



THE RUSSIAN ART EXHIBITION

FOREWORD BY
CHRISTIAN BRINTON

INTRODUCTION AND CATALOGUE BY
IGOR GRABAR

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VICTOR VASNETSOV: On Guard



FOREWORD

BY CHRISTIAN BRINTON

IN BOTH aim and character the current exhibition of contemporary Russian art differs from the memorable display held last season under the auspices of the Brooklyn Museum. The purpose of the present exhibition is twofold. It is at once an attempt to offer a generous perspective of Russian aesthetic activity, and a gallant effort to succour and sustain those native artists who are actually in need of material assistance. The committee in charge of the exhibition has been bound by no prejudices, no professional parti-pris. The only law to which they have bowed is the implacable law of circumstance. In welcome catholicity of spirit, they have included that which was temporarily available from the work of certain living artists, and a few of those who have lately passed beyond. Their offering is varied and comprehensive. It embraces all groups and all cliques, with the single exception of the ultramodernists. You will here find no examples of the production of Cubo-futurist, Suprematist, Tatlinist, and kindred exuberant searchers after new and startling phases of self-expression.

If the Brooklyn Museum exhibition was largely West European and cosmopolitan in flavour—Petrograd and Moscow plus Paris and Berlin—the present display is indigenous of aspect and appeal. Dominated with but few exceptions by the refined eclecticism of Mir Iskusstva, we saw in Brooklyn Slavic

art as it were on dress parade. Upon these generous walls, however, and in these spacious precincts, we are confronted with quite another artistic manifestation. The initial impression, even, is different. It is somewhat akin to the difference that exists between the suave perfection of Turgenev and the stormy surge of Dostoevsky. Russian painting and sculpture are here seen in their native frankness and diversity, with but scant attempt to attain the unity and co-ordination of formal presentation. Inspired by an idealism and a spirit of self-sacrifice which have surmounted incredible obstacles, this collection has been assembled after more than two years of unremitting effort. And it is hence with sympathetic appreciation that we should view work which has finally reached our shores from virtually every artistic camp, and every corner of a distraught, aspiring land.

We gratefully resign to our colleague and confrère, Mr. Igor Grabar, distinguished painter and historian of art, the congenial office of outlining the development of contemporary Russian painting and sculpture. The few points that remain to be considered are in the nature of fugitive impressions rather than fixed opinions, and in this connection it may not be amiss to note certain significant facets of the exhibition as a whole. If, among the older men, notable names are missing—those for example of Ivanov, Surikov, Vrubel and Repin—we have, in partial compensation, such figures as Vasnetsov, Nesterov, and Serov, the last of whom remains one of the enduring glories of the modern Russian school. It is indeed to Vrubel in the shining realm of fantasy, and to Serov in the province of portraiture, that one must turn in order to comprehend that essential dualism of spirit which is one of the significant features of the Slavic creative consciousness. With the Russian temperament one never, in fact, quite knows when the world of objective reality may dissolve before the beckoning smile of Swan Princess, or the enigmatic gaze of Jar-Pütza.

It is into a distinctly personal atmosphere that the sensitive vision of Constantin Somov leads us. A son of the former director of the Hermitage, Somov has passed his entire life in

Petrograd, evoking, in appealing retrospect, the exotic charm of court life, the conscious allure of hoop skirt and crinoline, the furtive, whispered confidences of starlit park or terrace momentarily aflame with coloured lights. With its memories of Casanova and the Venice of Carlo Gozzi and Pietro Longhi, and its echoes of the Peterhof and Oranienbaum of radiant, departed days, there is nothing in Russian art comparable to the delicate creative ardour, and the consummate craftsmanship, that Constantin Andreyevich lavishes upon his precious panels or diverting figurines.

Of kindred numerical and artistic importance is the group of paintings by Somov's confrère, Igor Grabar. The work of Grabar illustrates the evolution of Russia's leading neo-Impressionist into an artist for whom the more specific realities of form and colour have assumed fresh significance. To those familiar with Grabar's work in Russia a decade or more ago, the present departure proves somewhat of a surprise. A luminous atmospheric ambience recalling that of Le Sidaner has been replaced by a vision at once vigorous and explicit—a frankly objective version of the outward and actual. It is Grabar's contention that many of the more extreme phases of modernism will eventually revert to what he terms the New Realism, and,—qui sait?

Contemporary with Somov's eloquent souvenirs of patriotic, pre-proletarian Russia, and Grabar's transcriptions of outdoor scene, is the work of Korovin, Kustodiev, Juon, and Vinogradov. The first is a well-known stage decorator and landscape painter, the second a diverting and colorful exponent of peasant genre, the others apostles of glistening, snow-cruled stretches of country mainly in the Moscow district. Yet before leaving local landscape, one must not fail to note the naive, faithfully wrought panels of Krymov, who, in modest compass, gives us veracious glimpses of a land where the sovereign immensity of nature subtly conditions the responsive soul of man.

The art thus far considered has mainly been Russian art as it existed previous to the war. It has likewise been Russian art as it was before the advent, under the auspices of two notable

Moscow patrons and collectors—Schukin and Morosov—of those epochal displays of modern French painting whose influence was so fundamental and far reaching. From 1909 and 1910 onward Slavic art lost something of its rugged nationalism in the struggle to attain an aesthetic internationalism, the fruits of which proved both auspicious and dubious. In the eager, progressive eyes of *Mir Iskusstva* and *Bubnovy Valyet*, it was Maurice Denis and Henri-Matisse, Cézanne, Gauguin, van Gogh, Maillol, and later Picasso, Léger, and the Italian Futurists, who, among living artists, were the most worthy of emulation. While the extreme manifestations of this movement are not reflected in the present exhibition, its influence is clearly evinced in the work of two notable painters, each of whom, after his own specific fashion, elected to follow the precarious pathway of Paul Cézanne.

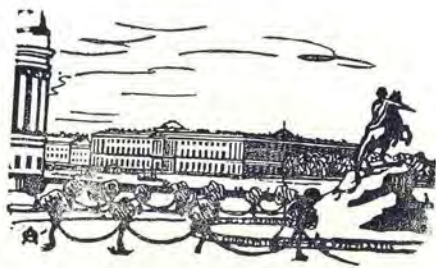
In Konchalovsky you discern a richly endowed equipment for plastic expression, a born capacity for broad, vigorous, painter-like effects. Unequal though it is, his series of big, freely brushed canvases is one of the outstanding features of the exhibition. Mashkov is more controlled, less disposed to indulge in sheer *tours-de-force*, than his comrade of early *Bubnovy Valyet* days. They, however, admirably supplement each other, and, with their pronounced devotion to plastic form, stand in sharp contrast to the more decorative and synthetic vision of Petrov-Vodkin, for example, who combines the restrained technique of Yakovlev with the forceful peasant characterization of Grigoriev. With a passing tribute to the semi-modern figure compositions of Madame Serebriakova, and the admirable miniatures of Zakharov, one confronts the sculpture section.

A genuine artistic sensation is afforded in the carved wooden figures of Konenkov, a former peasant artist from Smolensk, who completed his training in Moscow, Petrograd, and Paris. Since the advent, and pathetic eclipse, of the Swede, Axel Petersson, there has been nothing in wood sculpture to compare in primal, racy individuality with the work of Konenkov. Sheer genius for the possibilities of the medium, and

genuine plastic power characterize these figures large or small. They are indeed so vital and personal that they unfortunately overshadow the veritable talent along somewhat similar lines of Madame Golubkina, whose work was so favorably received at Malmö a decade ago.

The varied talents of Bakst, Grigoriev, Sudeykin, and Shukhaiev, each of whom lent undimmed glory to the Brooklyn Museum exhibition, are sufficiently fresh in the public mind to require no specific comment. They have generously contributed their art, and their good offices, in support of less fortunate comrades overseas, and in doing so have added special cachet to the exhibition. It is nevertheless upon its merits as a collective survey of Russian art, coming direct from Russia, that the current display of painting, sculpture, and black-and-white, must be considered. Its strength lies first in its novelty, and secondly in its stimulating variety. Most of these artists, though well known in Europe, have never before appeared in America, for which reason alone their work should enlist intelligent interest. The exhibition does not pretend to be an ideal or definitive presentation of contemporary Russian art. It is primarily an appeal for sympathy and support. And yet, after its own particular fashion, it eloquently expresses the diversity, the baffling complexity, of the native aesthetic consciousness. It indicates, as well, something of that larger sense of struggle and aspiration which seems fated to presage the unfolding of the Slavic soul.





INTRODUCTION

BY IGOR GRABAR

IN THE whole history of Art so unusual, so unique, so almost fantastic an event has never before occurred. The artists of a vast country, of a great nation, which has given to mankind many brilliant poets, writers, musicians and actors, who have spread abroad over the entire earth the glory of Russian Art, have decided to make known to the world, hitherto unacquainted or hardly acquainted with Russian Painting and Sculpture, what those branches of Russian Art have produced. In the midst of great suffering, to the thunder of cannon, during the dark days of famine, cold and every sort of hardship connected with the mere business of keeping alive, Russian artists have not laid down their professional weapons, have not abandoned their brushes and chisels, but have continued to work unremittingly. And now, by a gigantic effort of will-power, they have resolved to make their labors known and to show the results of their toil beyond the bounds of their native land. With that end in view, they have organized, at their own expense and risk, an exposition of their work.

One hundred Russian artists, the best, the most spirited, the most gifted section of Russian Art taken as a whole, have

sent abroad nearly one thousand pictures, pieces of sculpture, drawings and etchings. Whither have they despatched them? To a distant land, situated in the other hemisphere, because from that land, from America, the hand of fraternal aid was first stretched forth to Russian artists, and they justly assumed that precisely that people—the Americans, and, first of all, the United States, ought to know what contemporary pictorial Art is like. Truth to tell, the history of Art knows no such flights of artists of such rank from one land to another, especially to so distant a shore.

There have been several exhibitions of Art, both in Western Europe and in America, where it has been possible to make acquaintance with one or another Russian artist, as with an isolated phenomenon, and, also, with whole groups; but never, hitherto, has such an event occurred as the presentation of all branches of Art, of everything which has ripened, achieved form, and attained to perfected expression in contemporary Russian Art. And, precisely for this reason, has the present exhibition been collected; everything except the unmistakably ephemeral has been included therein.

With the object of enabling the American friends of Russian Art to grasp the essential points of the copious material which is now presented to their gaze in the Russian Exhibition, the undersigned begs permission to direct attention at least to the general features of the development of Russian Art during the past quarter of a century, and to pause a moment over the fundamental periods of this progressive development.

A most essential reservation must, however, be made at the very start. Those who expect to find in the Exhibition, Art similar to the ancient Chinese, Japanese, Indian or Persian, that is to say, the Art of countries long cut off from Europe, and living according to a completely individual conception of the world, will be disappointed at beholding an Art compactly united with the universal European artistic cement.

Nevertheless, on closer study of the Art here presented, it is not difficult to see that, athwart this language common to

all Europe, there rings out a very peculiar characteristic note. Through that artistic veil which is common to all cultured mankind, there emerges a definitely distinctive personality, the personality of the country, the personality of the nation. The artistic language of the nations of Europe and America are identical, but their personalities are different. Shakespeare and Dickens wrote in one and the same English language, but their art is immeasurably different. And, in general, all the art of all nations is, at one and the same time, profoundly alike and profoundly different. All that is necessary is to understand how to discern this difference and not the similarity.

All those tendencies in Art which mankind passed through in the course of the XIX century, were reflected, of course, in Russian Art. If, even in the Art of far-away Persia and India of the XVI century, we can easily perceive distinct traces of the influence of the Renaissance which prevailed throughout the whole of Europe, what shall we say about Russia in the XIX century? As a matter of course, she experienced at the corresponding moments, the powerful influence of Classicism, then of Romanticism, then was carried away by enthusiasm for Raphael, a passion for the small interiors characteristic of the '30's, and, later on, by Realism and anecdote in painting.

At the end of the XIX century a noteworthy crisis occurred in the art world, characterized by the transference of the centre of gravity from the anecdotal—from the contents as a whole, to form while the anecdote yielded its place to feeling, to mood, to barely perceptible sentiment. Historical pictures were replaced by themes drawn from the epics or, at best, by scenes from historical events, which afforded scope for sentiment, for the instinct of history, in contradiction to the preceding "precise knowledge of history;" the story, whether instructive or anecdotal in character, made way for a simple, artless presentation of life, devoid of any inculcation of a moral or castigation and deliberate preaching. New generations, new groupings, succeeded the realist castigators and story-tellers who, at the beginning of the '70s, founded the Society of Perambulatory

Exhibitions ("Tovarishstchestvo Peredvizhnykh Vystavok") which is still in existence.

The "Perambulatories" ("Peredvizhniki"), so called because they travelled all over Russia with their pictures, rendered immense services in their day to the cause of artistic enlightenment, by carrying Art into the most remote nooks and corners of the land. Already in these Exhibitions, alongside of this Art, thoroughly typical of the preaching and pedagogical epoch, seeped through to the surface new springs of inspiration which, later on, bore Russian Art to wholly different shores on the currents of their vivifying streams. Thus, simultaneously with the theme of the "Perambulatory Exhibition" pictures—the prose of everyday life, its burden, dismalness and sordidness—the pictures of Viktor Vasnetsov made their appearance, inspired by the Russian Epics and the Russian legends. In like manner, later on, at these same exhibitions, the lyrical motifs, permeated with poetry and tender feeling, of Mikhail Nesterov appeared with his meditative monks and his taciturn nuns. Contemporaneously with them the landscapes and portraits of Valentine Serov and Constantin Korovin began to appear, both men who were searching for purely artistic expression, already occupied exclusively with problems of form, and not with questions of content. All these artists are represented in this Exhibition and the oldest of them all, Vasili Polenov, is likewise present in his work. Polenov dedicated his life to the task of depicting the life of Christ, and, for that purpose, went to Palestine and created a series of pictures very far removed in character from the former conventional treatises on themes taken from the Gospels.

In 1899 a journal of art was founded at Petersburg—the "Mir Iskusstva" (the World of Art). It was presided over by one of the most gifted and cultured men of his time,—and not of Russia alone—Sergei Dyaghilev, who is now known all over the world. His immediate collaborator was the well-known artist and historian of art, Alexander Benois. This Journal brought about a complete revolution in the views of

Russian society on the subject of Art, and its appearance marks the boundary line of a new epoch. On its literary pages the names of Balmont, Briusov, Merezhkovsky, Andrei Byely, Rozanov and many others made their first appearance. On its artistic pages and at its exhibitions the pictures of the above-mentioned Vasnetsov, Nesterov, Serov, Korovin appeared, and the earliest pictures of participants in our present Exhibition—Constantin Somov, Leon Bakst, Mme. Ostroumova-Lebedeva, Evgeny Lanceray, Abram Arkhipov, Sergei Vinogradov and Igor Grabar, were revealed to the public.

In the journal and exhibitions of the "Mir Iskusstva" attention was devoted, in an extremely marked degree, to illustration, more particularly the illustration of books, which attained to a blossoming so magnificent that Petersburg, in the domain of books, was immensely in advance of Western Europe in that line of the graphic arts. The mention of a few names only, which are handsomely represented in the Exhibition at the Grand Central Palace, will suffice to leave no doubt on this point; first of all, there are Bakst, Lanceray, Somov, Ostroumova, then Dobuzhinsky, Chekhonin, not to mention others. The work of these delicate period artists furnishes probably the most dazzling page in the entire history of contemporary book-illustration.

Simultaneously with the process which led up to the establishment in Petersburg of the journal "Mir Iskusstva" and its exhibitions, there was under way in Moscow another movement whose specific aim was to search for the truth and beauty of real life. The chief efforts and the most brilliant talents of "Mir Iskusstva" led Russian Art in the direction of the most far-reaching Period researches, the most widely varied shadings. But in Moscow interest was mainly concentrated on questions of a purely artistic nature. These researches led to the coalition of groups, in particular of the Moscow artists who exhibited for the first time in the winter of 1901-2 at the "Vystavka 36 Khudozhnikov" ("Exhibition of the Thirty-six Artists"). The most prominent participants in that Exhibition (who were also

its founders) were Sergei Vinogradov, Sergei Maliutin, Constantin Korovin, Abram Arkhipov, Apollinary Vasnetsov and Alexei Stepanov, all of whom were represented at the Exhibition, as were the remaining members of this group who, later on, joined the basic nucleus: Stanislav Jukovski. Vasilii Bakscheev and a number of others.

In 1903 occurred the coalition of the Exhibitions, "The World of Art" and the "Thirty-six Artists", in one general "Union of Russian Artists" ("Soyuz Russkikh Khudozhnikov") which gradually gathered into its circle the artists of the most recent departures. In this way were exhibited the paintings of Constantin Juon, Leonard Zhurzhinsky and the sculptures of Sergei Konenkov and Anna Golubkina.

In 1908 a considerable body of artists of the former "Mir Iskusstva" seceded from the "Union of Russian Artists," accompanied by artists of the latest formations allied to them as to their point of view. The new artistic society thus created continues to exist side by side with the "Union" up to the present time. In addition to the former masters, such artists as Nikolai Roerich, Boris Kustodiev, Kuzma Petrov-Vodkin, Alexander Yakovlev, Sergei Sudeikin, Martiros Sarian, Boris Grigoriev, Sergei Chekhonin, and a number of others have become prominent in this connection.

Those modernist tendencies in painting, which had their birth in France at the close of the XIX century, swept in a triumphant march at the beginning of the XX Century over the whole of artistic Europe; and, naturally, they found an echo in Russia, especially in Moscow, where the soil was already prepared for them, thanks to the existence there of two remarkable collections of the most modern French painting, well known at the present time to the whole artistic world, the property of Sergei Shstchukin and Ivan Morozov.

In 1910 a new society sprang up in Moscow, "Boubnovy Valyet" (The Knave of Diamonds), headed by the artists Peter Kontchalovsky, Ilya Mashkov and Aristarkh Lentulov.

The aims of this new group, exhaustively represented in the present exhibition, are closely related to the aims of the artists belonging to the Cezanne circle.

It is pertinent to make mention, at this point, of two more artistic exhibitions, the "Moscow Association" ("Moskovskoe Tovarishchestvo") and the "New Petersburg Society" ("Peterburgskoe Novoe Obshchestvo"). Among the members of the former, the oldest society, who have taken part, are the landscapist Alexander Yasinsky, and the miniaturist Feodor Zakharov; among the members of the latter are the artists Dmitry Kardovsky and Peter Neradovsky.

In conclusion we must note one more departure in Russian Art, which has its analogy also in the Art of Western Europe,—that group of artists which is characterized by a sharply defined objectivity and, if it is permissible so to express oneself, by a clear-cut, lovingly detailed treatment of nature, coupled with a striving for a simplified language in art. To this group belong the Petersburg artists Semyon Pavlov, Nikolai Dormidontov and Vladimir Grinberg.

The Moscow artists, Sergei Kolesnikov and Vasili Jakovlev, who have brought the Dutch painters back into favor, occupy a special place of their own.

Thus, by divers roads, some parallel, some intersecting, and others which at times have been directly antagonistic, our contemporary Russian artists are pressing forward to the universal goal of all strong and vital artists, the most complete and the clearest expression of themselves, of their artistic conception of the world and their perception of the cosmos. To no one is it granted to know which of these roads are the true ones, which the false, which of them are mere foot-paths, and which will prove to be broad highways; a footpath often broadens out and is transformed into a highway, and a highway not infrequently narrows down into a footpath and even becomes altogether lost in a dense growth of steppe-grass.

Still less is it granted to man to pronounce final judgment, with any prospect that that judgment will be infallible; the sole,

impartial, unerring judge is—time; and to us, contemporaries of what is in process of development, it is not granted to grasp the sensation of its breath upon us, to feel its throbbing beat. The only thing which we have a right to demand is sincere artistic integrity, for that alone gives the genuine, truthful visage of the artist, of the country, of the nation.

In organizing the present Exhibition, every precaution has been taken to secure the fullest possible guarantees of the inward truth, for only when armed therewith can one journey to a distant and friendly land with the purpose of informing her concerning our life, our thoughts, our feelings and our hopes.





MIKHAIL NESTEROV: Spring

CATALOGUE





ABRAM
ARKHIPOV

ARKHIPOV, ABRAM

Born in 1862. Member of Academy of Fine Arts. Studied at Moscow School of Fine Arts. Exhibit since 1883 at Periodical Exhibition, Perevizhniki, and Soyus. Abroad in Munich 1909 (Gold Medal). His works are in Tretyakov Gallery, Russian Museum, Petrograd, and in many provincial museums.

- 1 Peasant Woman
- 2 Young Peasant Woman
- 3 Fire in Village
- 4 Returning Home
- 5 Landscape

BAKSHEEV, VASILII

Born 1862. Member of Academy of Fine Arts. Studied at the School of Fine Arts in Moscow. Exhibited since 1887 at Periodical Exhibition, and Peredvizhniki. His works are in Tretyakov Gallery and Museum of Academy of Fine Arts.

- 6 Revery

- 7 Still Life
- 8 The Abandoned Garden Walk
- 9 Summer Evening
- 10 The Last Sun Beams
- 11 Approach of Autumn
- 12 Religious Procession
- 13 Summer Twilight
- 14 Thursday of Passion Week
- 15 Valley in a Wood
- 16 Evening

BAKST, LEON

Born in 1868. Member of Academy of Fine Arts. Studied at the Academy of Fine Arts under Prof. Chistiakov from 1895. Settled in Paris, where he pursued his studies under Albert Edelfeldt. Exhibited in Russia since 1899 at Mir Iskusstva and abroad—in Paris, Brussels, New York, Chicago, etc.

- 17 Huntress

BELKIN, VENIAMIN

- 18 White Asters
- 19 Fruit
- 20 Winter Landscape
- 21 White Night
- 22 Morning on the Neva
- 23 The Fisherman

BENOIS, ALBERT

Born 1852. Member of Academy of Fine Arts since 1894. Studied Architecture at the Academy of Fine Arts. Exhibited since 1870 at the Exhibition of Russian Aquarellists. Works exclusively in watercolors. His principal pictures are in the Tretyakov Gallery, the Russian Museum, and the Museum of the Academy in Petrograd.

- 24 In the Park of Peterhof
- 25 A Waterfall in Murman

- 26 English Cottage
- 27 Old Merv, Tourkestan
- 28 Journey of the Emperor Alexander III.
- 29 In the Finland Skerries

BIALINITSKI-BIRULIA, VITOLD

Born 1872. Member of Academy of Fine Arts. Studied at School of Fine Arts at Moscow. Exhibited since 1900 at Periodical Exhibition, Peredvizhniki; abroad in Munich; (Gold Medal) in Barcelona. His works are in Tretyakov Gallery, Russian Museum in Petrograd, Museum of Academy of Fine Arts.

- 30 Cold Spring
- 31 Village in the North
- 32 Cloudy Night
- 33 Early Spring
- 34 April Day
- 35 Snow Has Fallen
- 36 Nocturne
- 37 The Wood Growing Green
- 38 January Night
- 39 Winter Dream
- 40 Autumn Days
- 41 Windy Day
- 42 Hour of Silence
- 43 Autumn Sun

BOBYSHEV, MIKHAIL

- 44 Harlequinade (tempera)
- 45 The Golden Cockrel (tempera)
(Sketches for Stage Settings)
- 46 Petrograd of To-day
 - I. Winter Palace
 - II. Cavalry Stables
 - III. Lion Bridge
 - IV. Fontanka River
 - V. Engineers' Street

BOBROVSKI, GRIGORI

Member of Academy of Fine Arts. Studied at the Academy of Fine Arts under Repin. Exhibited since 1900 at Academy Exhibition, New Society, Soyus. Abroad in Munich (1909), and Gold Medal (Munich), 1913. His works are in Museum of Academy of Fine Arts.

- 47 In the Wood
- 48 Capri
- 49 Evening on the Black Sea
- 50 Italian City
- 51 Country House
- 52 Autumn
- 53 Flowers
- 54 Waves on the Black Sea
- 55 Grey Day
- 56 Birches
- 57 Horse

BOGDANOV-BIELSKI, NIKOLAI

Born in 1868. Member of Academy of Fine Arts. Studied at School of Fine Arts in Moscow, Academy of Fine Arts in Petrograd, and in Paris. Exhibited since 1889 at Peredvizhniki and abroad in Berlin. His works are in Tretyakov Gallery, Russian Museum, and Museum of Academy of Fine Arts.

- 58 The Sick School Teacher
- 59 Hunting Party
- 60 Village Boys
- 61 A Talent and His Worshippers
- 62 Village Children Reading
- 63 Working
- 64 Early March
- 65 Austrian Prisoner

BUSHEN, DIMITRI

- 66 Venetian Theatre

- 117 Drawings for Hauff's "Tales"
118 Study of Pavlovsk

DELLA-VOS KARDOVSKA, OLGA

- 119 Young Mother
120 Fields in Autumn
121 Spring Day
122 Birds' House in the Park of Pavlovsk
123 The Prayer
124 Little Woman
125 Reading

DOBUJINSKI, MSTITSLAV

Born in 1875. Studied in Munich. Exhibited in Russia since 1902 at Mir Iskusstva, Soyuz, and abroad in Paris (Salon d'Automne), Berlin, Venice, and Malmö. Chiefly graphic artist.

- 126 The Kiss. Red and black chalk
127 Provincial Bakery. Auto lithograph
128 Winter. Auto lithograph
129 Market Place. Auto lithograph
130 "Dry Dock". Auto lithograph

DORMIDONTOV, NIKOLAI

- 131 Still Life
132 On the Outskirts of Petrograd—"Okhta"
133 On the Outskirts of Petrograd
134 In the Workshop

DURNOV, MODEST

Born in 1868.

- 135 Boys
136 Fruit
137 The Kingdom of Alcohol

FALILEEV, VADIM

Born in 1879. Studied at the Academy of Fine Arts, Petrograd, and in Paris. Wood engraver and aquafortist. His works are in Tretyakov Gallery, Rumiantzev Museum, and some of provincial museums.

A. Etchings

- 138 Parable of the Workers and the Vine-Grower
(After Rembrandt)
139 Harvest
140 Cloud
141 Working Late
142 Woods
143 Rest on the Scaffold
144 Building of the Kazan Station in Moscow
145 On the Volga After Rain
146 The Pantheon in Rome
147 "Ara Coeli" in Rome

B. Linoleum Cuts

- 148 White Night on the Volga
149 Spring on the Volga
150 Repairing a Barge
151 Tower of the Kazan Station in Moscow
152 Capture of Troy
153 Ferry on the Volga
154 Wave, Capri
155 Easter Night on the Volga
156 Return to Sheksna River
157 At the Station
158 Evening on the Volga
159 In the Fog
160 The White Cloud
161 Rest After Working
162 Dawn

FOMIN, IVAN

Born in 1872. Architect. Member of Academy of Fine Arts. Studied under L. Benois. Built Polovzev Palace

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159 In the Fog
160 The White Cloud
161 Rest After Working
162 Dawn

FOMIN, IVAN

Born in 1872. Architect. Member of Academy of Fine Arts. Studied under L. Benois. Built Polovzev Palace

and a theatre in Petrograd, a villa for Prince Obolenski in Finland and other buildings. He is accomplished aquafortist. Exhibited since 1902 with Mir Iskusstva and many architectural exhibitions.

A. Water Colors

- 163 Sketch for the dining-room in the House of Prince Abamelek-Lazarev in Petrograd
164 Project for a Hotel in Kislovodsk
165 Project for a Villa in the Crimea
166 Projects for the Watering-Place "Lasti" in the Crimea
167 Project for a Funeral Monument in the Don District
168 Project for the Monument of the Singer, Tartakov
169 Projects for the Labour Palace in Petrograd
 a. Main front of the building
 b. Perspective of the main court
B. Red Chalk Drawings
170 Project for the Labour Palace in Petrograd
 Perspective of Theatre
171 Project for a Crematorium in Petrograd
C. Etchings
172 Project for a Bank in Petrograd
173 Projects for a Commercial House in Kiev
 a. Perspective
 b. Detail of the Façade
174 Project for the House of Mr. Spiridonov in Finland
175 Projects for the Nikolai Station in Petrograd
 a. Perspective
 b. Part of the Main Façade
176 Projects for the Borodino Bridge in Moscow
 a. Perspective
 b. Detail (guns)
 c. Detail (Ornament)
177 Project for the "New Petrograd"
178 Project for the 1812 War Monument in Borisov
179 Project for the Villa of Prince Obolenski in Finland
180 Fountain Mask in "Villa Caprarola"

- 181 Fountain in the "Villa Caprarola Park"
182 Casino in "Villa Caprarola"
183 Via Cavour, Rome
184 Porta Flamina, Rome (Project for Restoration)
185 Elevation
D. Aquatints
186 Fountain in a Park
187 After the Performance

GOLUBKINA, ANNA

Born in 1864. Studied at the School of Fine Arts in Moscow, and in Paris with Rodin. Since 1898 exhibited at the Moscow Society, Mir Iskusstva, and Soyuz in Russia, and abroad—in Paris and Malmö. Many of her sculptures are in the Tretyakov Gallery, Russian Museum, and in provincial museums.

- 188 Sleep. Bust. Wood
189 Head of an Old Woman. Marble
190 Bust. Bronze
191 Male Figure. Wood
192 Female Figure. Wood





IGOR
GRABAR

GRABAR, IGOR

Born in 1871. Member of Academy of Fine Arts. Director of Tretyakov Gallery in Moscow. Studied at the Academy of Fine Arts in Petrograd, then in Munich and Paris. Exhibited since 1899 at Periodical Exhibition, Mir Iskusstva and Soyus, and abroad in Düsseldorf, Paris, Berlin, Venice, Rome, Malmö and Amsterdam. His works are in Tretyakov Gallery, Moscow, Russian Museum in Petrograd, and many provincial museums. National Gallery in Rome has also number of his works. M. Grabar is author of many books on the History of Art and has worked also as architect.

- 193 Peasant Woman with Buckets, 1905
- 194 Frosty Morning, 1906
- 195 Still Life. Apples on a blue tablecloth, 1907.
- 196 Still Life. Apples on a blue figured tablecloth, 1907
- 197 Frost and Rising Sun
- 198 Autumn Sun, 1921
- 199 Deserted Park in October, 1922
- 200 Radiant Morning, 1922

- 201 Valley of the Moskva River, 1922
- 202 Old Oak, 1922
- 203 Still Life. Pears on a green background
- 204 Oaks. Blue Sky, 1923
- 205 Oaks. Pearl-grey Sky, 1923
- 206 The Deserted Garden, 1923
- 207 Hazel-Bush, 1923
- 208 Bright Autumn Evening, 1923
- 209 Summer Evening, 1923
- 210 Early Morning, 1923
- 211 Oak Grove, 1923
- 212 Portrait of the Artist and His Wife
- 213 Impression of New York

GRIGORIEV, BORIS

Courtesy of the New Gallery

Born in 1886. Studied at the Academy of Fine Arts in Petrograd under Prof. Kisselev. Continued his studies in Paris. Exhibited in Russia at Mir Iskusstva, and abroad in Paris, Berlin, New York, etc.

- 214 The Children
- 215 Fisherman
- 216 Fisherman's Wife with a Child
- 217 Portrait of V. Katchalov
- 218 Portrait of a Lady in Pink

GRINBERG, VLADIMIR

- 219 Youth with a Coin
- 220 Portrait of Himself
- 221 Head of a Girl
- 222 Still Life. India Ink Drawing
- 223 Head of an Old Woman. Red Chalk

GROMOV, ALEXANDER

Wood Engravings

- 224 Town

- 225 The Picture of Dorian Gray
226 Black Harlequin

HAUSCH, ALEXANDER

- 227 Still Life. Russian Toys
228 Russian Carpets and Toys
229 Still Life
230 Russian Peasant Huts
231 Grey Evening, Petrograd
232 White Night
233 Landscape in Malo-Russia
234 Country House
235 Winter Sun

JUKOVSKI, STANISLAV

Born 1873. Member of the Academy of Fine Arts, 1909. Studied at the Moscow School of Fine Arts under Levitan. Exhibited in Russia since 1896 at the Peredvizhniki, Mir Iskusstva and Union; abroad in Munich, 1909 (Gold Medal), Munich, 1913; Venice, 1910 and 1914; Rome, 1911. His works are in the Tretyakov Gallery, Moscow, in the Russian Museum, and the Academy of Fine Arts (Petrograd), and in other Museums in Russia. Abroad in the Galleria Nazionale in Rome.

- 236 Beginning of June
237 Brook in a Wood
238 February Night
239 Christmas Eve
240 Cornfield
241 River Viatka
242 Evening
243 March
244 Monastery Gates
245 Evening Moon
246 Ancient Gate
247 Outskirts of a Provincial City
248 Morning



CONSTANTIN
JUON

JUON, CONSTANTIN

Born 1875. Studied at the Moscow School of Fine Arts. Exhibited in Russia since 1900 at the Peredvizhniki, and Union exhibitions. Abroad in Paris Salon d'Automne 1906, Berlin 1902, in Molmö 1914. His works are in the Tretyakov Gallery, Moscow, Russian Museum, Petrograd, and in other museums in Russia.

- 249 Annunciation Day
250 Kremlin of Rostov the Great
251 Winter
252 Winter Sun
253 Winter Evening
254 August Evening
255 Near Moscow
256 Trinity Cathedral in the Troitsky Monastery, near Moscow
257 Interior of the same Cathedral
258 Refectory in the same Monastery
259 Square in a Provincial City
260 Provincial Woman

- 261 Before the Rain Storm
 262 Volga Tramps
 263 Main Entrance, Troitsky Monastery
 264 On the Lake Shore
 265 Elk Hunting
 266 Wolves

ISUPOV, ALEXEI

- 267 Peasant Boy
 268 Gloomy Day
 269 Peasant Woman
 270 Monastery Mill
 271 Armenian Village (Sochi, Caucasus)
 Views of Turkestan:
 272 Mausoleums of Shah-i-Sinda
 273 Ruins of the Mausoleums
 274 Shir-Dor, Place of Registan
 275 Courtyard of the Til-a-Kari Mosque
 276 View from the Shah-i-Sinda Mosque

KAPLUN, ADRIAN

- 277 In the Suburbs
 278 Suburb
 A. Wood Engravings

- 279 Old Munich
 280 Old Mentona
 281 Old Brittany
 282 Kazan Gate in Perm
 283 A Harbour
 284 Roofs
 285 Military Prison in Perm
 286 Kama River

B. Linoleum Cuts

- 287 Old Munich
 288 Old Mentona
 289 Old Country House near Perm

- 290 Sheds in the Evening
 291 Harbour
 292 Old Gate
 293 Belfry
 294 Roofs
 295 Twilight

C. Lithographs

- 296 Old House in Ples (Volga)

KARDOVSKI, DIMITRI

Member of the Academy of Fine Arts. Studied at the Academy of Fine Arts in Munich. Exhibited in Russia and abroad since 1900. The Gallery of Russian Museum and the Academy have many of his works.

- 297 Waiting for the Ferry
 298 The Battle of Poltava
 (Sketch for a Picture on the same subject in the School of Peter the Great in Petrograd)
 299 Peter the Great and His First Recruits

KONASHEVICH, VLADIMIR

- 300 Drawings for "The Red Laugh," by L. Andreyev
 301 12 Autholithographs in colors for the poem "The Hunchback Horse," by Y. Ershov
 302 Views of Pavlovsk. Autholithographs in colors





PETR
KONCHALOVSKY

KONCHALOVSKY, PETR

Born in 1876. Began his studies in Paris and continued at the Academy of Fine Arts in Petrograd. Exhibited in Russia since 1902 at the Academy Exhibition, Bubnovy Valyet, Mir Iskusstva. Abroad 1912 in Amsterdam, London, Berlin. Represented in Tretyakov Gallery, Moscow, Russian Museum in Petrograd, and many provincial museums in Russia.

- 303 Soldiers Bathing
- 304 Portrait of A. L. Vishnevsky
- 305 Boy
- 306 Before the Mirror
- 307 Still Life
- 308 Oak Wood
- 309 Pine Tree
- 310 An Oak
- 311 Wild Flowers
- 312 Autumn

- 313 Moon
- 314 Morning
- 315 Women Bathing
- 316 Pond
- 317 Foot Path
- 318 Fog
- 319 Evening
- 320 Girl Asleep
- 321 Old and Young Women

KOLESNIKOV, SERGEI

- 322 Landscape in North Mongolia
- 323 Study I
- 324 Study II
- Etchings*
- 325 Golgotha
- Engravings (Manière noire)*
- 326 Mongolia
- 327 Horseman
- 328 Storm
- 329 On the Rocks
- 330 Hunters
- 331 Lama
- Engravings in Colors*
- 332 In the Steppe
- 333 Hunting Wild Horses
- 334 The Dance
- 335 Exercise



SERGEI
KONENKOV

KONENKOV, SERGEI

Born in 1874. Studied sculpture at the School of Fine Arts in Moscow and in Paris. Exhibited since 1902 in Russia at the Academy, Soyus, Mir Iskusstva. Abroad in Malmö. His works are in Tretiakov Gallery, Moscow, and in provincial museums.

Wood Sculpture

- 336 Old Woman
- 337 Statuette of a Girl
- 338 Wood Goblin
- 339 Head of a Man
- 340 Head of a Woman
- 341 Statue
- 342 Bust of the Artist's Wife
- 343 Female Figure
- 344 Head of Christ
- 345 Statuette of a Child
- 346 Figure of a Dancer

- 347 Statuette of a Seraph
- 348 Head of a Seraph
- 349 Winged Female Figure
- 350 Nude Female Figure with a Diadem
- 351 Head of Woman
- 352 Nude Female Figure
- 353 Group of Figures (Toys)
- 354 Figure of a Woman
- 355 Head of an Old Woman

KOROVIN, CONSTANTIN

Born in 1861. Member of the Academy of Fine Arts since 1905. Studied at the Moscow School of Fine Arts. Exhibited since 1886, in Russia at the Periodical, Mir Iskusstva, Soyus; abroad, at the Société Nationale 1897, Centenaire 1900, Salon d'Automne, 1906 in Paris; in Berlin 1907, Venice 1907, Munich 1909 and 1913, and Rome, 1911. His most important pictures are in the Tretiakov Gallery, Russian Museum in Petrograd, and in several museums in the province.

- 356 Shaliapin and his Daughter
- 357 Flowers
- 358 Lady in Pink
- 359 Winter Landscape
- 360 Grey Day
- 361 Landscape
- 362 Ladies in a Garden

KOSTENKO, CONSTANTIN

Linoleum Cuts

Florence:

- 363 Palazzo Vecchio
- 364 Ponte Vecchio
- 365 Ponte Vecchio, Sunset
- 366 Ponte Vecchio, Arcade
- 367 View from the Ponte Vecchio
- 368 San Giminiano

- 369 Towers of San Gimignano
 370 Versailles
 371 Le Pouldu, Brittany
 372 Alushta, Crimea
 373 Study

KRAVCHENKO, ALEXEI

Wood Engravings

- 374 Fishing Boat on the Volga
 375 Archangelskoye, Country House near Moscow
 376 Winter
 377 Benares
 378 Provincial Town
 379 Kremlin in Moscow
 380 The Same
 581 Illustrations for The Master of the Flies, by E. Th. A. Hoffmann
 382 Illustrations for The Cricket on the Hearth, by Dickens
 383 Illustrations for The Portrait, by Gogol
 384 Illustrations for The Wooden Queen, by L. Leonov
Dry-point Engravings
 385 Yachts on the Volga
 386 Storm on the Volga
 387 The Volga

KRYMOV, NIKOLAI

Born in 1884. Studied at the School of Fine Arts in Moscow. Exhibited in Russia since 1906 at the Blue Rose and Soyus; collective exhibition in 1922; abroad in Berlin and Amsterdam in 1922. His work is in the Tretyakov Gallery, Russian Museum, and several provincial museums.

- 388 Winter Evening
 389 Moonlit Night
 390 Winter Day
 391 Quiet Evening
 392 Winter Day in the Village

- 393 In the Village
 394 Frosty Day
 395 Toward Evening
 396 Morning
 397 Morning Landscape
 398 Autumn

KRUGLIAKOVA, ELISAVETA

Born in 1865. Studied in Paris. Graphic artist, mainly etching, monotype, silhouette.

A. Monotypes

- 399 Winter from the Window
 400 Fountains in Versailles
 401 Boulevard Montparnasse, July, 1914
 402 Before the Ball

B. Engravings

- 403 In Moscow. Aquatint
 404 A House Entrance. Aquatint
 405 Mrs. Steply. Dry Point

C. Silhouettes

- 406 The Painter Alexander Benois
 407 The Painter Zinaida Serebriakova
 408 The Painter Constantin Somov
 409 The Painter Igor Grabar
 410 The Composer Alexander Glasounov
 411 "Woman, learn spelling!" Sketch for a Poster
 412 Fairy Tales. 6 Illustrations
 413 Children
 414 Old Country House

KUSTODIEV, BORIS

Born in 1878. Member of the Academy of Fine Arts. Studied at the Academy of Fine Arts in Petrograd under Repin. Exhibited in Russia since 1902 at the exhibitions of the Academy, New Society, Soyus; abroad in Vienna 1907, Munich 1909 and 1913. Rome 1911, Malmö 1917.

His most important works are in the Moscow Tretyakov Gallery, Russian Museum, in the Academy of Fine Arts (Petrograd), and in the Vienna Museum. Self-portrait in the Uffizi Gallery, Florence.

- 415 Girl in a Volga Landscape
- 416 Shaliapin
- 417 Merchant's Wife Drinking Tea
- 418 Merry-Go-Round
- 419 Coachman
- 420 Summer Festival
- 421 Merchant's Wife
- 422 Nun
- 423 Old Novgorod
- 424 Trunk Seller
- 425 The Painter's Daughter Irene
- 426 The Same
- 427 Portrait of Two Russian Priests
- 428 Village Festival
- 429 In the Province
- 430 Shaliapin's Daughters
- 431 The Writer Evgeny Zamiatin
- 432 The Singer Ivan Yershov
- 433 Springtime
- 434 Three Designs for Ladies' Dresses
- 435 Bust of the Singer Ivan Yershov. Bronze

LAKHOVSKI, ARNOLD

- 436 The Month of May
- 437 Russian Province
- 438 Interior
- 439 Twilight
- 440 Market Day
- 441 A Street in Pskov
- 442 After the Rain
- 443 In the Province
- 444 Village Landscape

- 445 Winter
- 446 Provincial Scene
- 447 Entrance to the Hermitage in Petrograd

LANCERAY, EVGENY

Born in 1875. Member of the Academy of Fine Arts, 1912. Studied in Paris. Exhibited in Russia since 1899 at the Mir Iskusstva; abroad at the Salon d'Automne, 1907, in Berlin, 1907. His pictures are in the Tretyakov Gallery (Moscow), Russian Museum, and Academy of Fine Arts, Petrograd.

- 448 Dagestan Types. Religious Chieftain (Hadji) and his Retinue in the Mountains of Dagestan
- 449 Village Kafiu-Cumukh in Dagestan
- 450 Shepherds milking Goats

LANCERAY, NIKOLAI

Architect.

- 451 Vasily Blajenny Church, Moscow
- 452 Krestovosdvijenski Church, Moscow
- 453 Church of the Don Madonna, Starotcherkassk
- 454 Garden Pavilion of Count Bobrinski's Palace, Petrograd
- 455 Bridge on the Moika River, Petrograd
- 456 Hothouse in Gatchina
- 457 Street in Rostov-on-the-Don, 1920
- 458 Catherine Street in Rostov-on-the-Don, 1920
- 459 Country House in Katchenovka (Government of Tchernigov)

LENTULOV, ARISTARKH

Studied at the Moscow School of Fine Arts. Exhibited in Russia since 1910 at the Bubnovy Valyet, Soyus, Mir Iskusstva; abroad in Berlin and Amsterdam in 1922. His works are in the Tretyakov Gallery, Russian Museum, Petrograd, and in several museums in the province.

- 460 In the Artist's Studio
- 461 Portrait of an Actress

- 462 Woman with Guitar
- 463 Flowers
- 464 Monastery
- 465 Birch Trees
- 466 Grove
- 467 Autumn
- 468 A Shed
- 469 Lime Trees
- 470 Grove and Clouds
- 471 After the Storm
- 472 The River
- 473 The Suburb
- 474 Landscape with Railway

LEVITSKY, VLADIMIR

Book Covers and Book Ornaments

- 475 "Pieria's Roses," by S. Parnok
- 476 "The Green Call," by S. Abramov
- 477 "The Sixth Day," by C. Lipskerov
- 478 "The Remote Ships," by Andrew Globa
- 479 "Roerich..." Monograph
- 480 Vignettes I
- 481 Vignettes II

LISENKO, ALEXEI

- 482 In the Spring
- 483 The Last Snow
- 484 Winter Landscape
- 485 Still Life, Russian toys
- 486 Thaw
- 487 Autumn Landscape
- 488 Still Life I
- 489 Still Life II
- 490 Still Life III

MALIUTIN, SERGEI

Born in 1859. Member of the Academy of Fine Arts. Studied at the Moscow School of Fine Arts. Exhibited in Russia since 1887 at Periodical, Peredvizhniki, Mir Iskusstva and Soyus; abroad at the "Salon d'Automne" (Paris, 1906), in Berlin 1907, Malmö 1914. His most important pictures are in the Tretyakov Gallery, Russian Museum, and Academy of Fine Arts, Petrograd, and in several museums in the provinces.

- 491 Self Portrait
- 492 Head of a Peasant
- 493 Head of a Workman
- 494 Head of a Boatswain





ILYA
MASHKOV

MASHKOV, ILYA

Born in 1881. Studied at the Moscow School of Fine Arts. Exhibited in Russia since 1906 at the Blue Rose, Soyus and the Mir Iskusstva; abroad in London 1912, Amsterdam (1912 and 1923), and Berlin (1922). Many of his pictures are in the Tretyakov Gallery, Russian Museum, Petrograd, and in the museums of Viatka, Vologda, and Kazan.

- 495 Portrait of a Lady
- 496 Russian Venus
- 497 Portrait of a Man
- 498 Still Life. Artificial Fruit
- 499 Still Life. Porcelain Figure
- 500 Still Life. Melon and Grapes
- 501 Still Life. Watermelon and Grapes
- 502 Still Life. Fish
- 503 Still Life. Mushrooms
- 504 Still Life. Grapes
- 505 Still Life. Quinces and Grapes

- 506 Still Life. Wild Flowers
- 507 Coachmen with Landscape
- 508 Landscape with Castle
- 509 On the Neva
- 510 The Park
- 511 Mountain Landscape
- 512 Pond
- 513 Landscape with Boys
- 514 Sunlight

MASIUTIN, NIKOLAI

Etchings

- 515 Woman with Shawl
 - 516 The Chase
 - 517 Old Man and Girl
 - 518 Presents
 - 519 Speculators
 - 520 A Dream
 - 521 Illness
- Hand Colored Wood Engraving*
- 522 The Golden Cock

MATVEIEV, ALEXANDER

Studied at the Art School in Saratov and at the Moscow School of Fine Arts. Exhibited since 1906 at the Blue Rose, Soyus and Mir Iskusstva. Many of his sculptures are in the Tretyakov Gallery and in the Russian Museum.

- 523 Female Figure Standing. Porcelain
- 524 Female Figure Sitting. Porcelain

MILASHEVSKY, VLADIMIR

- 525 Head of a Peasant
- 526 Mother
- 527 A Boy
- 528 A Girl

MITROKHIN, DIMITRI

Water Colors

529 Winter, 1920

530 Winter, 1922

Book Ornaments, Vignettes, etc.

531 Autumn

532 Flowers

533 Ex Libris V. D. Zamirailo

534 Two Illustrations for Hugo's "Les Miserables"

535 Book-cover for Anatole France's "La Révolte des Anges"

536 Book-cover for Edgar Poe's "The Golden Scarabee."

Proof colored by the artist

NERADOVSKY, PETR

Studied at the Academy of Fine Arts under Repin. Exhibited since 1903 at New Society. Keeper of the Russian Museum in Petrograd.

537 My Flat.

538 Head of a Girl. Pencil Drawing

539 Head of a Youth. Pencil Drawing

540 Young Peasant Woman. Colour Crayons

541 Riazan Peasant Woman. Colour Crayons

542 Tambov Peasant Woman. Colour Crayons

543 Nizhny Novgorod Peasant Woman

544 Tula Peasant Woman



MIKHAIL
NESTEROV

NESTEROV, MIKHAIL

Born in 1862. Member of the Academy of Fine Arts (1909). Studied at Moscow School of Fine Arts. Exhibited since 1886, *Peredvizhniki*, Periodical, *Mir Iskusstva*, *Soyuz*. Abroad in Paris (1900), in Munich 1909 (gold medal), Rome (1911). Executed the mural paintings in St. Vladimir Cathedral in Kiev and in other churches. His works are in Tretiakov Gallery, Russian Museum, Museum of the Academy of Fine Arts, and many provincial museums.

545 The Wanderer

546 Spring

547 Vision of St. Sergius, when a child

548 On the White Sea

549 The Nightingale Sings

550 The Abbess

551 A Lonely Woman

552 St. Barbara

553 Portrait of the Artist's Wife

OSTROUMOVA-LEBEDEVA, ANNA

Born in 1871. Studied at the Academy of Fire Arts under Matae. Woodgraver, lithographer and painter. Exhibited since 1900 at Mir Iskusstva, Soyus. Abroad in Paris (1906), Berlin (1907). Her works are in the Tretiakov Gallery and Russian Museum. Published in 1922 an Album of Lithographs, "Views of Petrograd."

- 554 San Gimignano
555 School of Peter the Great in Petrograd
556 Red Posts, Petrograd
557 The Breaking of Ice on the Neva, Petrograd
558 Fog on the Neva, Petrograd
559 Easter Night, Isaac's Cathedral, Petrograd
Wood Engravings
560 Villa Borghese
561 Moon
562 Crimea, Decorative Landscape
563 Catherine Canal, Petrograd
564 Kriukov Canal, Petrograd
565 Perspective of the Neva, Petrograd
566 View on the Neva through the columns of the Exchange, Petrograd
567 Rostral Column and the Exchange, Petrograd
568 Column of the Exchange and the Fortress of Peter and Paul, Petrograd
569 Rostral Column, Petrograd
570 Senate Building, snow covered
571 Mining Institute Building, Petrograd
572 A Barge and the Fortress of Peter and Paul, Petrograd
573 Summer Garden, Petrograd
574 The Moika River at Night, Petrograd
575 Venice
576 Study of a Model
577 Night in Venice
578 Cypresses in Crimea
579 Finland

- 580 Pathways
581 Ship Lines
582 Avenue in St. Cloud
583 Monument of Paul I
584 Perspective of Tzarskoye-Selo
585 Perseus and Andromeda. After Rubens
Lithographs
586 12 Views of Petrograd. Coloured by the Artist

PASTERNAK, LEONID

Born in 1862. Member of Academy of Fine Arts.

- 587 View of Moscow I
588 View of Moscow II

PAVLOV, SEMEN

- 589 Summer Night, Suburb of Petrograd
590 Winter
591 March
592 Summer Landscape
593 Evening
594 Portrait of the Artist

PETROV, NIKOLAI

Born in 1872. Studied at the Academy of Fine Arts under Repin. Exhibited since 1896 at the Exhibitions of Academy of Fine Arts, New Society, Soyus. Director of the School of Fine Arts in Penza. His works are in Tretiakov Gallery, Russian Museum and Museum of the Academy of Fine Arts.

Water Colors

- 595 Spring
596 Abandoned Country House
597 Lady at Secretary

PETROVICHEV, PETR

Born in 1874. Studied at the School of Fine Arts under Levitan. Exhibited in Russia since 1899 at Periodical Ex-

hibition, Peredvizhniki, Mir Iskusstva, Soyus; abroad in Paris (1906), Berlin (1907), Rome (1911), Munich (1913). His works are in Tretyakov Gallery, Russian Museum, Museum of the Academy of Fine Arts.

- 598 Rostov-the-Great, Autumn
- 599 Fresco Painting in Volostovo, near Novgorod, Assumption Church (14th Century)
- 600 Fresco Painting in Rostov-the-Great, "Spas na Seniakh" Church (17th Century)
- 601 Drawing Room in the Country House of Count Sheremetev, Kuskovo, near Moscow
- 602 Scarlet Drawing Room in the same House
- 603 Monastery of St. Boris and Gleb in Rostov-the-Great (17th Century)
- 604 Monastery of St. Sergius in Winter, Neskushny Palace, near Moscow
- 605 Winter Landscape with Birch Trees
- 606 Vladimir on the Kliazma
- 607 Count Tolstoy's Home
- 608 March

PETROV-VODKIN, KUZMA

Born in 1878. Studied at the School of Fine Arts in Saratov and Moscow and in Paris. Exhibited since 1906 at Blue Rose, Mir Iskusstva, Soyus. His works are in Tretyakov Gallery, Russian Museum and provincial museums.

- 609 Girls
- 610 Family Group
- 611 Portrait of the Artist's Wife
- 612 The Poetess Anna Akhmatova
- 613 Portrait, 1921
- 614 The Attack, 1915-1916
- 615 "Retrospectiva." Pen Drawing

PYRIN, MIKHAIL

Born in 1874.

- 616 Portrait of the Artist
- 617 Drinking Tea
- 618 Tree
- 619 Children by the Lamplight
- 620 Spinners
- 621 Horse
- 622 At the Window
- 623 Head of a Woman in Evening Light

POLENOV, VASILII

Born in 1844. Studied at the Imperial Academy of Fine Arts in Petrograd under Prof. P. O. Chistiakov. Exhibited in Russia from 1874 at the Peredvizhniki (Ambulant) Exhibition and organized his own exhibitions in Paris, 1889 and 1900. Traveled twice to Palestine for painting his cycle, "Life of Christ." His works are in all Russian leading museums. Member of the Russian Academy of Fine Arts.

Pictures of the Cycle "The Life of Christ"

- 624 "And Mary arose in those days, and went into the hilly country with haste, into a city of Judea."—St. Luke, i, 39
- 625 "And they sought Him among their kinsfolk and acquaint-semene."—St. Matthew, xxvi, 36
- 626 "In the midst of the doctors."—St. Luke, ii, 46
- 627 "And He taught them."—St. Mark, ii, 13
- 628 "He that is without sin among you, let him first cast a stone at her."—St. John, viii, 7
- 629 "Then cometh Jesus with them unto a place called Geth-semene."—St. Matthew, xxvi, 36
- 630 "My soul is exceedingly sorrowful, even unto death."—St. Matthew, xxvi, 38
- 631 "He is guilty of death."—St. Matthew, xxvi, 66
- 632 "There were also women looking on from afar off."—St. Mark, xv, 40

- 633 "They watched Him there."—St. Matthew xxvii
 634 "But Mary stood without at the Sepulchre weeping."—St. John, xx, 11
 635 "And she went and told them that had been with Him, as they mourned and wept."—St. Mark, xvi, 10
 636 The Sea of Gennesaret

RADLOV, NIKOLAI
 637 Portrait of a Lady
 638 Still Life
 639 Red Chalk Drawing

RYBAKOV, ALEXEI
 640 Stormy Sky
 641 Before the Storm
 642 Evening in a Village
 643 Autumn
 644 Overgrown Pond
 645 Spring Morning
 646 Early Spring

RUDAKOV, CONSTANTIN
 647 The Prize Fighter. Illustration for "The Piece of Meat," by Jack London
 648 Three Drawings

RYLOV, ARKADI
 Born in 1870. Member of the Academy of Fine Arts (1913). Studied at the Academy of Fine Arts under Kuindji. Exhibited in Russia since 1898 at Soyus, Mir Iskusstva, Exhibition of the Academy of Fine Arts; abroad in Paris (1906), Berlin (1907), Venice (1907), Rome (1911). His works are in the Tretyakov Gallery, Russian Museum, Museum of Academy of Fine Arts and provincial museums.

- 649 On the Viatka River
 650 Gathering Clouds
 651 Evening
 652 Sleeping Wood

- 653 Sea Gulls
 654 Floating Clouds
 655 The Neva

SARIAN, MARTIROSO

Born in 1880. Studied at the School of Fine Arts in Moscow. Exhibited in Russia since 1906 at the Blue Rose (Golubaia Rosa), Soyus, Mir Iskusstva; abroad in Rome (1910) and Malmö (1919).

- 656 Persians
 657 Arabian Woman
 658 Arabian Dancers
 659 Mountain Landscape
 660 Egypt
 661 Still Life

SAVINOV, ALEXANDER

Born in 1881. Studied at the Academy of Fine Arts in Petrograd under Repin. Exhibited since 1909 at the Soyus. Has executed mural painting in Natalievka Church in the government Kharkov. His works are in the Moscow Tretyakov Gallery.

- 662 Portrait of a Lady. Black and White
 663 Study of a Head. Pencil Drawing

SCHUSEV, ALEXEI

Born 1873. Architect. Member of the Academy of Fine Arts. Pupil of the Academy of Fine Arts where he studied under the architect, Louis Benois, builder of the Martha Maria Monastery in Moscow, the Church in Natalievka (Government of Kharkov) and the Kazan Station in Moscow. Exhibited his works at the Exhibitions of the Mir Iskusstva, Soyus, etc.

- 664 Kazan Station, Moscow, built by the Artist. Etching
 665 Project for Polytechnicum in Samara. Etching

SEREBRIAKOVA, ZINAIDA

Born in 1885. Studied under Braz, later in Rome. Exhibited in Russia since 1909 at the Soyus and Mir Iskusstva. Her pictures are in the Russian Museum, Petrograd.

- 666 Study of a Sleeping Girl
- 667 Study of a Girl peeling Apples
- 668 Still Life
- 669 The Nurse
- 670 The Ballet Dressing Room
- 671 Ballet Dancers Dressing
- 672 Peasant Woman Sitting

Pictures in Tempera

- 673 Peasant Woman
- 674 Landscape in the Government of Kursk
- 675 Churchyard
- 676 Switzerland
- 677 Crimea
- 678 Study of a Cart
- 679 Study of a Young Girl

SEROV, VALENTIN

Born 1865 near Moscow. Died 1911. Studied at the Imperial Academy of Fine Arts, Petrograd, under Prof. P. O. Chistiakov and E. Repin. Exhibited in Russia from 1886 at the Periodical, Peredvizhniki, Mir Iskusstva, Soyus, and abroad with Secession in Munich, Universal, Salon d'Automne in Paris, International Exhibitions in Venice, Rome, Malmö. His most important works are in the Tretyakov Gallery, Moscow, Russian Museum and the Academy of Fine Arts in Petrograd, and in many other public galleries and private collections. Member of the Academy of Fine Arts.

- 680 Portrait of Mrs. von Dervies with her Child

Loaned by Mr. von Dervies

- 681 Winter Landscape
- 682 Finland
- 683 The Rape of Europa

- 684 The Battlefield of Kulikovo

SOKOLOV, PETER

- 685 The Chase
- 686 Under the Dome of a Circus
- 687 Back Stage of a Circus

SOMOVA-MIKHAILOVA, ANNA
and SOMOV, CONSTANTIN

- 688 Ten Ornaments for Ladies' Dress and Hats.
Silk, Ribbon and Beads
- 689 Two Portfolios. Silk, Ribbon and Beads





CONSTANTIN
SOMOV

SOMOV, CONSTANTIN

Born 1869. Member of the Academy of Fine Arts. Studied at the Academy of Fine Arts in Petrograd under Repin. Continued his studies at Paris. Exhibited from 1894 in Russia at Blanc et Noir, Society of Water Color Painters, Mir Iskusstva and Union. Abroad at the Secession 1898 Munich, Secession 1900, 1901 and 1902 in Berlin, Salon d'Automne, 1906, Paris, International Exhibition, 1907 in Venice, and 1909 in Rome. Collective exhibitions 1903 in Petrograd, 1903 in Berlin, Leipzig, Karlsruhe, 1904 Vienna. At the "Grosse Ausstellung" 1905 he received the highest award. His most important works are in the Tretyakov Gallery, Moscow, the Russian Museum, Petrograd, the National Gallery in Berlin and in the "Athenaeum," Helsingfors.

Oil Paintings

- 690 E. S. Mikhailov
691 Carnival Scene in Venice, XVIII Century
692 An Old Ballet
693 Summer Morning Landscape with two Ladies

- 694 Evening Landscape with a Girl
695 Russian Peasant Girl with a Puppy
696 The Last Rendezvous
697 In the Park, XVIII Century
698 Evening after the Rain
699 Study of Trees
700 Interior

Miniatures (oil)

- 701 Venetian Fête
702 After the Rainstorm
703 White Night
704 Young Woman Asleep
Water Colors
705 Grey Day
706 Landscape with a Boat
707 A Lady's dressing table
"Le Livre de la Marquise"
18 Prints Coloured by the Artist

- 709 The Kiss
710 Masquerade
711 Prince and his Favorite
712 The Theatre
713 The Cuckold
714 Devils and Witches
715 The Bold Adorer
716 Dwarfs
717 In a Sleigh
718 The Fountain
719 A Lady's Headdress
720 Lady Swooning
721 Italian Comedy
722 Lady in Hoopskirt
723 The Kidnapping
724 A Dancer
725 Daphnis and Chloe

726 Sleeping Lady

Porcelains of the Imperial Porcelain Factory in Petrograd
First Copies painted by the Artist

727 Lovers, 1905

728 Lady with a Mask, 1906

SHILLINGOVSKY, PAVEL

Etchings

729 Sheep

730 "The Earth"

731 The Balkan

732 Lithuanian Castle in Petrograd

733 Lithuanian Castle, the Tower

Wood Engravings

734 Tartar City

735 The Sculptor T. Salkais

736 The Fortune

737 Ten Views of Petrograd

738 Horses in a Storm

SHUKHAIEV, VASSILI

Born in 1887. Studied at the Academy of Fine Arts in Petrograd under Kardovsky. Exhibited in Russia from 1914 at the Mir Iskusstva. His works are in the Russian Museum in Petrograd and in the Luxemburg Museum in Paris.

739 Women Bathing

740 Three Portrait Heads (Yakovlev, Shukhaiev, Madame Shukhaiev)

741 Landscape, Finland

742 The 'Cello

SREDIN, ALEXANDER

Born 1872. Exhibited in Russia from 1902 at the Periodical in Moscow and at the Union of Russian Painters. His works are in the Tretyakov Gallery in Moscow and in other provincial museums.

743 A Dance in the Olden Times

744 The Scarlet Drawing Room

745 The Blue Drawing Room

746 Interior

STEPANOV, ALEXEI

Born 1858; died 1923. Member of the Academy of Fine Arts. Studied at the Moscow School of Fine Arts. Exhibited from 1887 in Russia at the Peredvizhniki and the Union exhibitions. Abroad in Dusseldorf 1907, Munich 1909 and 1913, Rome 1911. His works are in the Tretyakov Gallery in Moscow, in the Russian Museum and the Academy of Fine Arts in Petrograd.

747 A Village Swing

748 Trotting Races in Moscow

749 Winter Road

750 Winter in the Village

751 Autumn Landscape with a Herd

752 In the Village

753 Cattle

754 "Ivan and Maria"

Reminiscences of a Hunter

755 Greyhound Hunter

756 Harrier Hounds and Wolf

757 Elk and Hounds

758 Bear Hunting

SUDEYKIN, SERGEI

Born 1884. Studied at the Moscow School of Fine Arts under Korovin and Serov and in Paris. Exhibited in Russia at the Soyuz Exhibitions and abroad in Paris, Berlin and New York.

759 Still Life I

760 Still Life II

TURJANSKI, LEONARD

Born 1875. Studied at the Moscow School of Fine Arts under V. Serov. Exhibited in Russia since 1903 at the Ambulant and the Union exhibitions. His works are in the Gallery Tretyakov in Moscow; in the Russian Museum and the Academy of Fine Arts in Petrograd and in other museums in Russia.

- 761 August
- 762 August Day
- 763 Horses
- 764 The Landing
- 765 In the Village I
- 766 In the Village II
- 767 In the Village III
- 768 In the Village IV
- 769 Evening Sun
- 770 Late Evening
- 771 August
- 772 Evening
- 773 Summer
- 774 Spring
- 775 Interior
- 776 Windy Day
- 777 Horses
- 778 Spring Waters
- 779 Spring Evening
- 780 Spring Day
- 781 At the Brook

ULIANOV, NIKOLAI

Born in 1875. Studied at the Moscow School of Fine Arts under Serov. Exhibited in Russia since 1906 at Blue Rose, Mir Iskusstva, Soyuz. Abroad in Malmö. His works are in Tretyakov Gallery and provincial museums.

- 782 Café
- 783 The Swing
- 784 Evening

- 785 Portrait of Mme. Knipper-Tchekhova in the rôle of Ranevskaya, "Cherry Orchard"
- 786 Abandoned Church
- 787 Religious Feast
- 788 The Twins
- 789 Narcissus and Echo
- 790 The Staircase
- 791 The Ceiling
- 792 The Girdle of Venus
- 793 The Bath
- 794 Acteon
- 795 Portrait of a Lady on a Red Settee
- 796 Portrait of a Lady with Landscape
- 797 The Swing





APOLLINARI
VASNETSOV

VASNETSOV, APOLLINARI

Born in 1856. Studied under his brother, Victor Vasnetsov. Member of the Academy of Fine Arts (1897). Exhibited in Russia at Peredvizhniki, Mir Iskusstva, Soyuz; abroad in Paris, Dusseldorf, Berlin, Munich, Rome, and Malmö. His works are in Tretyakov Gallery, Russian Museum and in many provincial museums.

- 798 Winter Dream
- 799 Gloomy Day
- 800 In the Old Park
- 801 In the Limetree's Shadow
- 802 Moscow Yard in Winter
- 803 Landscape in Switzerland
Old Moscow of XVI Century (water colours)
- 804 A Moscow Street
- 805 Arrival of Visitors
- 806 Night
- 807 Flying-Bridge and the White Town's Wall
- 808 Raid on a Country Seat
- 809 The City of Dmitrov



VICTOR
VASNETSOV

VASNETSOV, VICTOR

Born in 1848. Member of the Academy of Fine Arts (1891). Studied at the Academy of Fine Arts. Exhibited in Russia since 1876 at Peredvizhniki, Mir Iskusstva, Soyuz, at the All-Russian Exhibition (1882), and had his own exhibitions; abroad in Paris (1900). He executed the mural paintings in the Historical Museum in Moscow, St. Vladimir Cathedral in Kiev and many other provincial cathedrals and churches. His works are in Tretyakov Gallery, Russian Museum and many provincial museums.

- 810 Fight of Ivan Tzarevitch with the Three-headed Sea Dragon
- 811 On Guard
- 812 Young Dreams
- 813 The Battle (Fragment)
- 814 Portrait of a Lady
- 815 A Portrait

VEREYSKY, GEORGI

Drawings

- 816 Portrait of Prof. N. Kareev
- 817 Portrait of the Artist's Wife
- 818 View from the Window
- 819 Valley of the River Tosna
- 820 The Fair
- 821 The Ballet Dancer Lydia Ivanova

Lithographs

- 822 The Highway
- 823 Mill
- 824 Market
- 825 Highroad
- 826 Pine Tree

An Album of 12 Lithographs, "Russian Painters"

- 827 Title Page
- 828 Index Page with Portraits of A. Benois and C. Somov
- 829 Alexander Benois
- 830 Joseph Braz
- 831 Mstislav Doboujinski
- 832 Boris Kustodiev
- 833 Dimitri Mitrokhin
- 834 Peter Neradovski
- 835 Anna Ostroumova-Lebedeva
- 836 Zinaida Serebriakova
- 837 Constantin Somov
- 838 Stepan Yaremich



SERGEI
VINOGRADOV

VINOGRADOV, SERGEI

Born in 1870. Member of the Academy of Fine Arts. Studied at the Moscow School of Fine Arts. Exhibited in Russia since 1892 at the Peredvizhniki, Mir Iskusstva and Soyus; abroad at the International Exhibition 1904 in Dusseldorf, Salon d'Automne 1906 in Paris, Russian Exhibition 1907 in Berlin, International Exhibition 1909 (gold medal) and 1913 in Munich. International Exhibition 1914 in Prague. His most important works are in the Russian Museum, Tretyakov Gallery, Academy of Fine Arts, in many provincial museums and in the Museum of Prague.

- 839 At a Miraculous Ikon
- 840 On the Volga
- 841 Tales of the War
- 842 Barns in Spring Landscape
- 843 Summer in the Country
- 844 Interior
- 845 Cloudy Day
- 846 Night in Crimea

- 847 In the Fields
 848 Autumn
 849 Flowers
 850 In the Park
 851 Crimea
 852 On the Sea Shore
 853 A Peasant with a Boat
 854 Moscow Church
 855 Divine Service in a Country House
 856 A Monastery
 857 Spring is coming
 858 Apple Blossoms
 859 Little Old Houses in Moscow

VOINOV, VSEVOLOD

- 860 Farmyard. Pencil
 861 Peasant Huts. Pencil
 862 Portrait of the Painter Denisov. Linoleum Cut
 863 Portrait of the Poet Kusmin. Linoleum Cut
 864 Garden of the Russian Museum in Petrograd. Wood Cut
 865 20 Wood Cuts

WESTFALEN, ELSA

Gold Ornamented Leather Book Bindings

- 866 "Atala," by Chateaubriand
 867 "Poor Liza," by Karamsin
 868 Tales by Maxim Gorky

YAKOVLEV, VASILII

- 869 Bacchanalia
 870 Landscape with Cattle
 871 Landscape
 872 Study of a Female Figure
 873 Portrait of two Painters
 874 Woman and Still Life
 875 Portrait of Himself and his Brother
 876 Head of a Man

YASINSKI, ALEXEI

- 877 March
 878 Apple Tree in the Sun
 879 Spring Floods
 880 White Frost, Twilight
 881 A Park
 882 Winter Sun
 883 White Frost, Morning
 884 After the Snowstorm
 885 The House in the Snow
 886 Elderberries and Geraniums
 887 Still Life





FYODOR
ZAKHAROV

ZAKHAROV, FYODOR

Born 1882. Studied at the Moscow School of Fine Arts. Exhibited since 1911 at the Society of Moscow Painters, Soyus and Mir Iskusstva. His works are in the Moscow Tretyakov Gallery, Russian Museum in Petrograd, Museum in Riazan and in other provincial museums in Russia.

- 888 Portrait of the Painter Victor Vasnetsov
- 889 Portrait of the Writer P. Ettinger
- 890 Portrait of Mrs. E. G.
- 891 Portrait of Miss L. Borisova. Miniature
- 892 Portrait of the Painter I. Rerberg. Miniature
- 893 Portrait of Mrs. E. V. J. Miniature on ivory
- 894 Football. Oil
- 895 Concert in Olden Time. Oil
- 896 Head of a Girl. Oil
- 897 Sweet Peas
- 898 Study of a Lady
- 899 Head of an Old Woman

- 900 Study of a Man
- 901 Sketch
- 902 Study of a Girl
- 903 Illustrations for Pushkin's Poem, "Count Nulin"

ZAMIRAYLO, VICTOR

Studied at the Art School in Kiev. Pupil of Michael Vrubel, his collaborator in the mural paintings in the St. Vladimir Cathedral in Kiev.

- 904 The Youth
- 905 Spears

ZVEREV, VASIL

- 906 Hard Year
- 907 Portrait of the Sculptor B. Yakolev
- 908 Portrait of the Painter I. Kolesnikov
- 909 The Trial
- 910 Night
- 911 Autumn
- 912 A Quiet Nook
- 913 Garden
- 914 Under a Tree





ABRAM ARKHIPOV: Young Peasant Woman



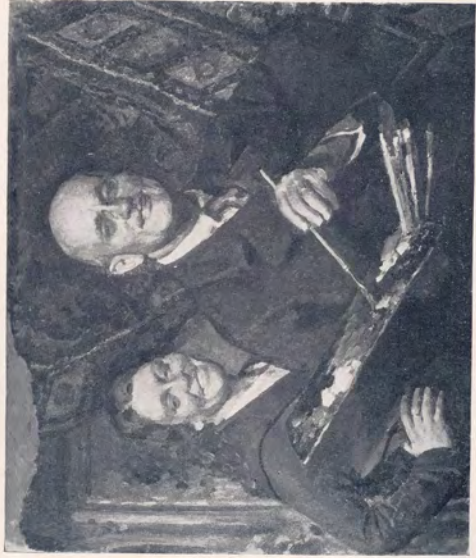
VASILII BAKSHEEV: Thursday of Passion Week



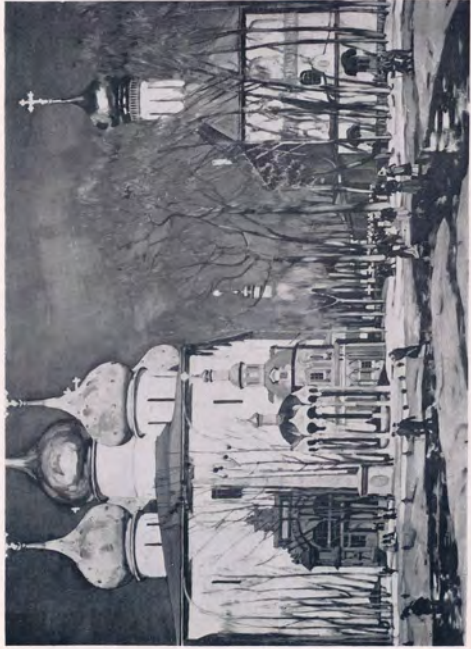
SERGEI CHEKHONIN: Portrait of Mrs. C. V.



STANISLAV JOUKOVSKI: Beginning of June



IGOR GRABAR: Portrait of the Artist and his Wife



CONSTANTIN JUON: Annunciation Day



DIMITRI KARDOVSKI: Waiting for the Ferry



PETR KONCHALOVSKY: Old and Young Women



SERGEI
KONENKOV:
Statue
of a
Woman



CONSTANTIN KOROVIN: Ladies in a Garden



NIKOLAI KRYMOV: Winter Day in the Village



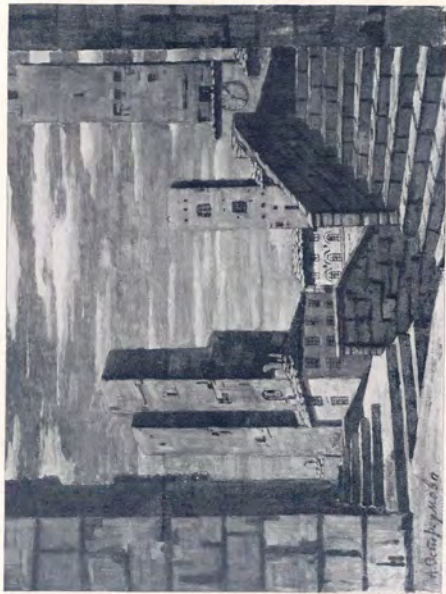
BORIS KUSTODIEV: Portrait of Fedor Shaliapin



EVGENY LANCERAY: Types of Daghestan



ILYA MASHKOV: Landscape



ANNA OSTROUMOVA-LEBEDEVA: San Gimignano (Italy)



KUZMA PETROV-VODKIN: A Family Group



VASILII POLENOV: "He that is without sin among you, let him first cast a stone at her."



PETR PETROVICHEV: Rostov-the-Great, Autumn



ARKADI RYLOV: Gathering Clouds



ZINAIDA SEREBRIAKOVA: Study of a Sleeping Girl



CONSTANTIN SOMOV: Portrait of Mr. E. Mikhailov



ALEXEI STEPANOV: The Swing



APOLLINARI VASNETZOV: Moscow of XVII Century



NIKOLAI ULIANOV: Portrait of Mme. Knipper-Tshekhova



SERGEI VINOGRADOV: A Monastery



FYODOR ZAKHAROV: Portrait of Miss L. B.



What the Newspapers say about the Russian Art Exhibition

"There is a deeply interesting exhibition of Russian Art at the Grand Central Palace, brought over from Moscow to show us what the more representative painters are doing. . . . Evidently there are in Russian art plenty of living elements aligned to beat back the inroads of the deleterious isms of the day. These pictures have been brought to America, of course, for a practical purpose. They embody an appeal for aid to artists whose lives would obviously feel the pressure of revolutionary conditions. But it is more especially for their steadfastness amid those conditions that their venture is to be commended. They stand for an honorable attitude in the things of the mind. At a time of crumbling ideals they maintain old fidelities, old standards. For this, if for nothing else, they deserve public support."—*Royal Cortissoz, N. Y. TRIBUNE.*

"Whatever comparisons later may be made between this art, intensely interesting in all its phases, and the art of other nations, with which at many points it crosses without losing its idiosyncratic expression, there is no doubt that those who visit it either familiarly, or as strangers, to see, not pictures, but Russia, will have their poignant sensation."—*N. Y. TIMES.*

"Russian Art, pure and undiluted, is spread before the eyes of the visitor. . . . In spite of the fact that there are nearly 1200 workers in the show, it is perhaps less fatiguing than any large exhibition ever held in New York. This is chiefly due to the stimulation of the scenes and people, exotic to Americans, but picturesque and full of human charm. The exhibition is most truly representative of the enormous country that is Russia, its sturdy people, its charming landscapes, its picturesque rivers and their life, its towns and cities so strange to our eyes."—*P. Boswell, N. Y. AMERICAN.*

The exhibition of Russian Art at the Grand Central Palace, contains a surprise for everybody. On the whole, it is Russia that emerges out of the exhibition and not the tendency of any one school."—*N. Y. HERALD*.

"The present Russian Exhibition at the Grand Central Palace is an overwhelming event. It is really a slice of Russian life and soul, as varied and rich as the composite people so conveniently assembled under the one label "Russian" but which has so many different racial, social and political aspects."—*N. Y. EVENING POST*.

"The exhibition represents the work of serious men and women who are trying to force their way out of the debris left by the results of the war and who are remarkably qualified artists. The entire exhibition is a revelation of skill and knowledge."—*MORNING TELEGRAPH*.

"The pictures are not only interesting as a revelation of Russian Art today but of the trend of artistic thought in Russia."—*EVENING WORLD*.

"The paintings reveal fine qualities, brilliant and forcible in touch and color. They also show marked individuality."—*BROOKLYN EAGLE*.

"The scheme is completely comprehensive, all the art tendencies of Russia being represented from the ultra conservatives to the extremists. And what is more, these Russian Artists seem to bring with them a rational spirit of tolerance. This should be particularly welcome in America."—*N. Y. AMERICAN*.

"Through an art exhibition at the Grand Central Palace, adequately representing more than one hundred contemporary Russian painters. . . The gallery habitue may read the concluding chapter of Russian art of today. . . The present exhibition gives a first comprehensive view of the rank and file of painters of very nearly all tendencies."—*N. Y. SUN*.

"If the huge exhibition of Russian paintings at Grand Central Palace brings nothing more to American Art than the spirit of tolerance in which it was conceived, it will constitute a gift of incalculable value. . . The most admirable feature of the display is that it is almost wholly Russian in subject and atmosphere."—*ART NEWS*.

"Exhibition broadens idea of Russian Art. . . The Russian Exhibition opens a window for us through which we can glimpse the whole Russia."—*BROOKLYN DAILY EAGLE*

How the Russian Art Exhibition was organized

In the whole history of Art, so unusual, so unique, so almost fantastic an event, has never before occurred. The artists of a vast country, of a great nation, which has given to mankind many brilliant poets, writers, musicians and actors, who have spread abroad over the entire earth the glory of Russian Art, have decided to make known to the world, hitherto unacquainted or hardly acquainted with Russian Painting and Sculpture, what those branches of Russian Art have produced. In the midst of great suffering, to the thunder of cannon, during the dark days of famine, cold and every sort of hardship connected with the mere business of keeping alive, Russian artists have not laid down their professional weapons, have not abandoned their brushes and chisels, but have continued to work unremittingly. And now, by a gigantic effort of will-power, they have resolved to make their labors known and to show the results of their toil beyond the bounds of their native land. With that end in view, they have organized at their own expense and risk, an exposition of their work.

One hundred Russian artists, the best, the most spirited, the most gifted section of Russian Art taken as a whole, have sent abroad nearly one thousand pictures, pieces of sculpture, drawings and etchings. Whither have they despatched them? To a distant land, situated in the other hemisphere, because from that land—from America—the hand of fraternal aid was first stretched forth to Russian artists, and they justly assumed that precisely that people, the Americans, and first of all, the United States, ought to know what contemporary pictorial Art is like. Truth to tell, the history of Art knows no such flights of artists of such rank from one land to another, especially to so distant a shore.

IGOR GRABAR,

Director of the National Tretiakov Gallery in Moscow.

The Russian Art Exhibition was organized
by the Russian Art Societies of Moscow
and Petrograd with the purpose—

1. TO ACQUAINT THE PEOPLE OF THE UNITED STATES OF AMERICA WITH CONTEMPORARY RUSSIAN ART, AND
2. TO HELP THE RUSSIAN ARTISTS WHO EXPERIENCE GREAT HARDSHIPS AND DIFFICULTIES IN OBTAINING THE NECESSARY SUPPLIES FOR THEIR WORK.

All Pictures are private property of the artists, all are for sale, and all proceeds go directly to the Artists themselves.

Exhibition Open Daily

10 A. M. to 9 P. M., Sundays 2 P. M. to 10 P. M.

March 8th to April 15th, inclusive.

GRAND CENTRAL PALACE

Lexington Avenue and 46th Street, New York

Chairman of the Artists's Committee,
SERGEI VINOGRADOFF

