ILYA REPIN: IDEOLOGY AND AESTHETICS IN RUSSIAN ART

Volume II: Illustrations

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1990
I DECLARE THAT THIS THESIS HAS BEEN COMPOSED BY MYSELF
AND THAT THE WORK HEREIN IS MY OWN

DAVID JACKSON
ABSTRACT

Ilya Repin (1844-1930) was the leading member of the Russian realist school, the Peredvizhniki, widely regarded as the finest, and undoubtedly the most celebrated, painter of his generation. His artistic legacy has, however, long suffered both from a partisan brand of Soviet art history, which seeks to confirm his standing as a precursor of the propagandist school of Socialist Realism, and a Western disregard of the Peredvizhniki, based on misconceptions regarding its motives.

In the East a continual stress on the socio-political nature of subject matter: content, ideology, meaning, has occasioned a lack of regard for aesthetic considerations, superfluous to the utilitarianism of Soviet art, whilst acceptance of this view in the West, during a century preoccupied with the non-narrative aspects of visual creation, has seen Repin stigmatised as an artistic ideologue, indifferent to formal considerations, and therefore of small importance to the history of 19th century art. Repin's inconsistent, often contradictory views on the aims and nature of art, have assisted the efforts of hagiographers and detractors alike, but these twin biases, which have long shadowed Russian art, have in Repin's case badly served a long and complex career by dint of crude or fallacious labelling. This thesis aims to seek a more judicious appreciation of Repin's worth through a comprehensive survey of his life and work, utilising as reference points the twin constituents of painting, form and content, which find reflection in the East-West proclivity towards ideology and aesthetics.

The first chapter deals with Repin's early development, from his birth in 1844 into a provincial military settlement, to his enrolment in 1864 at the Imperial Academy in St. Petersburg, and considers the relative influences of the Academy, the secessionist Artel based around Ivan Kramskoy, and the emerging Peredvizhniki. Chapter 2 covers Repin's residency in Paris, 1873-1876, a period of conflicting interests during which his allegiance to the nascent Russian school of critical realism was called into question by contact with Western art.

The central chapters, 3-6, consider the chief genres within Repin's output: history painting, scenes from contemporary life, political themes, and portraiture, and consider to what degree ideological and formal considerations shaped his mature work.

Chapter 7 deals with reactions to artistic innovations from the 1890s onwards, a period of avowed aestheticism on Repin's part, which saw his resignation from the Peredvizhniki, transference to the reformed Academy, and a brief liaison with Diaghilev's Mir iskusstva, but which ended in acrimonious public disputes with the forces of 'modernism'.

Chapter 8 is devoted to the last decades of Repin's life, spent on his estate on the Finnish Gulf, a period of physical decline and post-Revolutionary isolation, during which he worked obsessively on recurrent themes with a discernibly freer style.

The concluding chapter considers some of the East-West uses, abuses, and misunderstandings which have dogged Repin's work, before assessing the strengths and weaknesses, consistencies and contradictions within his oeuvre, based on the findings of previous chapters.
ILLUSTRATIONS

Due to the variable quality of Soviet reproductions and the difficulty of locating copies of lesser known works, some items have, regrettably, been left unillustrated. Those reproduced here are of the best quality possible under the circumstances. All dimensions, where known, are given in centimetres, height first. Unless otherwise indicated all works are by Repin and are in oil on canvas. The abbreviations TG and RM denote the two major holders of Repin's works, the Tretyakov Gallery, Moscow, and the Russian Museum, Leningrad.

For the sake of consistency I have followed the titles given to Repin's works in the Catalogue in G. Sternin, Ilya Repin. Painting, Graphic Arts, (Leningrad, 1985), 248-283.

1. V.G. Perov. The Village Easter Procession. 1861. 71.5 x 89. TG.
2. V.I. Yakobi. Prisoners' Halt. 1861. 98.6 x 143.5. TG.
3. V.V. Pukirev. The Unequal Marriage. 1862. 173 x 136.5. TG.
4. Portrait of Anyuta Petrovna. 1864. Oil on cardboard. 17.3 x 10.5. The Repin Museum, Penaty.
5. Portrait of Vera Shevtsova. 1869. 83 x 67. RM.
6. Reading for an Examination. 1864. 30 x 46.5. RM.
8. Slavonic Composers. 1872. 128 x 393. The Tchaikovsky Conservatory, Moscow.
9. Title page to Musorgsky's 'Детская'. Published by W. Bessel & Co, St. Petersburg, 1872.
10. A Parisian Café. 1875. 189 x 118.5. Collection of M. Mansson.
11. A Man and a Woman at the Table. Two Women Seated. A Man Pulling on a Glove. Study for A Parisian Café. 1873. Oil on canvas, pasted on paper. 31.5 x 47.5. RM.
12. Portrait of Ivan Turgenev. 1874. 116.5 x 89. TG
15. Portrait of Vera Repin. 1874. 73 x 60. TG
16. Portrait of Vera Repin. 1875. 59 x 49. RM
17. A Negro Woman. End of 1875-beginning 1876. 115 x 93. RM.
18. Sadko in the Underwater Kingdom. 1876. 322.5 x 230. RM.
19. Jew at Prayer. 1875. 60 x 64.5. TG.
20. On a Turf Seat. 1876. 36 x 55.5. RM.

22. V. I. Surikov. The Morning of the Execution of the Streltsy. 1881. 218 x 379. TG.

23. Tsarevna Sofya in the New Maiden Convent at the Time of the Execution of the Streltsy and the Torture of All Her Servants in 1698. 1879. 201.8 x 145.3. TG.

24. Ivan the Terrible and His Son Ivan. 16 November 1581. 1885. 199.5 x 254. TG.

25. V. G. Shvarts. Ivan the Terrible Beside the Body of His Son. 1864. 71 x 89. TG.

26. V. M. Vasnetsov. Tsar Ivan the Terrible. 1897. 247 x 132. TG.

27. Zaporozhye Cossacks Writing a Mocking Letter to the Turkish Sultan. 1880-1891. 203 x 358. RM.

28. Zaporozhye Cossacks. Sketch for Zaporozhye Cossacks Writing a Mocking Letter to the Turkish Sultan. 1878. Graphite and shading. 20.2 x 29.8. TG.


30. V. G. Perov. Fomushka-sych. 1868. 44.8 x 36.8. TG.

31. Barge- haulers on the Volga. 1870-1873. 131.5 x 281. RM.

32. Barge- haulers Crossing a Ford. 1872. 62 x 97. TG.

33. G. G. Myasoyedov. The Zemstvo Dines. 1872. 74 x 125. TG.

34. He Returned. 1877. 69.2 x 89.4. Estonian Art Museum, Tallinn.

35. In a Volost Administration Office. 1877. 47.5 x 80. RM.

36. A Peasant with an Evil Eye. 1877. 60 x 49. TG.

37. A Cautious One. 1877. 64.5 x 53. Art Museum, Gorky.

38. I. N. Kramskoy. Woodsman. 1874. 84 x 62. TG.

39. The Archdeacon. 1877. 124 x 96. TG.


41. On a Park Bridge. 1879. 38 x 61. Zilbershtein Collection, Moscow.

42. Seeing Off a Recruit. 1879. 143 x 225. RM.

43. Going Home. A Hero of the Last War. 1878. 50.8 x 34.2. TG.

44. Vechornity. 1881. 116 x 186. TG.

45. Religious Procession. 1877 (wrongly dated 1876). 37 x 70. RM.

47. Religious Procession in the Province of Kursk. 1880-1883. 175 x 280. TG.
48. A Seamstress. 1882. Pencil. 32.5 x 23.3. TG.
49. S. V. Ivanov. Death of a Migrant Peasant. 1889. 71 x 122. TG.
50. Starving. Boy with a Piece of Bread. 1908. Pencil, charcoal and sanguine. TG.
51. The Drunken Father. 1888. Pencil. 27.2 x 35.7. RM.
52. The Drunken Kiryak. Illustration to Chekhov's story Peasants. 1899. Pen, ink and watercolour. 25.2 x 34. Chekhov Museum, Taganrog.
53. Under the Guard. Along the Muddy Road. 1876. 26.5 x 53. TG.
54. Arrest of a Propagandist. 1880-1892. Oil on wood. 34.8 x 54.6. TG.
55. A Secret Meeting. 1883. 104 x 173. TG.
56. The Annual Meeting in Memory of the French Communards at the Père-Lachaise Cemetery in Paris. 1883. 36.8 x 59.8. TG.
57. They Did Not Expect Her. 1883; 1898. Oil on wood. 44.5 x 37. TG.
58. They Did Not Expect Him. 1884; 1888. 160.5 x 167.5. TG.
60. Spurning Confession. 1879-1885. 48 x 59. TG.
62. V. E. Makovsky. Sentenced. 1879. 76.5 x 113. RM.
63. S. V. Ivanov. Etape. One Did Not Survive. 1892.
64. Alexander III Receives the District Headmen in the Courtyard of the Petrovsky Palace in Moscow. 1886. 293 x 490. TG.
65. The Wedding of Tsar Nicholas II and Princess Alix of Hesse (Alexandra Fedorovna). 1894. 98.5 x 128.5. RM.
66. Formal Session of the State Council in Honour of Its Centenary on May 7, 1901. 1903. 400 x 877. RM.
67. Portrait of the Chief Procurator of the Holy Synod, K. P. Pobedonostsev. Study for Formal Session of the State Council in Honour of Its Centenary on May 7, 1901. 1903. 68.5 x 53. RM.
68. V. A. Serov. Soldiers, Brave Fellows, Where Now is Your Glory? 1905. Tempera and charcoal on cardboard. 47.5 x 71.5. RM.
70. V. E. Makovsky. 9 January 1905 on Vasilevsky Island. 1905.
71. The Manifestation on 17th October 1905. 1907-1911. 184 x 323. RM.

73. V.G. Perov. Portrait of F.M. Dostoyevsky. 1872. 99 x 80.5. TG.

74. Portrait of M.P. Musorgsky. 1881. 69 x 57. TG.

75. Portrait of A.T. Pisemsky. 1880. 87 x 68. TG.

76. Portrait of V.V. Stasov. 1883. 74 x 60. RM.

77. Portrait of P.M. Tretyakov. 1883. 98 x 75.8. TG.

78. Portrait of Leo Tolstoy. 1887. 124 x 88. TG.

79. Leo Tolstoy Ploughing. 1887. 27.8 x 40.3. TG.

80. Leo Tolstoy in the Forest. 1891. 60 x 50. TG.

81. Leo Tolstoy Barefoot. 1901. 207 x 73. RM.

82. Tolstoy in the Pink Armchair. 1909. 106 x 90. TG.

83. Portrait of the story-teller V.P. Shchegolyonkov. 1879. 102 x 80. RM.

84. Portrait of Mitrofan Belyaev. 1886. 125 x 89. RM.

85. Portrait of V.D. Spasovich. 1891. 93.5 x 76. RM.

86. Portrait of Countess Louise Mercy d'Argenteau. 1890. 85.4 x 108. TG.

87. Portrait of Pelageya Strepetova as Lizaveta in Pisemsky's play Hard Lot. 1881. 112 x 84. TG.

88. Vera Repin Resting. 1882. 140 x 91.5. TG.

89. Portrait of Nadya Repin. 1882. 110.4 x 55.5. TG.

90. Portrait of Nadya Repin. 1881. 66 x 54. The Radishchev Art Gallery, Saratov.

91. A Lively Girl. Vera Repin. 1884. 111 x 84.4. TG.

92. Autumn Bouquet. Portrait of Vera Repin. 1892. 111 x 65. TG.

93. In the Sunlight. Portrait of Nadya Repin. 1900. 94.3 x 67. TG.

94. Portrait of Sophya Dragomirova. 1889. 98.5 x 78.5. RM.

95. Portrait of Natalya Golovina. 1896. 90 x 59. RM.

96. Portrait of Varvara Ikskul von Hildenbandt. 1889. 196 x 71. TG.

97. Portrait of Eleonora Duse. 1891. Charcoal on canvas. 108 x 139. TG.

98. Portrait of Sophya Stakhovich. 1891. Black wash and added white. 85.2 x 67.5. Institute of Russian Literature (The Pushkin House) of the USSR Academy of Sciences.

99. The Surgeon E. Pavlov in the Operating Theatre. 1889. Oil on cardboard. 27.8 x 40.3. TG.
100. St. Nicholas of Myra Delivers the Three Innocent Men. 1888. 215 x 196. RM.

101. The Duel. 1896. 52 x 103. TG.

102. A Byelorussian. 1892. 102 x 71.5. RM.

103. Country House of the Academy of Arts. 1898. 64 x 106. RM.

104. Wide World. 1903. 179 x 284.5. RM.

105. Job and His Friends. 1869. 133 x 199. RM.

106. Christ Raising Jairus's Daughter from the Dead. 1871. 229 x 382. RM.


111. Gaidamak. 1902. 125 x 95. State Museum of Fine Art, Turkmenistan SSR.


114. Portrait of Vladimir Bekhterev. 1913. 107 x 78. RM.


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1. V.G. Perov. The Village Easter Procession. 1861. TG.
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6. Reading for an Examination. 1864. RM.
7. Portrait of P.V. Karakozov, 1866.

Agathodème

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11. *A Man and a Woman at the Table. Two Women Seated. A Man Pulling on a Glove. Study for A Parisian Café*. 1873. RM.
12. Portrait of Ivan Turgenev. 1874. TG.


5. Portrait of Vera Repin. 1874. TG.
16. Portrait of Vera Repin. 1875. RM.

17. A Negro Woman. End of 1875—beginning 1876. RM.
18. Sadko in the Underwater Kingdom. 1876. RM.

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23. Tsarevna Sofya in the New Maiden Convent at the time of the Execution of the Streltsy and the Torture of All Her Servants in 1698. 1879. TG.
24. Ivan the Terrible and His Son Ivan. 16 November 1581. 1885. TG.
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44. *Vechornitsy*. 1881. TG.
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46. Religious Procession in an Oak Forest. 1877-1924?
County Gallery of Arts, Náchod, Czechoslovakia.
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1903. RM.

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75. Portrait of A.T. Pisemsky. 1880. TG.

76. Portrait of V.V. Stasov. 1883. RM.
77. Portrait of P.M. Tretyakov. 1883. TG.

78. Portrait of Leo Tolstoy. 1887. TG.
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