svatoslavicha s polovtsami) for the Wanderers’ exhibit in 1880, Stasov totally ignored this work in his review. Two years later he wrote: “Such a talented...artist as Vasnetsov became unrecognizable when he began to busy himself with Russian antiquity” (Qtd. in Valkenier, *Russian Realist Art* 85). This painting looked too avant-gardist in terms of the Wanderers’ movement, so his counterparts refused to exhibit this painting, which resulted in Vasnetsov’s decision to leave the Association. Repin was among those few Wanderers who accepted and praised Vasnetsov’s thematic innovation. See A.K. Lazuko, *Viktor Mikhailovich Vasnetsov* (Leningrad: Khudozhnik rstr, 1990) 39–42.
192. 192 Stasov, “Viktor Mikhailovich Vasnetsov,” 171.
193. 193 Stasov, “Viktor Mikhailovich Vasnetsov,” 174

194. 194 In 1906, Filosofov would write in Stasov's obituary: "His Russianness was not cultural, but political and quite superficial as well as was his Realism". See Dmitrii Filosofov, "V.V. Stasov," *Zagadki russkoi kul'tury* by D.V. Filosofov (Moskva: npk Intelvak, 2004) 287.
195. 195 Sergei Diaghilev, "Vystavka v Gel'singfurse," *Mir Iskusstva* (Khudozhestvennaia khronika) 1–2 (1899): 3–4. 1
196. 96 Diaghilev, "Vystavka v Gel'singfurse" 4.
197. 197 Sergei Diaghilev, "K vystavke V.M. Vasnetsova," *Mir Iskusstva* 7–8 (1899). See also the re-publication of the text in *Iaroslavtseva* 329–331.
198. 198 Diaghilev, "K vystavke V.M. Vasnetsova" in *Iaroslavtseva* 329–30.
199. 199 In regards to Burne-Jones's influence on Vasnetsov, Diaghilev's observations were certainly true: in 1900 Vasnetsov would start his *Sleeping Princess* (*Spiashchaia Tsarevna*, 1900–1926) and would continue working on it for the rest of his life. This work resembled Burne-Jones's *Sleeping Beauty* (*The Rose Bower*), 1870–1873 in composition, certain renditions of characters, and extensive use of decorative ornamentality. If Burne-Jones depicts the rose encircling the frame and drapery at the background, in Vasnetsov's work, the dense centuries-aged forest surrounds the Princess's bed. Vasnetsov puts his Princess into a folkloric Russian setting to create a formidable example of the monumental fairy tale "illustration".
200. 200 Filosofov's family was quite influential among St Petersburg's cultural elite, and his mother, Anna Filosofova (née Diaghileva, 1837–1912), one of the first feminist leaders and fighters for women's rights, was one of Stasov's best friends. Such a close connection to Stasov might result in an appreciation of the "national style" in contrast to Benois's Europeanism.
201. 201 Benua, *Vosniknovenie* 40–41.
202. 202 Numerous "Rococo" projects, renovations and reconstructions were launched. The chateaux at Versailles and Chantilly and the Rococo core of the Bibliothèque Nationale achieved new grandeur and splendour; the Louvre established a permanent display of eighteenth-century furniture and applied arts. Current Paris fashions of the late 1890s were modeled on those found in Watteau and Boucher's paintings; furniture, jewelry, embroidery, interior décor, everything that was considered fashionable and in good taste was unequivocally inspired by Rococo. See Ken Ireland, *Cythera Regained? The Rococo Revival in European Literature and the Arts, 1830–1910* (Madison & Teaneck: Fairleigh Dickinson up, 2006) 163–172.
203. 203 French illustration and drawing in the 1890s–1900s were fruitful for the Rococo revival – Fernand-Auguste Besnier and Adolphe Lalauze produced the Rococo-inspired *fête galantes*; Edgar Degas and Auguste Renoir alluded to Rococo in their use of colour, shades and nuances as well as the ephemeral expressionism of chalks and pastels in some of their works; Paul Helleu and Jules Cheret were influenced by Watteau; and Edouard Manet and Berthe Morisot also were inspired by Rococo art. See details in Ireland 163–172; Melissa Lee Hyde, "Rococo Redux. From the Style Moderne of the Eighteenth Century to Art Nouveau," *Rococo: The Continuing Curve, 1730–2008*, ed. Sarah D. Coffin et al. (New York: Smithsonian and Copper-Hewitt, National Design Museum, 2008) 19.
204. 204 About Somov, see Galina El'shevskaja, *Korotkaia kniga o Konstantine Somove* (Moskva: Novoe literaturnoe obozrenie, 2003); E.V. Zhuravleva, *Konstantin Andreevich Somov* (Moskva: Iskusstvo, 1980); Sergei Ernst, *K.A. Somov* (S.-Peterburg:

- Izдание Obshchiny Sv. Evgenii, 1918); John Bowlt, "Konstantin Somov," *Art Journal* 30.1 (Autumn 1970): 31–36.
205. 205 Benua, *Vospominaniia* vol. 2, 153–154
  206. 206 Karl Madsen, "Erik Werenskiold," *Mir Iskusstva* 1–2 (1899): 17–19.
  207. 207 Marit Werenskiold, "Serge Diaghilev and Erik Werenskiold," *Konsthistorisk Tidskrift/ Journal of Art History* 60.1 (1991): 36. Snorri Sturluson (1179–1241) was an Icelandic historian and poet.
  208. 208 Sergei Diaghilev, "Illiustratsii k Pushkinu," *Mir Iskusstva. Khudozhestvennaia khronika* 16–17 (1899): 35–38. See also the republication of this text in Zilbershtein and Samkov, *Sergei Diaghilev* vol. 1 95–99.
  209. 209 Diaghilev, "Illiustratsii k Pushkinu" 96.
  210. 210 Diaghilev, "Illiustratsii k Pushkinu" 96.
  211. 211 Diaghilev, "Illiustratsii k Pushkinu" 96.
  212. 212 Diaghilev, "Illiustratsii k Pushkinu" 96.
  213. 213 Juliet Simpson, "Symbolist Illustration and Visual Metaphor: Remy de Gourmont's and Alfred Jarry's *L'Ymagier*," *Word & Image* 21/2 (2005): 151.
  214. 214 Simpson 151.