
Dissertation Title

Ivan Morozov and Sergei Shchukin: Two Russian Patrons and
Collectors of Modern French Art

Student's name

Polina Astakhova

Master in Art Markets

Supervisor:

PhD. Luís Urbano de Oliveira Afonso, Senior Associate Professor,
School of Arts and Humanities of the University of Lisbon

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Acknowledgements

I would like to express my gratitude to my supervisor, Dr. Luís Urbano de Oliveira Afonso for overseeing my thesis, as well as for his invaluable contribution to its writing. It was very important for me to dedicate a paper on art related to Russia. I thank my curator for supporting me in my quest to talk about two important collectors and patrons, Sergei Shchukin and Ivan Morozov, who have collected unique, inimitable and valuable collections of Impressionists of the French school.

Dr. Luís Urbano de Oliveira Afonso gave me the freedom of thought when writing my diploma, competently guiding me based on his academic knowledge and experience in the field of art. During the master's degree course, we were taught to build logical, cause-and-effect relationships, get to the bottom of things and find the meanings that are hidden in the works of art. The world of art is not only the creator and his work, but a whole dynamically developing ecosystem in which each element plays its role. That is why, in this work, special attention is paid to the phenomenon of collecting in the merchant environment in the Russian Empire of the 19th and 20th centuries, using the example of Shchukin and Morozov, who created truly significant and unique collections of Impressionist art. Moreover, it was essential for me to dedicate the given thesis to the modern realities of the art world, in which the collections of Sergei Shchukin and Ivan Morozov increased their financial and cultural value.

Thank you.

Abstract

The collections of Sergei Shchukin and Ivan Morozov as an object of the research were not chosen by chance. I have always been amazed by the zeal and talent with which these collections were created in a rather traditional Russian Empire of the late 19th and early 20th centuries. Coming to the Pushkin Museum and State Hermitage Museum, visitors have a unique opportunity to admire the beauty of carefully collected masterpieces by well-known, prominent artists such as Henri Matisse, Claude Monet, Pierre-Auguste Renoir, Alfred Sisley, Paul Gauguin, Paul Cézanne and even Pablo Picasso. How did it happen that Sergei Shchukin and Ivan Morozov, descendants from merchant families, discovered the gift of an art collector? How did Sergei Shchukin and Ivan Morozov manage to collect so many famous paintings of French Impressionist art in the patriarchal, conservative Russian Empire? To answer these questions, I conducted an in-depth analysis based on the available data, which were presented in academic publications, books, websites, articles. Bit by bit, material was collected about the personal lives of Sergei Shchukin and Ivan Morozov, their hobbies and contributions to the family business. One of the goals of this research is to trace the evolution of Shchukin and Morozov taste of art collecting, follow their path of the formation of collections through the prism of political, economic, social and cultural changes in the country. It is also essential to demonstrate the internationally recognized status of Shchukin and Morozov collections of works of art.

Key words: Impressionism, Art collecting, Patronage, Sergei Shchukin, Ivan Morozov, Art world.

Resumo

As coleções de Sergei Shchukin e Ivan Morozov como objeto da pesquisa não foram escolhidas por acaso. Sempre me surpreendi o zelo e o talento com que estas coleções foram criadas no Império Russo, num país bastante tradicional do final do século 19 e início do século 20. Chegando ao Museu Pushkin e ao Museu Hermitage do Estado, os visitantes têm uma oportunidade única de admirar a beleza das obras-primas cuidadosamente recolhidas por artistas bem conhecidos e destacados, como Henri Matisse, Claude Monet, Pierre-Auguste Renoir, Alfred Sisley, Paul Gauguin, Paul Cézanne e até Pablo Picasso. Como aconteceu que Sergei Shchukin e Ivan Morozov, descendentes de famílias de comerciantes, descobriram o dom de um colecionador de arte? Como Sergei Shchukin e Ivan Morozov conseguiram colecionar tantas pinturas famosas de arte impressionista francesa no patriarcal e conservador Império Russo? Para responder a estas questões, realizei uma análise aprofundada com base nos dados disponíveis, que foram apresentados em publicações acadêmicas, livros, sites, artigos. Pouco a pouco, o material foi coletado sobre a vida pessoal de Sergei Shchukin e Ivan Morozov, os seus passatempos e contribuições para os negócios da família. Um dos objetivos desta investigação é traçar a evolução de Shchukin e Morozov gosto de coleta de arte, seguir o caminho da formação destas coleções através do prisma das mudanças políticas, econômicas sociais e culturais no país. Também é essencial demonstrar o estatuto internacionalmente reconhecido das coleções de obras de arte de Shchukin e Morozov.

Palavras-chaves: Impressionismo, Colecionismo de arte, Mecenato, Sergei Shchukin, Ivan Morozov, Mundo de arte

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Introduction

Art collecting has been a key element in the cultural sphere for centuries, however, its significance and role have changed over time. The transformation of collecting—from a pioneering phenomenon to a commercial setting, and from a privately funded institution to an element of national heritage—represents a central issue in contemporary studies and criticism on collecting.

This thesis is dedicated to two independent collections of Impressionist and Post-Impressionist art in pre-revolutionary Russia by Ivan Morozov and Sergei Shchukin. This was a time when merchants held great power, inherited through family wealth, and enhanced by the skilled management of textile companies, whose network extended throughout Russia and achieved a large scale. Ivan Morozov, who was four times wealthier than Shchukin, did not spare money on collecting artworks, while Sergei Shchukin had more limited funds and paid interest for paintings. They had different artistic preferences (although both specialised in collecting Impressionist, Post-Impressionist, and Abstract art of the Western European school), and they chose different works of art for their collections.

To characterize the collection, it is important to conduct a broad analysis devoted to the individuality of the collector, characterize the content of the collection, the choice of styles and subjects, the financial component and social reaction to the collection. It is vital to study the external environment in which collectors lived and artists created, thereby absorbing and reflecting significant phenomena in the life of themselves and their country. It should be seen as a mutual exchange of cultural, financial and social influence between the artist, collector and society.

By selecting specific pieces and highlighting certain movements, patrons supported the development of fine arts, creating a base for a shift from academic traditions to abstract and expressive representations of ideas and reality. Additionally, private collections have contributed significantly to cultural heritage, on a level comparable to that of public museums and foundations.

It is important to study the collections of Ivan Morozov and Sergei Shchukin on the prism of political and economic events that took place in the Russian Empire and led to the First Russian Revolution in 1905, the Revolution in 1917, abolishment of the monarchy, cancellation of classes, seizure of power by the Bolsheviks, withdrawal from the First World War and establishment of the Soviet Union. The unresolved social, political and economic problems, the rejection of decisive and much-needed reforms in class society, gave rise to

increasing discontent among the masses. The country's entry into the long, bloody First World War exposed visible wounds that were accumulating like a snowball, thereby providing fertile ground for the anti-monarchist communist attacks of the Bolsheviks.

It was a period of rapid and extensive transformations that affected all the spheres of Russian life at the turn of 19 – 20 centuries. This period had a special interest in the history of Russia because on the one hand, the power of the tsar was immutable, religion proved that the power of monarch was sacred, but on the other hand, people called to restrict the power of the monarch and participated in the Revolution.

It was time of great changes that touched all the spheres of people's lives and resulted in a series of emigration waves when Russian intellectuals, nobles, merchants, wealthy people that made fortune in imperial Russia had to flee as their vision did not correlate with the Bolsheviks' politics. As it happened in case of Ivan Morozov and Sergei Shchukin who left the Russian Empire with an idea that the situation in the country would normalize and they would manage to return their collections.

A wide range of sources were used in this study, allowing us to gain an understanding of how the idea of art collecting originated in aristocratic circles and later in the merchant class. We can see how collections were formed, various projects were developed, and new concepts emerged. Let's highlight several groups of sources. Firstly, there are published documents from personal origins, such as memoirs, correspondence, and diary entries, which are the epistolary legacies of collectors, scholars, and museum figures. These documents contain valuable information about the attitudes of various groups within the artistic community towards the educational activities of S. I. Shchukin and I. A. Morozov, as well as their galleries and subsequent museum collections. For example, valuable information about the Shchukin Gallery is contained in the memoirs of Nikolay Preobrazhensky (*Monuments of the Fatherland*, 1993, pp. 48-49) and Prince Sergey Shcherbatov (*Monuments of the Fatherland*, 1993, pp. 11-19). This textbook also contains other documents related to the history of collecting in Russia during the period under study. For instance, there is a testamentary letter from Pavel Tretyakov (*Monuments of the Fatherland*, 1993, pp. 3-6) and a statement from Ivan Tsvetkov regarding the donation of their collections to Moscow (*Monuments of the Fatherlands*, 1993, pp. 82-83).

The given research also includes numerous works by the Russian art historian and publisher N. Y. Semenova such as *Moscow collectors (2010)*, *Morozov: The Story of the Family and a Lost Collection (2020)*, *Sergei Shchukin and his Collection (2017)*, *The Morozov Brothers: Collectors who don't trade (2022)*, *Saga about Shchukins: Collectors of*

Masterpieces, At Shchukin's on Znamenska... (1993). Semenova discovers Morozov and Schukin's collections of Western European art as a distinctive phenomenon on the Russian art scene. She addresses the origins of these collections by focusing on the personalities of Sergei Shchukin and Ivan Morozov, their families, pedigree, outstanding achievements, lifestyle, social circle and love of art.

To understand the development of art and the process of creating conditions for art collecting in Russia during the second half of the 19th century and the early 20th century, special studies by foreign and Russian authors have been consulted. Additionally, multiple contemporary sources of artistic analyses were used and to expand the studies materials on critical thinking and sociology were involved. For example, the researcher E. Valkenier in her book, devoted to Russian Realist Art characterized the development and values of the class of merchants and entrepreneurs who in large part supported the Peredvizhniki. She discusses the nationalism of this movement and the attitude of Russian painters to the west (Valkenier, 1989, p 55). She finds the roots of the growing nationalism of the movement in the personal struggles of this class of patrons against the haughty, Westernized elite. She pays particular attention, of course, to Tretyakov, whose patronage of the arts was founded on the pursuit of true national art and also transcended the stylistic limitations of Peredvizhniki (Valkenier, 1989, pp. 60-63).

Richard Stites in his book *Serfdom, Society, and the Arts in Imperial Russia: the pleasure and the power* (2005) writes about the role of the arts and artists in society's value system. The provincial towns and manor houses engaged with the culture of Moscow and St. Petersburg, while thousands of serfs and former serfs created or performed. Stites's richly detailed book offers a new perspective on the origins of Russia's artistic prowess during this period (Stities, 2008, p. 21).

The book *Dutch and Flemish Art in Russia* published in 2005 by the Codart & Foundation of Cultural Inventory is used in the study as it talks about unique collections of the well-to-do middle class paying a special attention to the prominent collections of Sergei Shchukin and Ivan Morozov who managed to understand the moods and demands of that time.

The researcher K. Dianina discusses how the Great Reforms of 1861 – 1874 fostered a collaboration between the press and museums to explore themes of national identity in art, showcasing the traditions, history, folklore, and cultural achievements of the Russian people (Dianina, 2012). The general literature used in this work includes, first and foremost, the works of museum scholars, representatives of culture and art, as well as scientific and methodological literature. By studying this complex, we can gain an understanding of how a particular idea of collection originated, the discussions it sparked, and how it was received by contemporaries.

The Russian Museum Encyclopedia, published in 2001 provides an overview of the museum world in Russia in both the past and present. The encyclopedia features biographies of scholars, museum staff, and collectors who played a crucial role in founding and running museums, building collections, and shaping museum ideologies. Additionally, it examines key research on museums conducted in the 20th century.

Valuable material for studying the history of Russian collections and private museums can be found in the bibliographic dictionary *Collectors of Old Moscow* by N. Polunina and A. Frolov. The publication is dedicated to the biographies of 100 great Russian collectors who collected works of art, thereby multiplying Russia's heritage. They were passionately engaged in collecting, which became their life's work. Collecting could be a family affair, such as in the case of Morozov or Shchukin. The authors have put together more than a hundred outstanding examples of collecting in the Russian Empire, which spanned a period of 2 centuries, supplementing the book with biographical information and illustrations (Polunina, 1997).

Chapter 1. The evolution of art collecting in Russia

1. The beginning of art collecting in Russia

Museums in Europe have traditionally stemmed from grand collections, often housed in palatial settings that catered primarily to connoisseurs and intellectuals. As a result, many exhibitions were inaccessible to the general public, highlighting the need for museums to create more engaging and understandable displays.

In Russia, the evolution of museum collections mirrored European trends, with early accumulation occurring in monasteries, churches, and noble residences. Notable examples include the sacred artefacts and manuscripts preserved in institutions like the Trinity-Sergius Lavra and St. Sophia Cathedral in Novgorod (The Russian Museum Encyclopedia, 2001, Vol. 2, p. 307). From the 16th century onward, the Armoury of the Moscow Kremlin became the royal repository for artworks. The emergence of private art collections, such as those of B. M. Khitrovo and V. V. Golitsyn in the 17th century, marked a significant development in Russia's cultural landscape.

In the 18th century, art collecting in Russia experienced a notable increase in popularity, particularly among the court and aristocracy. There was a focus on classical Western European art during this time. Peter the Great started this trend by creating the first art gallery at the Monplaisir Palace in 1714. His collection included renowned works by artists like Rembrandt and Rubens (Myagtina, 2013, p. 25).

In 1758, the Museum of the Imperial Academy of Arts was founded, notable for including works by Russian artists for the first time. Catherine the Great further advanced the art scene by establishing the Hermitage in 1764, aiming to create a collection that could rival the prestigious museums of Western Europe. This laid the groundwork for the growth of Russia's cultural institutions and their aspirations on the international stage (Dianina, 2023, p. 17). This museum, according to researcher K. Dianina, displayed the Russian cultural scene very favorably. However, by showing foreign rather than Russian art, the incredible collection of Catherine II represented Russia not as it was, but as the enlightened Empress saw it: it was Russia as part of Europe, sharing the cultural capital of the latter (Dianina, 2023, p. 17).

Moscow's tradition of collecting Western European art dates to the 18th century, with wealthy Russian noble families owning the largest holdings. Families like the Yusupovs and Golitsins housed their extensive collections in palaces and country estates in and around the city. Although the first public Museum of Fine Arts was established in 1810 within a municipal

hospital founded by Count Golitsin, it did not last long (Codart & Foundation for Cultural Inventory, 2005, p. 10).

By the late 19th century, the Moscow region retained many old art collections owned by noble families. Prince Yusupov's large collection was partly at Arkhangelskoye, with another part in St. Petersburg since 1831. The Sheremetev estates at Kuskovo and Ostankino were also famous for their art galleries (Codart & Foundation for Cultural Inventory, 2005, p. 12).

The idea of a national museum took root in Russia in the early 19th century. In 1817, Count N. P. Rumyantsev, Minister of Foreign Affairs, envisioned a museum for the nation. After a decade of planning, he fulfilled his dream by donating his personal collection to the country in 1827. This collection became the heart of the Rumyantsev Museum, which opened in 1831 in the Rumyantsev Mansion on St. Petersburg's Promenade des Anglais.

At the same time in Moscow, another effort to create a public art collection took shape, this time through the private initiative of V. A. Kokorev, a businessman and benefactor. Kokorev gathered a significant collection of over 500 paintings, encompassing the works of notable Russian painters, such as Aivazovsky, Borovikovsky, and Bryullov, and also including pieces by Western European artists. By opening his collection to the public in 1862, Kokorev took a crucial step toward the creation of a public art gallery.

In the late 1800s, the most notable cultural shift in Moscow was the growth of major art collections among the middle class. Individuals across generations who had achieved success in industry and commerce dedicated their resources to art collecting. This was evident in families like the Tretyakovs, Soldatenkov, Kokorev, Brocard, and Zubalov, and in newer wealthy families including the Morozov brothers, the Ryabushinskys, and the Shchukins. These collectors, along with others, were closely linked with artists, musicians, and academics (Codart & Foundation for Cultural Inventory, 2005, p. 13).

The wealth of brothers Pavel Mikhailovich and Sergei Mikhailovich Tretyakov exceeded eight million rubles, with a significant three million directed towards their passion for art. Both were active collectors, however, Pavel's preference was Russian painting, whereas Sergei gravitated towards foreign art, particularly the modern French style. By the age of 28, Pavel made the decision to donate his entire fortune to establish a gallery of Russian art. A landmark moment occurred in 1892 with the creation of a cultural institution: a donated museum and its collection of paintings were gifted to the city of Moscow and formally named the Pavel and Sergei Tretyakov Brothers City Gallery (Grants.culture.ru)

In 1895 Alexander III established the Russian Museum that marked the official start of Russia's national museum system.

After 1917, many private collections were nationalized, leading to a growth in museum holdings. Between 1918 and 1920, the nationalization of Moscow's private collections resulted in the creation of several new art museums. These included the Museum of Iconography and Painting (based on I. S. Ostroukhov's collection), two museums of new Western art (including the I. A. Morozov and S. I. Shchukin collections), two museums of old Western art (featuring the A. A. Brokar collections), and the Museum of Oriental Cultures (The Russian Museum Encyclopedia, 2001, Vol. 2, p. 308).

2. Political, socio-economic and cultural moods in the Russian society of 19th – early 20th centuries and their influence on the art collecting

A wave of reforms in the 1890s triggered an industrial boom in Russia. This period saw a dramatic increase in production speed, the introduction of innovative technologies, a growth in employment, and the emergence of a state-controlled capitalist system. The government actively supported large corporations, providing them with substantial state contracts, which in turn fueled private entrepreneurs' wealth.

The extent of these government contracts was significant. Natalia Semenova's research on Ivan Morozov, a textile magnate, illustrates the impact of these contracts. In 1905, Morozov capitalized on a wartime contract to produce military supplies, a move that propelled his fortune. As the war became a source of income for Tver's local textile factories, their financial situation changed significantly. Their annual income during the war was equal to the total earnings they had accumulated over the two decades prior (Semenova, 2010, p. 494).

The peculiarity of the economic system of the Russian Empire was that wealthy individuals generally did not attempt to export their wealth abroad, instead keeping it within the country, particularly in the outlying regions such as Siberia and the North Asian territories. For instance, Ivan Morozov established a foreign bank account solely to facilitate transfers of funds from Russia to foreign banks and enable the purchase of artworks. Furthermore, he maintained his collection in his Moscow residence. Meanwhile, European countries most of the private collections were enlarged by pieces from multiple regions, including European colonies. What is also interesting, Matisse got his acknowledge in Europe for the colonialist gaze (Caldwell, 2018) and support in travelling across the French colonies. By bringing his work to the collections, Morozov and Shchukin could be the first ones, who had a personal interest in exotic oriental techniques and earmarks which previously were not showcased. Thus, while

artists in Europe were travelling across countries and events, Russian collectives started developing nomadic actions within the Empire's boundaries. The Peredvizhniki, or The Wanderers originated a series of happenings as a political protest. Their impact and role in local artistic development can be associated to Les Nabis movement, which also influenced massive changes in European arts.

By the beginning of the 20th century, the Russian Empire had transformed from an agrarian to an agrarian-industrial economy, placing it among the top five leading economies alongside England, France, the United States, and Germany. The crisis in 1900 – 1903 had a significant impact on Russia, leading to a decline in prices for basic goods, a decrease in production rates, and an increase in unemployment. This was particularly challenging for agriculture, which further exacerbated unresolved social issues and caused deep upheavals within society.

However, in the years 1909 – 1913, the economy grew due to increased purchasing power because of the cancellation of redemption payments and the introduction of agrarian reform, which helped restore agriculture. In terms of heavy industry and raw materials, Russia ranked second in the world for oil production, fourth in mechanical engineering, fifth in coal mining and iron ore and steel production. Light industry, particularly food and textiles, also developed rapidly. Textile production was especially advanced in terms of technical equipment (Orlov, 2006, p. 270).

Ivan Morozov and Sergey Shchukin owned a textile business in Russia that grew and generated significant profits. During these turbulent times, both entrepreneurs prospered, as already noted, with Ivan Morozov receiving a government order to produce ammunition for the army, and Sergei Shchukin acquiring textiles at discounted prices during the collapse in prices following the Revolution of 1905 and later raising prices when the economy stabilized.

In a moment of crisis, the capitalist S. I. Shchukin demonstrated remarkable financial skill. Recognizing a temporary dip in textile demand, he strategically purchased all available warehouse stock. As the market stabilized a few months later, he then increased prices, securing at least a million rubles in profit for the firm "I. V. Shchukin and sons" (Semenova, 2010, p. 132).

The second part of 19th / early 20th centuries witnessed significant cultural and social transformations, including the rise of new artistic movements, a burgeoning public consciousness, flourishing cultural activity, the proliferation of mass media, and vibrant social interactions. During this period, numerous visual display institutions opened their doors to the

public, including the Imperial Hermitage (became available to the public since 1852), Tretyakov Gallery, Historical Museum, Polytechnical Museum, and Russian Museum (Dianina, 2008, p. 173).

In the visual arts, following liberal reforms, there was a call for a more realistic portrayal of reality that went beyond traditional academic standards. In 1863, artists decided to break away from the Imperial Academy of Art in Saint Petersburg and form their own artistic community known as the «Artel», with the goal of making art more accessible to people from all regions and educating them on art appreciation (Dianina, 2008, p. 173).

The Wanderers organized mobile exhibitions throughout the Russian Empire. Without state funding, the Peredvizhniki were able to create artwork that focused on social issues such as inequality, the struggles of everyday life, the abolition of serfdom, and the search for a new path forward. Notable artists of this movement include Ivan Kramskoy, Arkhip Kuindzhi, Alexey Savrasov, Isaac Levitan, and Konstantin Kuindzhi. The works of the Peredvizhniki also celebrated the resilience and hard work of the Russian people. As seen in Ilya Repin's¹ *"Barge Haulers on the Volga"*, which captivated viewers with its realistic portrayal.

Society sought confirmation of a unique national artistic identity in various forms, welcoming or dismissing works based on critical opinions, and closely following critical debates (Dianina, 2008, p. 173).

St. Petersburg has been recognized as a city with more European influences since the era of Peter the Great, while Moscow has long held the title of the conservative and traditionally minded former capital. This is why the cultural renaissance in Moscow during the 19th century was particularly significant, with the opening of numerous public museums. The focus on Moscow also highlighted its reputation as the embodiment of traditional Russian culture untouched by Western influences, making it the epicenter of the Russian museum boom (Dianina, 2008, p. 173).

Specifically, renowned collectors Ivan Morozov and Sergei Shchukin chose to house their collections in Moscow due to its status as the hub of entrepreneurial commerce. Moscow's concentration of historic merchant residences, which formed a widespread network across Russia, influenced their decision.

Artists of that time participated in the work of various artistic associations. For example, in the estate of the famous benefactor Savva Ivanovich Mamontov, a community was formed

¹ Ilya Efimovich Repin (1844-1930), Russian realist painter, was a member of both the Association of Traveling Art Exhibitions (1871-1923) and the Ambratsevo Art Circle (1878-1893). He contributed to the formation of artists such as Boris Kustodiev, Igor Grabar, and Valentin Serov.

that went down in history as the "Abramtsevo Art Circle" (1878 – 1893). It was located in the Abramtsevo Estate of Savva Mamontov, near Moscow. This group included V. D. Polenov, V. M. Vasnetsov, I. E. Repin¹, V. A. Serov, K. A. Korovin, M. A. Vrubel, M. V. Nesterov, I. S. Ostroukhov and others. Thanks to their efforts, theatrical performances were held in the estate, famous works of Russian art were created.

K. Dianina identifies two interconnected phenomena of that era that fueled significant cultural expansion: the museum and newspaper booms of the 1860s. Museums introduced new artists and ideas to urban audiences, while newspapers conveyed cultural events to a broader public, providing insights into exhibitions and critical evaluations. During this period, the number of newspapers grew from 3 in 1855 to 38 in 1870, allowing critics, journalists, and writers to share their perspectives on social and cultural events. Major newspapers of that time were Golos (The Voice), The St. Petersburg News, Syn Otechestva (Son of the Fatherland), and Novoe Vremia (The New Times) (Dianina, 2008, p. 173).

The Impressionist movement in Russia developed in the late 19th and early 20th centuries, influenced by European artistic developments. Russian artists sought to break away from the traditional realism embraced by the Wanderer group, a community of realist painters. They began to explore Impressionist techniques and themes, which emphasized capturing the states of light and colour, as well as the spontaneity of moments. This departure from traditional academic methods led to more experimental and vibrant works of art.

One of the notable figures associated with the Impressionist movement in Russia was Isaac Levitan, known for his landscape paintings that involved techniques that previously were not widely acknowledged: he built a whole composition a relation to colour, lights and darks rather than following academical realistic representation. Levitan's works, such as Above Eternal Peace, 1894 and Golden Autumn, 1895, depicted the atmosphere of the Russian countryside with a distinct Impressionist vision. Another influential artist was Valentin Serov, whose portraits, and scenes of everyday life were influenced by French Impressionism, as an example, his famous work Girl with Peaches, 1887.

The Impressionist movement aimed on working outside of the studio, known as “plein air” painting, which allowed artists to directly capture the unique qualities of their surroundings. Russian Impressionist paintings often showcased rural and manor scenes, along with wintery landscapes, while French Impressionists predominantly depicted Parisian streets, nearby landscapes, and the leisurely activities of city dwellers.

The Impressionist movement flourished in Russia during the early 20th century. Seeking to gain wider recognition, artists collaborated with influential art magazines like Mir Iskusstva

(The World of Art). Published in St. Petersburg from 1898 to 1904, *Mir Iskusstva* functioned as a platform of representation and recognition for emerging artists led by Nikolai Benoit and Sergei Diaghilev. The aim of the magazine was to popularize Russian art that proved the letter of Diaghilev to Benoit. His general philosophy was to emasculate Russian painting, clean it up and, most importantly, bring it to the West, exalt it in the West.

The Main Artistic associations of Russian art published articles about Russian and European art, news from the art world with illustrations by well-known established artists like Ilya Repin, Valentin Serov, Mikhail Vrubel, Konstantin Korovin, Isaac Levitan and others.

Chapter 2. Sergei Shchukin (1854-1936)

2.1. The Shchukins' family textile businesses and passion for art collecting

Descended from a Western-oriented merchant family, Sergei Shchukin (1854–1936), shared with his brothers a cosmopolitan background. He journeyed abroad frequently, received his education in Europe, mastered several languages, and cultivated a deep appreciation for art. The Shchukin family formed wealthy wellbeing and was independent from money needs, they lived in a luxurious mansion, elegantly decorated and furnished, in the heart of Moscow on Prechistenka Street.

Sergey Ivanovich started his education at home, and then studied abroad at a private school in Saxony and a commercial academy in Bavaria (Gera, Germany). After returning from abroad, he joined the family business, joining the trading house I. V. Shchukin and Sons (Monuments of the Fatherland, 1993, p.160). The head of the family, Ivan Vasilyevich Shchukin, was a supporter of German education. Therefore, children were taught German from an early age. Ivan Shchukin often communicated with his children in this language, as he was fluent in it since his business partners were Germans. The goal of Shchukin's father was to continue his children's studies in Germany (Semenova, 2016, p. 55).

Ivan Vasilyevich Shchukin's plans were destined to come true, and when the four sons reached a certain age, they went abroad: with the aim of gaining experience there, and then return back to their homeland to apply it for the benefit of the prosperity of the family business. Having distributed the children in various specialties, Ivan Vasilyevich hoped to transfer the management of the business into reliable hands (Semenova, 2016, p. 55). Of all the children, Sergei was the most difficult child, suffering from a stutter. No one imagined that he would take over the family business. In his teenage years, Sergei Shchukin began to engage in sports and gymnastics to improve his health and overcome physical discomfort. Sergei's father discovered a speech therapist in Germany who helped him reduce his stutter and become more confident. This approach helped Sergei stop dwelling on his stutter, getting nervous, and blushing (Semenova, 2016, p. 62). After overcoming his stutter, Sergei went to the Commercial Academy in the city of Thuringia, known for its excellent textile production. During his four years of study abroad, he matured and decided to pursue a career in the family textile business. In four years, a timid, slender young man has turned into an elegant young man determined to succeed (Semenova, 2016, p. 63).

After returning to Moscow, Sergei Shchukin gradually entered the business world. He ultimately became the leader of the vast textile conglomerate "I. V. Shchukin & Sons," which produced a range of materials including calico, linen, wool, and silk fabrics, and also clothing. He also had connections with the Trekhgornaya Prokhorov manufactory and two of the largest cotton manufacturing combines, Albert Guebner and Emil Tsindel (Semenova, 2016, p. 63). The firm I. V. Schukin and Sons exercised control over the product selection of most factories in Moscow and the surrounding region. It became the undisputed leading Russian purchaser of cotton and woollen products, successfully covering vast territories including Central Russia, Siberia, the Caucasus, the Urals, and even Central Asia and Persia (Semenova, 2016, p. 63).

Meanwhile the Shchukins' family textile business was developing, the company was increasing its monetary turnover, and its influence in Russia and abroad was growing. Sergei Shchukin became wealthy enough to invest in his new interest — art which later turned into a passion for the whole lifespan. In the family, they shared a point of unite for everyone — all the Shchukin brothers invested in collecting: Dmitry collected paintings by the old masters of the Dutch School of painting from the 17th century; Peter – relics and jewelry; and Sergey was interested in modern art (Shpaltakov, 2021, p. 134-138)

As soon as we see a drawing, painting, or any other object, we become excited. We cannot immediately determine what is wrong, but we sense something. I have a developed 'sense of smell' for old art; my brother Sergei has a keen sense of novelty; and Peter has an affinity for antiquities." This, in fact, explains the "Shchukin phenomenon" (Semenova, 2016, p. 38).

The Pushkin Museum, which now houses paintings from the collection of the Shchukin brothers, organizes exhibitions that introduce works of art and the history of their acquisition. According to information published on the museum's website, Sergei began collecting foreign art thanks to his brother Peter Shchukin, who lived in Paris at that time, moved in high circles and was one of his own in the art community.

It was Pyotr Shchukin who accompanied Sergei Shchukin during his first visit to the Paul Durand-Ruel Gallery, where they both purchased a painting by Alfred Sisley: Pyotr preferred the Square of the French Theater, 1898.

In a fact, Paul Durand-Ruel played a significant role in popularizing the Impressionist movement, as he strongly believed in the talent of the artists or was able to predict commercial success ahead of other art dealers (Semenova, 2016, p. 126-127). The Paul Durand-Ruel Gallery became a center for French Impressionist art, despite French society and the world refusing to recognize the works of Impressionist painters. In 1886, he firstly attempted to exhibit

Impressionist paintings in America, bringing recognition to the artists and their dealer. The gallery exhibited works by Camille Pissarro, Claude Monet, Auguste Renoir, Alfred Sisley, and Edgar Degas, among others. This point was specific and important for artistic development - Durand-Ruel sponsored heads of the movement, setting the trend for changes. By showcasing his selection a base was founded for others to shift visions and explore techniques outside of the known base. If in these times, patrons pushed evolving art, nowadays a wish to collect pieces that fit interiors, divides artistic opportunities — the choice is in between following the requirements of buyers or continue contextual development (The ArtBasel, 2023).

2.2. Shchukin's iconic purchases of Impressionist paintings

Analyzing Schukin's acquisitions of works of art, it is possible to trace alterations in the public consciousness and his own mindset. Firstly, he purchased well-known paintings by Russian artists for the interior of his house. However, being in search of new forms and ideas in art, his focus shifted into foreign works that reflected his soul-searching and evoked deep emotions.

Impressionist French movement took his attention, and he started acquiring their works. Shchukin acquired 13 paintings by Claude Monet, which are among the best works of the artist. Shchukin's collection offered a complete view of Claude Monet, displaying key works from different decades of his career. The 1880s were exemplified by *Haystack at Giverny* (1886), the 1890s by *White Water Lilies* (1897-99) and *Rouen Cathedral in the Evening* and *Noon* (1894), and the 1900s by *Steep Banks Near Dieppe* (1897) (Semenova, 2016, p. 129). In 1904, Sergei Shchukin once again visited Paris and returned with new masterpieces by Claude Monet — *Seagulls over Houses of Parliament (The Fog Effect)* (1904), *The Thames Below Westminster* (1871) and *Breakfast on the Grass* (1862-1863).

Once affected by the artist style, he tried with a special zeal to acquire various pieces in his collection until a new artistic vision captured his mind. This was the case with Monet, followed by Paul Cézanne, Paul Gauguin, and Vincent van Gogh. It is important to note that Sergei Shchukin, as a pioneer, never repeated his choices — he always been investing and bringing works that was impressing to him and modern in Shchukin's vision.

Only once in 1912 Sergei Shchukin stepped away from his rule and purchased masterpieces of French paintings from the collection of his brother Peter Ivanovich: Claude Monet's *Woman in the Garden*, 1866, Alfred Sisley's *Village on the Banks of the Seine*, 1872, Camille Pissarro's *French Theater Square, Paris*, 1898, Edgar Degas's *La Toilette*, 1894, and

Pierre Auguste Renoir's *After Bathing* (Nude study), 1910, which was a favourite work of Peter Ivanovich (Semenova, 2016, p. 137).

Sergei Ivanovich did not want the works of art of the extra class to leave Russia or be sold for less. He wrote a letter to his brother with a commercial offer to acquire paintings by Degas, Renoir, both of Monets, Sisley, Pissarro, M. Denis at the "right price" suggested from him (Semenova, 2016, p. 136).

After resolving financial issues, Sergey Ivanovich went to Paris to attend the opening of the Autumn Salon where in that time Matisse exhibited his paintings *Nasturtiums* (1909) and *Dance* panels (1910-1912) which later Shchukin acquired (Semenova, 2016, p. 138).

2.3. The Gauguin iconostasis – an attempt to escape from tragedies into the world of painting

In 1905, workers and peasants organized marches through the streets of Saint Peterburg with a petition of political, economic changes to the tsar. It ended in execution and went down in history as Bloody Sunday, followed by the First Russian revolution.

Shchukin took advantage of the price drop to buy textiles, and when the situation stabilized, he increased prices. This financial deal brought a million profit to the Textile company I. V. Shchukin and sons. However, the political situation in the country got worse and the Shchukin family decided to wait turbulent times abroad for their own safety. In January 1906 they were in Africa (Sudan) except of his son Sergei who went missing during the revolutionary movements. In March 1906 his body was found in the Moskva River, he committed suicide against the background of the political situation in the country. The tragedy brought Sergei Shchukin and his wife closer. They went to Italy, where they visited Florence, and after that Shchukin bought Gauguin's canvases in Paris.

For Shchukin, who had been captivated by Gauguin's bright colours and tropical landscapes, the paintings provided a sense of hope and a refuge from the tragedies that surrounded his life. The death of his son in 1906 deeply affected Shchukin, leading him to a greater appreciation of Gauguin's talent in art. Art historians recognize this as a transformative point for Shchukin's collection, because Gauguin's elemental forms and bright coloring altered his aesthetic sensibilities and paved the way for his later patronage of 20th-century artists like Matisse and Picasso (Semenova, 2016, p. 197).

Sergey Ivanovich acquired 16 Gauguin canvases including *Self-portrait* (1888), *Flight* (1901), *Idol* (1898), *Baby* (1895), *Tahitians in the room* (1896), *Tahitian Landscape* (1891),

Man Picking Fruit from a Tree (1897), and *The King's Wife* (1896) (Semenova, 2016, p. 184-185).

It was a new Shchukin's discovery in the art world for the conservative Russian public because Gauguin's canvases were atypical for gray, snowy Moscow (Semenova, 2016, p.187). Thanks to his trip to India, Shchukin had a background that helped him to understand Gauguin's painting,

On the other hand, this interest was still supported by a series of traumatic events, which affected Shchukin mentally. As it is known, art reformed widely afterwards wars and tragedies happened, even in Soviet landscape which had specific limitations on artistic expression.

Collector Sergei Shchukin decided to decorate Gauguin's canvases with a gold framing and arrange the paintings "tightly pressed against each other" so that one painting smoothly passed into another, forming a kind of "Gauguin iconostasis". It felt like there was "one big fresco, one iconostasis" in front of a viewer since no space was left between the paintings, moreover, the canvases themselves were painted with a lot of gold, the color was matte and dense (Semenova, 2016, p. 185).

Thanks to Sergei Shchukin's preferences in decoration and his ability to combine colours and textures, as well as his many years of experience working with fabrics, he developed a unique understanding of tones. This allowed him to arrange Gauguin's paintings in such a way that they acquired a religious message.

After burying his son, Sergei Shchukin went to Paris and there he saw one of Matisse's early works, *The Joy of Life* (1905), which distorted the proportions of human bodies. The painting, with its glorification of life through its name and colours, impressed Shchukin, and he decided to meet the artist, who was not well-known at the time.

The period of 1907 – 1910 was a time of difficult challenges for Sergei Shchukin. In 1907 his wife Lydia passed away. In 1908, his brother Ivan decided to commit suicide due to unpaid debts.

Ivan Ivanovich was ruined by the love of a beautiful life, but most of all by the passion for collecting, which, as has been repeatedly noted, was in the blood of all the brothers (Semenova, 2016, p. 168).

In 1910, Sergei Shchukin's second son Grigory committed suicide by shooting himself in the heart (Semenova, 2016, p. 199-200). Matisse's vibrant and cheerful works provided solace to Shchukin during a time of grief. During the summer of 1908, Shchukin added several significant pieces to his collection, including the recently completed *The Game of Bowls* (1908). He also acquired two unfinished works: *Statue and Vases on an Oriental*

Carpet (1908) and the large-scale *Red Room* (1908), an approximately two-meter square painting depicting a woman preparing a table (Semenova, 2016, p. 222-223).

In 1909, Sergei Shchukin decided to commission the naked canvases *Dance* and *Music* from Matisse and paid colossal money at that time, 27 thousand francs. Nowadays these paintings are recognised all over the world as revolutionary and iconic works of art of the 20th century but at those times it needed braveness from Shchukin to purchase them. The critics mocked the artist's talent because of his frank manner of painting. Despite his initial decision to refuse the paintings, Sergei Shchukin soon changed his mind and decided to bring them back to Russia, challenging society and his contemporaries. Once again, Shchukin confirmed his important role as a pioneering patron in arts, both in Russian local scene and European one. From here, the question appears: analysing this example it is fairly clear that investing enormous sums in emerging artistic movements shapes futuristic trends.

2.4. Matisse paintings *Dance* and *Music*, challenge to the society

To purchase a work of art, Shchukin should experience deep emotions (nervous trepidation) when viewing it (Semenova, 2016, p. 20). Then the artwork captured Shchukin's mind, and he desperately wanted to own it. As mentioned earlier, Sergei Ivanovich collected art that was considered unconventional for its time. He experienced mental anguish every time he contemplated how the public would react when he presented another unusual masterpiece in patriarchal Russia.

The purchase of Matisse's *Dance* and *Music* (1910 – 1912), which he intended as his collection's centerpiece, proved to be a particularly controversial step, considered a “feat” by Benoit (Semenova, 2016, p. 20). The climax of public criticism came when Sergei Shchukin commissioned the works *Dance* and *Music* by Matisse, which were to be the pinnacle of his collection. He knew that he would face criticism, but not from closest friends in the art world. Shchukin truly believed in Matisse's talent and wanted to show the Russian public that through Matisse simplified forms to enhance the conveyance of emotions (Semenova, 2016, p. 101).

Shchukin decided for himself that it was a new challenge to conservative beliefs, The Russian patron was convinced that Matisse had a bright future, and he fought against the conservative views of his contemporaries, as well as his own (Semenova, 2016, p. 101). This episode proved the strength of his character and commitment to own artistic vision.

Shchukin led a business correspondence with Matisse that proves their close business collaboration. Historians also have several pages from Shchukin's diary, a couple of postcards, and, of course, memoirs of contemporaries.

2.5. Shchukin's private gallery and the attitude of society toward it

Following the death of his beloved wife, Lydia, in 1907, Sergei Shchukin determined that upon his own death, his collection of modern French art would be transferred to the Tretyakov Gallery. Art collecting that played an import role in Shchukin's life was a reflection of the facets of his character, an opportunity to bring variety to the routine of life. Not only Sergei got interested into collecting but also his brothers Petr and Dmitry.

In 1905, Petr Shchukin granted his collection of 40,000 rare ancient objects of Russian art and jewelry along with the building where they were stored to the State History Museum in Moscow (Mokrousov, 2019). A temporary gallery housing the Shchukin collection opened in 1910 at his residence on Bolshoy Znamensky Lane, later called the Shchukin Gallery. This gallery made a significant contribution to Moscow's museum landscape, offering free admission to the public on Sundays from 11 am to 1 pm (The Russian Museum Encyclopedia, Vol. 2, p. 348).

Two famous works by Matisse, *Dance* and *Music*, were also displayed on the walls of the gallery's staircase. Anyone climbing the stairs inevitably had to face *Dance* first, followed by *Music* on the left. Shchukin said that the placement of *Dance* in that position helped him to ascend the stairs more easily, with its whirling and excited movement elevating him (Monuments of the Fatherland, 1993, p. 48).

It should be noted that the opening of the gallery caused a significant response in the capital's community. As Prince Shcherbatov S. A. notes in his memoirs, one of the most notable characteristics of Moscow and a striking phenomenon in its artistic life was the collection of French paintings at the Shchukin Gallery.

Sergey Ivanovich was known for his warm hospitality, always welcoming his guests. As the gallery owner, he personally conducted tours, enthusiastically recounting his encounters and discussions with artists from Paris, and his visits to their studios (Monuments of the Fatherland, 1993, p. 48). We watched with great interest works by Renoir, Sisley, Monet, Van Gogh, Gauguin, and other young artists at Sergey Ivanovich's place (Monuments of the

Fatherland, 1993, p. 160). It eventually led to the creation of a special school of Russian avant-garde art (The Russian Museum Encyclopedia, Vol. 2, p. 348).

According to contemporaries, Sergei Ivanovich was always delighted when his gallery was visited by famous artists. Among those Russian artists who did not understand Shchukin's artistic taste was Ilya Repin. Shchukin recalled when they entered the first room hung with paintings by Matisse, Repin acted with a narration to showcase his disgust in "contemporary" features.

Repin's face suddenly distorted and assumed a look of martyrdom and hostility. He cast a cursory glance at the walls and did not look at the paintings. He suddenly clutched his head and, seeing nothing before him, rushed headlong out of the room and did not return (Monuments of the Fatherland, 1993, p. 49).

Unfortunately, due to the outbreak of World War I, Shchukin's collecting activities came to a halt. After the revolution of 1917, it stopped altogether. In 1918, Sergei Ivanovich emigrated to abroad – first to Germany and then to France, where he lived until old age. He was buried at the Montmartre Cemetery in Paris (Monuments of the Fatherland, 1993, p. 160).

On November 5, 1918, the Shchukin Gallery, among the first private collections in Moscow, was nationalized and opened to the public under the name of the First Museum of New Western Painting. By 1922, it had become part of the New Museum of Western Art. In 1948, its collection was dispersed between the Pushkin State Museum of Fine Arts and the Hermitage, where it remains today (The Russian Museum Encyclopedia, Vol. 2, p. 349).

Occasion had happened to Shchukin's collection is deeply questioning the duality of Empire's and Soviet's politics in relation to arts. Following the idea of massively producing works with a lack of contextual or visual expression (Groys, 1992, p. 7), when the possibility of obtaining a collection that costs a lot both in terms of cultural significance and money, restrictions stopped matter. This led to the fact of two largest museums and foundations in region created a "national" heritage consisting out of foreign privately selected pieces at most.

Chapter 3. Ivan Morozov (1871-1921)

3.1. The history behind the Morozov dynasty

To understand the roots of the phenomenon of the Morozov's family, it is important to get acquainted with the ancestor of the dynasty – Savva Morozov. He started his life as a serf, bound to the Vsevolozhsky and later Ryumin families. However, in 1821, he and his family bought their freedom, paving the way for their rise to prominence.

Born into a family of Old Believers, Savva started actively working from a very young age. He helped his father with fishing and farming, took on roles like coachman and shepherd, and later started working as a weaver. He established his first business venture, a silk-weaving workshop, in Zuyev in 1797, which evolved into a full-fledged manufactory in 1820.

In terms of ambitions, Savva knew no bounds. In 1823, he purchased land in Nikolskoye and established a network of factories, including facilities for finishing, cloth spinning, weaving and paper spinning. He expanded his operations to Moscow in 1825, founding a paper-weaving company, and further established a dyeing and bleaching factory in Bogorodsk in 1830. By the mid-19th century, Savva had become a leading producer of high-quality paper yarn in Russia, owning seven factories that employed about 2,500 people. In 1860, he established the Savva Morozov and Sons trading house, securing his place as a prominent figure in Russian industry (Stolyarov, 2006).

Savva Vasilyevich's success was acknowledged by the state. He was awarded the prestigious rank of a first-guild merchant in the 1820s, the highest commercial distinction. In 1842, his entire family was granted hereditary honorary citizenship, a mark of their exceptional contributions to Russian society. Upon Savva's death, his sons inherited the mantle of the Morozov dynasty and continued to expand the family's industrial empire. Savva Vasilyevich had five sons: Elisey, Zakhar, Abram, Ivan, and Timofey. Four of them established their own branches of the Morozov dynasty, each contributing to the textile industry's growth. The eldest son, Elisey Savvich, ventured out in 1837, establishing his own fabric dyeing factory in Nikolsky. Zakhar founded the Bogorodsky branch, focusing on dyeing and bleaching. Abram Savvich inherited a Tver textile factory, leading the Tver branch. Timofey received the Nikolskaya factory and, in a testament to his leadership, succeeded his father as the head of the main Morozov branch and the family business.

In the 1820-s and 1840-s, the Morozov family founded four cotton factories, estimated at 200 – 300 thousand rubles. By the second half of the 19th century, these factories had grown into four large companies: Partnership of Nikolskaya Manufactory of Savva Morozov's Son and Co., Partnership of Manufactories of Vikul Morozov and Sons in the Town of Nikolsky, and Bogorodsko-Glukhovsky Paper Products Company (Stolyarov, 1997).

Savva Vasilyevich's grandchildren continued the family tradition of expansion, creating various partnerships built upon the foundation of their existing enterprises. By 1917, the Morozov family had amassed a fortune exceeding 110 million rubles, employed 54,000 workers, and generated an annual production value of approximately 100 million rubles. This remarkable growth transformed the Morozov dynasty into a powerful force in Russian industry (Stolyarov, 2006).

3.2. Charitable activities of the Morozov family

The Morozov family was one of the most generous patrons and philanthropists in Russian history. All members of the dynasty were involved in charitable work to some extent during their business activities.

Morozov Timofey Savvich followed his father's deal and took the control of organization and functioning of his fabrics. He decided to expand the sphere of influence and acquired land in the Tver region, where he contacted the Tver Paper Manufactory. He founded the trade house Savva Morozov son and Co. He prioritized the well-being of the workers at the Nikolskaya manufactory, investing in a range of amenities to improve their lives. These included stone barracks for housing, a bathhouse for hygiene, a bakery and mill for food production, a kvass shop for refreshments, a tavern for social gatherings, and a hospital with a pharmacy for medical care. This comprehensive approach reflected a commitment to providing essential services and creating a supportive environment for the workers (The Big Russian Encyclopedia, 2004-2017).

Maria Feodorovna, the wife of Timofey Savvich Morozov, also the representative of the Old Believers merchant wealthy families, participated in managing of the trading house and inherited her husband's share of the Nikolskaya Manufactory after his passing. She became a successful businesswoman, actively leading the company. In 1909, she further demonstrated her commitment to social causes by building a 101-bed facility for patients with neurological

conditions at the Old Catherine Hospital. Architect A. I. German was responsible for designing the building (The Big Russian Encyclopedia, 2004-2017).

Savva Timofeevich Morozov, a grandson of the founder of the Morozov dynasty, was one of the most prominent and outstanding representatives of his family. He studied chemistry at Cambridge. The knowledge gained during his studies contributed to the fact that Savva Morozov subsequently opened a large chemical joint-stock company that specialized in the production of dyes. Upon returning home, Savva Morozov became the head of the Nikolskaya manufactory, which he competently managed. He demonstrated a sincere commitment to the welfare of his factory workers. He enacted forward-thinking policies, such as ending night shifts for women, reducing working hours for adolescents, providing paid maternity leave, and creating pension plans for his employees. To further support his workers, he provided free housing for those employed at the Nikolskaya Manufactory (Tass.ru, 2022).

Savva Timofeevich's commitment to social welfare played a significant role in maintaining a peaceful and stable work environment. By understanding the needs of his workers, he ensured that production remained uninterrupted and the Morozov family's enterprises thrived for an extended period (The Morozovs, 2004-2017).

Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko turned to Savva Morozov, who was interested in cultural life, to sponsor the creation of the Moscow Art Theater. Savva Morozov became a driving force behind the theater's success, assuming all financial responsibility and becoming one of its chairmen. His generous contributions, totaling roughly half a million rubles (skyrocketing sum at that times), enabled the theater to rent a mansion for 12 years and acquire specialized equipment from abroad. This unwavering commitment to the performing arts cemented his place as a true patron of the arts (Semenova, 2006, p. 500-501).

Ivan Morozov, another famous representative of this dynasty, was also a workaholic and philanthropist. According to his own words, he spent 9 to 12 hours a day at work. At the same time, he found time to get involved in art, collecting paintings. He understood the importance of scientific research devoted to cancer and financed the Cancer Institute. Ivan Morozov deeply cared for the well-being and education of the workers employed at his factories. He demonstrated this commitment by building a theatre for the workers of the Tver Manufactory between 1898 and 1900. He further showed his dedication to improving labor conditions by joining the Commission on Labor Issues at the Moscow Stock Exchange in 1905, where he actively engaged in discussions and policies related to worker welfare (Bagmet, 2024).

Thus, the Morozov family was engaged not only in charitable activities, but it had also a well-planned social policy. They were thinking about the future and set themselves the goal of not only developing and modernising their production, but also improving the professional and cultural level of their employees, as well as improving their way of life.

3.3. Morozov: education, trading house and his collection of works of art

Ivan Abramovich Morozov recognised the value of a foreign education in chemistry for the textile industry, following in the footsteps of his uncle, Savva Morozov, who had also studied abroad. He pursued his higher education at the Chemistry Faculty of the Higher Polytechnic School in Zurich between 1891 and 1895 (Semenova, 2019, p. 197-200).

After finishing his education, he returned to Russia and began working in the management of the Tver Paper Products Manufactory. He subsequently became chairman of its board of directors. His effective leadership of the Tver Manufactory enabled him to move to Moscow, where he continued to dedicate his time and energy to the family business (Bagmet, 2024). Sooner he acquired an elegant Moscow mansion on Prechistinka that showed his richness and symbolised the good taste of its owner (Semenova, 2019, p. 200). Ivan Morozov organised meetings that attracted cultural elite.

The Morozov brothers, Ivan and Mikhail, were renowned art collectors. Mikhail began collecting in the 1890s, starting with a focus on Russian art, including pieces by well-known artists such as Konstantin Korovin, Valentin Serov, and Mikhail Vrubel. Mikhail studied history and humanitarian subjects at the Faculty of History and Philology in Moscow university that was so atypical for the representatives of his family who had more analytical and mathematic mindset. During his life Mikhail was far from management of the trading house, he collected works of art, travelled abroad, visited exhibitions, moved in creative circles and communicated with the intelligentsia. Mikhail had an extraordinary taste - he could hang an icon next door to modern French painting (Bagmet, 2024) His wife noted that Mikhail Morozov was interested in art, read a lot about it, and most importantly, he had a passion for collecting works of art, which later led to the development of taste. He saw Vrubel's talent and acquired not one, but 9 canvases at once, among which the canvas the *Swan Princess* was especially distinguished (Semenova, 2016, p. 179). If by that time the canvases of Levitan, Korovin and

Vasnetsov were considered a sign of good taste and the norm in the circle of Moscow collectors, then Vrubel's style was alien, and his paintings carried the opposite emotional component.

Mikhail later broadened his collection to encompass works by prominent French artists of the era, including Edgar Degas, Maurice Denis, Camille Corot, Édouard Manet, Claude Monet, Pierre-Auguste Renoir, and Paul Cézanne, among others. Notably, he was one of the first Russian collectors to appreciate the artistic value of Paul Gauguin and Vincent van Gogh. Mikhail's passion for art introduced the Russian elite to foreign art and significantly influenced Ivan Morozov. Following his brother's death, Ivan pursued his own artistic interests and amassed an impressive collection of French Impressionist paintings in his home.

Ivan's initial foray into art collecting involved purchasing works by modern Russian artists, a choice that aligned with established tastes within traditional Russian society. In 1903, he went to Paris and decided to follow one of his friend's recommendations to visit Paul-Duran Ruel gallery. There he acquired his first Impressionist French painting by Alfred Sisley *Frost in Louvecienne*, 1873 (Semenova, 2016, p. 486). Despite of the growing prices on Impressionist paintings, he continued to buy the works of art for a privileged class at Paul-Duran Ruel gallery. That happened with Claude Monet's *The Waterloo Bridge* (1807 – 1810), *Boulevard des Capuchins* (1873 – 1874) and *Corner of the Garden in Montgeron* (1876). He was a real art connoisseur and was able to pick a real masterpiece from others to expose it in the private collection.

He collected Claude Monet, Auguste Renoir, Camille Pissarro, and Edgar Degas, acquired a significant number of works by Alfred Sisley. Morozov then broadened his collection to include post-Impressionist artists, amassing a notable collection of Paul Gauguin, Vincent van Gogh, and particularly, Paul Cézanne, whose 18 paintings formed the centerpiece of his collection. Paul Cézanne was his favorited artist and whose genius was presentative in all his glory.

With regard to his favored artist, Morozov took on the role of both art historian and connoisseur, aiming to showcase the full spectrum of the artist's work in his collection—from the early *Scene in the Interior* to the *Blue Landscape*, created towards the end of his life. For this final piece, the collector would sometimes wait years for the desired canvas to become available, even reserving a specific space on his wall in anticipation (Morozov.Pushkinmuseum.art, 2024). Art critic A. M. Efros observed Ivan's unique approach to art viewing. He described that Ivan was visiting exhibitions with the special way of seeing, unexpectedly, he never appeared on opening days, which were mainly attended by the local

aristocracy. He would come on some weekday and slowly, without any company, begin to walk through empty of crowds' rooms. This solitary exploration of art reveals Ivan's deep appreciation and desire to truly connect with each artwork on a personal level (Monuments of the Fatherland, 1993, p.134).

3.4. Morozov's private gallery and his main acquisitions of works of art

Ivan Morozov transformed the second floor of his Moscow mansion on Prechistenka Street into a private art gallery in 1905. Under the guidance of architect L. N. Kekushev, the space was redesigned with glass roofs to provide optimal lighting for his expanding collection. These halls, now dedicated to displaying his art, resembled a museum. (Monuments of the Fatherland, 1993, p.134). To decorate his dining room Ivan Morozov invited Maurice Denis whose works he admired. Denis created three panels for Morozov's mansion: The triptych *The Mediterranean Sea* and two individual panels *Spring* and *Autumn* (Bagmet, 2024).

Moreover, many collections of works of art of that time were private. Morozov maintained his collection closed to public and showed it to the restricted group of people from his circle. Such decision could be explained by closeness as a part of his character. However, he planned to bequeath his collection to Moscow after his death (Bagmet, 2024). Unlike Sergei Shchukin, Ivan Morozov's collection was not open to the general public. If Sergei Shchukin willingly led excursions and enthusiastically talked about his acquisitions, then it would be difficult to imagine Ivan Morozov in this role.

In 1912, Morozov allowed Apollon magazine to feature his collection with an article including a detailed list of artworks and black-and-white reproductions of unique paintings by famous international artists. Before this, Russian art collections had not been represented in the magazine. Nowadays, it is an opportunity for the researchers of the Morozov's collection to see how the Morozov's mansion was originally decorated with pieces of art. Critic Sergey Makovsky dedicated an article to the Morozov collection, describing it as a collection of personal taste. He also noted a certain incompleteness of the collection, which was logical, since Morozov's plans included expanding the collection with new works, but soon with the onset of the revolution this became impossible. Ivan Morozov switched to Russian artists. The collection of Ivan Morozov gives an exhaustive idea of the development of Impressionism, it featured works by Claude Monet, Renoir, Dega, Sisley, Pissarro, Cézanne and Matisse.

3.5. The scale of Morozov's collection

Ivan Morozov's collection of Western European art offers a comprehensive overview of French painting from the 1890s to the 1910s. It showcases not only Impressionist and Post-Impressionist masters, but also pioneers of the European avant-garde. Morozov's collection features eleven works by Henri Matisse, including the notable Moroccan Triptych, 1912-13, and three paintings by Pablo Picasso. He also acquired sculptures by Auguste Rodin (Semenova).

The period from 1907 to 1908 was marked by substantial art acquisitions for Morozov, with 60 paintings being added to his collection. Spanning 11 years, between 1903 and 1914, Morozov's collection reached a total of 278 paintings and 23 sculptures by Western European artists. Both Morozov and Shchukin utilized the expertise of French art agents, including Ambroise Vollard, Paul Durand-Ruel, Gaston Bernheim, and Daniel-Henri Kahnweiler, to obtain their impressive collections (Rusavangard.ru). Paul Durand-Ruel is considered a pioneer in the art dealing as a profession. He organised exhibitions and promoted Impressionist works. He strategically acquired large quantities of paintings, not for personal enjoyment but for resale, establishing a dominant position in the Impressionist market. Durand-Ruel was also an adept at using public relations to cultivate positive public perception of Impressionist art. By this, it is possible to state that if collectors became the patrons of artistic research and development, Durand-Ruel was the one, who gave a chance for emerging movements to become widely acknowledged. Ambroise Vollard followed a similar business model, acquiring mainly Paul Cézanne's paintings and the entire collection of Paul Gauguin's Tahitian works. The Bernheim brothers focused on promoting Henri Matisse, while Daniel-Henri Kahnweiler's gallery Conveyor Belt exclusively sold the works of Pablo Picasso and Georges Braque. These art dealers played a pivotal role in shaping the art market, connecting collectors with artists and influencing artistic trends (Yelshevskaya).

Morozov's Russian collection included works by Isaac Levitan, Mikhail Vrubel, Konstantin Korovin, Valentin Serov, and artists from the World of Art and Union of Russian Artists movements. In 1915, he was the first Russian collector to acquire Marc Chagall's works, such as *At the Hairdresser* (1912), *The Grey House* (1917), and *View from the Window, Vitebsk* (1908). His purchases provided both financial and moral support to Russian artists, showing his commitment to their talent and the development of Russian art (Semenova).

With the beginning of the First World War in August 1914, Ivan Abramovich Morozov's focus shifted from acquiring international art to collecting modern Russian works.

However, the October Revolution in December 1918 brought a dramatic change. His collection was nationalized, and on April 11, 1919, it was reorganized into the Second Museum of New Western Painting. Morozov hoped to safeguard his collection and remained in Russia for a while. He became the curator of his own collection, but the artworks were seized by the state. His mansion was turned into museum property, and he was forced to leave his home, reduced to just three rooms on the first floor. This humiliation was unbearable for him, so he fled Russia with his wife and daughter in May 1919. They sought refuge in Paris, where he lived until his passing in 1921. The Bolshevik Revolution marked a tragic end to the Morozov family's ownership of their art collection, a loss that both Ivan and his treasured collection suffered. Unfortunately, referring to the Art of Stalinism by Boris Groys, it was the beginning of the vacuum in arts in USSR and in further in Russia. With a sight on nowadays, we are still facing the consequences — all of the prohibitions and nationalisation launched by the Soviet government affected local artistic development. The lust for acquiring expressive and ambitious pieces was interrupted by a switch to regime-friendly massively produced posters and senseless pictures. During the early 00's local artists became active within happening and sculpture as a medium, however, there is still a gap in educative and showcase level, if compare to Western experiences.

Ivan Abramovich Morozov was a dedicated patron of Russian art and a discerning connoisseur of French art. He built his collection with a clear vision and a strong personal aesthetic, willing to invest considerable resources to acquire the most important works of art. Ivan felt the loss of the collection hard morally, which is especially noticeable if you look at his last photo. The facial expression and appearance have changed a lot, “a stuck-up face, a tragic look... It is difficult to recognise the richest Russian manufacturer Morozov in the picture. There was almost nothing left of the good-natured fat man from the Serov portrait, only his eyes (Semenova, 2016, p. 604-605).

Chapter 4. The history of Shchukin and Morozov collection in the Soviet and modern periods

4.1. The fate of Shchukin and Morozov galleries in Soviet times

Shchukin's gallery, situated in Bolshoy Znamensky Lane, became public in 1910. It initially welcomed visitors only on Sundays between 11 am and 2 pm. However, after 1915, the gallery became a fully-fledged museum, open to the public on weekdays as well (Polunina, 1997, p. 447 – 448). Meanwhile, Morozov's gallery, located in a spacious mansion on Prechistenka Street, remained private for a longer time. Designed by architect Lev Kekushev, the mansion was specially chosen and rebuilt in 1905 to accommodate the collection. Prior to the 1917 revolution, this private museum was open to a select group of visitors. Following the Bolshevik Revolution of 1917, the Shchukin and Morozov galleries were nationalized and became the First and Second Museums of Western Art. These museums, situated in their original mansions at Bolshoy Znamensky Lane (number 8) and Prechistenskaya Street (number 21), opened to the public in November 1918 and May 1919, allowing a greater number of people to appreciate the magnificent art treasures. However, during the period from 1920 to 1923, both museum exhibitions were reconfigured based on historical themes, leading to the dismantling of their meticulously and carefully crafted original layouts (The Russian Museum Encyclopedia, Vol. 2, 2002, p. 31)

The administrative merger of the two museums took place in April 1922, creating the Museum of New Western Art. This new entity was granted the status of a state museum in March 1923 (The Russian Museum Encyclopedia, Vol. 2, 2002, p. 31). In the 1920s, the newly established State Museum of New Western Art expanded its collection through the transfer of works from nationalised private collections. These acquisitions included a significant collection of French paintings belonging to Mikhail Morozov, the brother of Ivan Abramovich Morozov. Mikhail's widow, M. K. Morozova, donated this collection, which included works by artists like Édouard Manet, Paul Gauguin, Henri de Toulouse-Lautrec, Vincent van Gogh, and Pierre-Auguste Renoir, to the Tretyakov Gallery in 1910 (The Russian Museum Encyclopedia, Vol. 2, 2002, p. 31)

In March 1928, the Soviet government, disregarding the objections of the art community, moved the Shchukin branch of the museum. The original site was deemed inadequate for displaying exhibitions and was transferred to the Porcelain Museum. The

collections from the Shchukin branch were then moved to a former Morozov mansion on Prechistenka Street by the end of 1928, offering a more fitting and spacious environment for the presentation of these significant pieces (The Russian Museum Encyclopedia, Vol. 2, 2002, p. 31).

In 1933, two important pieces from Ivan Abramovich Morozov's collection, Van Gogh's *Night Café* (1888) and Cézanne's *Portrait of Madame Cézanne* (1870-90), were sold to the West and ended up in American collections (The Russian Museum Encyclopedia, Vol. 2, 2002, p. 31). The museum faced growing pressure in the late 1930s due to the Soviet government's campaign against "cosmopolitanism and formalism in art," which ultimately led to its closure on March 6, 1948, by a decree of the Council of Ministers of the USSR (The Russian Museum Encyclopedia, Vol. 2, 2002, p. 31).

After its closure, the collection of the Museum of New Western Art was divided between the Pushkin Museum of Fine Arts in Moscow and the State Hermitage Museum in Leningrad, with around 80 works going to the State Hermitage Museum, where they are currently displayed. It was decided to disband the Shchukin and Morozov collections as follows: the most important works were transferred to the Pushkin Museum in Moscow, while revolutionary and eccentric works were decided to be transferred to the State Hermitage Museum in Saint-Petersburg. The director of the State Hermitage, Joseph Orbeli, traveled to Moscow for a personal presence in order to take inappropriate, shocking works of art to the Hermitage collection. Thus, Orbeli took away the masterpieces that conservative Moscow had refused: non-standard large-size paintings by Matisse, cubism paintings by Picasso, murals by Maurice Denis (Semenova, 2019, p. 267).

During the Soviet era, Impressionist and Post-Impressionist art, which did not focus on proletarian themes, was out of favour with the state's cultural policies. Many of these artworks were hidden away in storage. It was not until after Stalin's death and the subsequent loosening of cultural restrictions that the Hermitage and the Pushkin Museum decided to showcase these French masterpieces. The exhibitions were met with great success, demonstrating the enduring appeal of these artistic movements. The 60s and 70s marked a period of thaw, which was also reflected in art: the Hermitage and the Pushkin Museum gradually began to exhibit Impressionist paintings from the collections of Sergei Shchukin and Ivan Morozov. If during the Soviet period the names of collectors Shchukin and Morozov were shortened to an abbreviation based on the first letters of the surname, now their names have become household

names, which indicates a rethinking and recognition of the contribution of Shchukin and Morozov to the development of cultural heritage.

On June 28 to October 30, 2022, the Pushkin Museum opened a major exhibition dedicated to the collections of Ivan and Mikhail Morozov, which was named "Brother Ivan". It includes 181 paintings by Western artists and 407 works of art by Russian artists. The complete collection was recreated, which gave the public an idea of what Morozov's personal gallery on Prechistenka Street looked like, and how the collection developed.

The exposition plan was as followed:

- Mikhail Morozov
- Impressionism. Beginning
- Cézanne. Alter ego
- Parisian salons
- Denis. Music store
- Bonnard. The Lobby ensemble
- Bonnard. The perfect landscape
- Van Gogh. Emotions and history
- Gauguin. Meditation and exoticism
- Fauvism. Color and movement
- The open final

The acquaintance with the Morozov collection began with the first hall, which told about his passion for Impressionism. There were iconic works *Boulevard des Capucines* by Monet or *Portrait of Actress Jeanne Samary* by Renoir. Next was the hall dedicated to Cezanne, whose talent and ability to see the beautiful Ivan Morozov sincerely admired, as his works were close to him emotionally. It is believed that Morozov was able to present Cezanne's work most fully, starting with his early period *Scenes in the Interior* and ending with the late period *Blue Landscape*.

The following halls were dedicated to Pierre Bonnard, Maurice Denis, Van Gogh and Paul Gauguin. The penultimate hall was dedicated to the Fauvists. The final halls were represented by the work of Henri Matisse *Fruits and Bronze* and a portrait of Ivan Morozov in a similar style by Valentin Serov. There were also works by Picasso *Harlequin* and his girlfriend, *Portrait of Ambroise Vollard*, *Girl on a Ball*. The curators of the exhibition left the finale open, thus emphasizing the fact that Ivan Morozov planned to further expand his collection (Morozov.pushkinmuseum.art, 2022).

Collections of Sergei Shchukin and Ivan Morozov are the subject of research not only by Russian but also by foreign art historians. This is a unique example of art collections at the turn of the 19th and 20th centuries, thanks to which it is possible to trace the development of the Western art from Impressionism to Cubism, thanks to the cult works presented in their collection.

4.2. The world recognition of Shchukin and Morozov collections

The art collections of Ivan Morozov and Sergey Shchukin are now globally recognized as important to Russia's cultural heritage. These collections have been featured in exhibitions at major Russian museums such as the State Hermitage Museum in Saint Petersburg, the Pushkin State Museum of Fine Arts in Moscow, and the Tretyakov Gallery in Moscow. These museums have also loaned works from these collections to international institutions.

One notable exhibition, *From Matisse to Malevich — Pioneers of Contemporary Art* from the Hermitage, took place in 2010 at the State Hermitage Museum Exhibition Center in Amsterdam. This joint Russian Dutch project explored the rise of modernism as a cultural and historical movement, highlighting the impact of artists who revolutionized painting in the early 20th century. The exhibition showcased works by renowned French artists like Matisse and Picasso alongside their Russian counterparts, including Kazimir Malevich and Wassily Kandinsky (Hobbs, 2010). Shchukin collected a record number of works of art by Matisse and Picasso: 37 paintings by Matisse and 51 paintings by Picasso. Shchukin associated each painting with special emotions. Shchukin said that Matisse's paintings *Dance* and *Music*, which hung along the stairs, awakened positive emotions in him and gave him the strength to climb the stairs. Nikolai Preobrazhensky, in his memoirs about Shchukin's attitude to Picasso, said that it took time for the collector to understand the meaning of Picasso's paintings, as he initially resisted buying Picasso's work for a long time. Shchukin often needed time to understand his attitude to the painting, so he decided to take a chance and hung the Picasso painting in a remote corner, away from other paintings, as it did not fit into the collection he created. Passing by the painting every day, his attitude towards Picasso changed, and eventually, it captured the collector's heart (Monuments of the Fatherland, 1993, pp. 48-49).

A total of 76 artworks were displayed in the exhibition, primarily drawn from the permanent collection of the State Hermitage Museum in the Winter Palace, St. Petersburg. Many of these works were originally part of the Shchukin and Morozov collections, demonstrating the lasting influence of these passionate art collectors on the global art scene.

In 2016, the Foundation Louis Vuitton held an exhibition dedicated to the high-level collection of Sergei Shchukin. The exhibition, which ran from October 22, 2016 to February 20, 2017, attracted a lot of visitors and received positive criticism (Foundation Louis Vuitton). It was organised as part of the official Russian French cultural program. The exhibition showcased a diverse selection of masterpieces, including the most prominent works by Henri Matisse, Pablo Picasso, Paul Gauguin, Paul Cézanne, Claude Monet, along with other notable artists. A special hall was dedicated to the works of Henri Matisse, aptly named after one of his most famous paintings — *The Pink Studio*. A total of 130 artworks were on display (Foundation Louis Vuitton).

The last major exhibition of the Morozov Collection in Europe before the conflict in Ukraine started was *The Morozov Collection: Icons of Modern Art*, held at the Foundation Louis Vuitton in Paris. This collaborative project, involving the State Hermitage, the Pushkin State Museum of Fine Arts, and the Tretyakov State Gallery, showcased over 200 masterpieces from the late 19th and early 20th centuries, featuring works by renowned French and Russian artists. The exhibition, which ran from September 2021 to early April 2022, was opened on September 21 by French President Emmanuel Macron (Foundation Louis Vuitton). This display presented works by well-known French artists, including Manet, Rodin, Monet, Pissarro, Toulouse-Lautrec, Renoir, Cézanne, Sisley, Gauguin, Van Gogh, Matisse, and Picasso, alongside those of distinguished Russian artists such as Repin, Korovin, Golovin, Serov, Malevich and others.

Bringing the collection back to Russia proved to be a complex undertaking, facing logistical and diplomatic challenges due to the conflict in Ukraine. The transportation of paintings, drawings, and sculptures took nearly 20 days and ended on May 2 (Vincent Noce, 2022). Through these exhibitions in Amsterdam and Paris, the Shchukin and Morozov collections have gained international recognition, thanks to the joint efforts of the Hermitage Museum, the Louis Vuitton Foundation, and the Pushkin State Museum of Fine Arts and the Tretyakov State Gallery. These collaborations have successfully brought these remarkable collections to a global audience.

Conclusion

Summing up the information from this research, Ivan Morozov (1871 – 1921) and Sergei Shchukin (1854 – 1936) had the same background, education and management style: they both became part of the family business, gained a leadership position in the company, successfully ruled the company in turbulent times, made far-sighted decisions that enriched the companies. Both chose a path that differs from a common one for an upper class in empire — they got a qualified education and bonded lives with art deeply.

Morozov and Shchukin devoted lots of their time, abilities and funds to collecting Impressionist and Post-Impressionist works of art: they put together the best paintings of the French school of the twentieth century, traveled abroad to bring a new masterpiece. Shchukin and Morozov were not only united by their common social background and entrepreneurial and philanthropic endeavors, but also by their similar collecting practices. Both collectors specialized in French paintings from the Modern and Contemporary periods, including works that were ahead of their time and had not yet been recognised by their contemporaries.

Shchukin and Morozov also engaged significant artists to decorate their homes. Shchukin commissioned Matisse and Morozov commissioned Maurice Denis. They also hired Lev Kekushev, who was one of the most prominent architects of the time, to redesign the mansions that they had purchased.

Finally, the collections of both collectors suffered a similar fate. After the revolution of 1917, both collections were nationalised. Nowadays they are parts of the Pushkin Museum of Fine Arts and the State Hermitage Museum.

While both Ivan Morozov and Sergey Shchukin were passionate art collectors and successful entrepreneurs, their approaches differed significantly. Morozov, as an individual, had a lack of will to open his collection to the general publicity, contrasting with Shchukin's ideas of sharing his selection and promote it. often founding massive engagement around his specific taste. He believed his collection had the power to encourage the public, and he actively elaborated with visitors, talking about his knowledge and enthusiasm for the art he had assembled.

Their choices also differed. Morozov took a more deliberate approach, consulting with experts before making any acquisitions. He was known as a decisive collector, unwavering in his choices. Shchukin, in contrast, was more impulsive, driven by his own discerning vision, and willing to contemplate the value of a piece before purchasing it. Morozov's wealth allowed him to pay top prices for coveted masterpieces, earning him the reputation of a "Russian who

did not trade.” Shchukin, on the other hand, gained notoriety as an impulsive collector with a distinct eye for art. Shchukin embraced bold, impactful works, seeking to challenge and redefine traditional artistic perspectives in Russia. Morozov, on the other hand, preferred more subtle and contemplative art, favourite landscapes and Impressionist styles that complemented his own introspective nature.

Shchukin’s passion for art led him to acquire pieces that shocked society, like Matisse’s *Dance and Music*, 1910-12. He was undeterred by public criticism, seeing it as a test of his commitment to art and its transformative power. He wrote to Matisse, that the public is against him, but the future still belongs to artist, demonstrating his belief in the painter’s vision and the enduring influence of his work.

In fact, there are two main strategies toward collecting works of art: possessing financial tools, invest into reliable art that has already showed its investment potential (secondary market) or acquire works of emerging artists (primary market). Morozov mostly adhered to the first strategy while Shchukin was a riskier collector. However, it is important to note, that Ivan Morozov also discovered new names on the art scene. For example, he was one of the first to see potential in Marc Chagall, an unknown artist of the time. Ivan Morozov bought his painting *Barber’s shop* for 100 rubles. The money from the sale allowed Marc Chagall to get married. Morozov and Shchukin’s attitude to collecting works of art reflects their pure commitment to artistic development, even when it provoked variety of responses. Engaging with art on such a human level brings a significance, both in professional contexts and in our routine existence.

In conclusion, Sergei Shchukin and Ivan Morozov played a significant role in introducing European modern art to Russia, broadening artistic horizons and shaping the country’s cultural landscape. It’s noteworthy that both Ivan Morozov and Sergey Shchukin began collecting Impressionist and Post-Impressionist art at a time when such works were not widely embraced by conservative Russian society. Their prescient vision of future artistic trends led to the formation of one of the most significant collections of Modern French Art in Russia.

The art collections assembled by Ivan Morozov and Sergey Shchukin are now internationally recognised as essential components of Russia’s cultural heritage. Exhibitions of these collections have been held at major Russian museums, such as the State Hermitage Museum in Saint Petersburg, the Pushkin State Museum of Fine Arts in Moscow, and the Tretyakov Gallery in Moscow. These institutions have also loaned works from these collections to prominent international institutions like the Hermitage Museum in Amsterdam and the Louis Vuitton Foundation in Paris, showcasing these masterpieces to a global audience.

To summarise the conducted research, Morozov and Shchukin made an impressive and

pioneering impact on pre-Soviet and Soviet artistic development. Both collectors acquired pieces that could not have reached the Russian scene through any other means. They established a path for others to follow, despite opposition from the government. The Russian art scene has historically faced never ending challenges, both internal and external. However, exceptional instances such as the collections of Morozov and Shchukin reminds that, while art can be constrained and regulated, it continues to develop and persist.

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Annex

Annex A.

The collection of Sergei Shchukin



The title of the work Matisse Hall in S. I. Shchukin's mansion

Year 1913

Material Photo

Source The Pushkin State Museum of Fine Arts, Moscow



Author Edgar Degas

The title of the artwork *Blue dancers*

Year 1897

Material Paper, pastel

Size 65 × 65 cm

Source The Pushkin State Museum of Fine Arts, Moscow



Author Henri Matisse

The title of the artwork Dance

Year 1910

Material oil on canvas

Size 260 × 391 cm

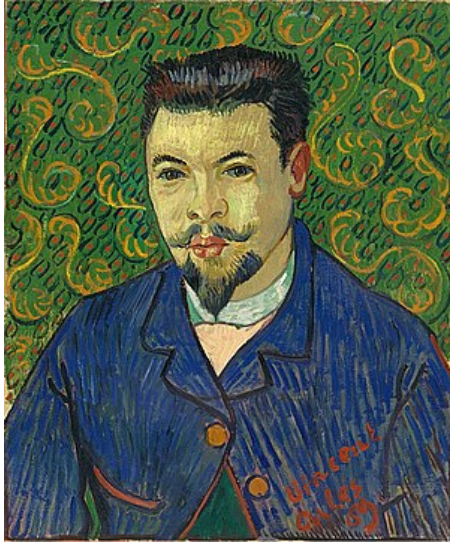
Source The State Hermitage Museum, St. Petersburg



Author Henri Matisse
The title of the artwork *Music*
Year 1910
Material oil on canvas
Size 260 × 389 cm
Source The State Hermitage Museum, St. Petersburg



Author Henri Matisse
The title of the artwork *The Red Room*
Year 1908
Material oil on canvas
Size 180,5 × 221 cm
Source The State Hermitage Museum, St. Petersburg



Author Vincent van Gogh

The title of the artwork *Portrait of doctor Felix Rey*

Year 1889

Material oil on canvas

Size 63 × 53 cm

Source The Pushkin State Museum of Fine Arts, Moscow



Author Claude Monet

The title of the artwork *Breakfast on the grass*

Year 1866

Material oil on canvas

Size 130 × 181 cm

Source The Pushkin State Museum of Fine Arts, Moscow



Author Camille Pissarro

The title of the artwork *French Theatre Square in Paris*

Year 1898

Material oil on canvas

Size 65,5 × 81,5 cm

Source The State Hermitage Museum, St. Petersburg



Author Paul Cézanne.

The title of the artwork *Pierrot and Harlequin*

Year 1888 – 1890

Material oil on canvas

Size 102 × 81 cm

Source The Pushkin State Museum of Fine Arts,
Moscow

Annex B.
The collection of Ivan Morozov



The title Ivan Morozov's mansion on Prechistenka Street in Moscow

Material Photo

Year 1936

Source <https://idei.club/raznoe/266-osobnjak-morozova-na-prechistenke.html>



The title Ivan Morozov's Mansion. The grand staircase

Material Photo

Source

<https://losko.ru/morozov-brothers-biography/?ysclid=m03rghqzwx378984908>



Author Valentin Serov

The title of the artwork *Portrait of Ivan Morozov*

Year 1910

Material cardboard, tempera

Size 60 x 71,5 cm

Source The State Tretyakov Gallery, Moscow

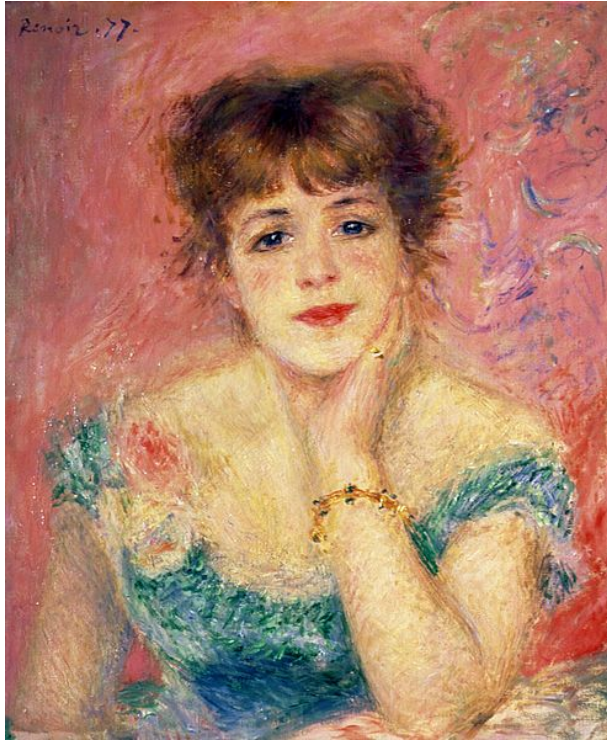


The title Ivan Morozov's Mansion A hall with works by Maurice Denis

Material Photo

Source The Pushkin State Museum of Fine Arts, Moscow

<https://losko.ru/morozov-brothers-biography/?ysclid=m03rghqzwx378984908>



Author Pierre Auguste Renoir

The title of the artwork *Portrait of actress Jeanne Samari. (Portrait de l'actrice Jeanne Samary)*

Year 1877

Material oil on canvas

Size 56 × 47 cm

Source The Pushkin State Museum of Fine Arts, Moscow



Author Paul Cezanne

The title of the artwork *Still Life with a Curtain*

Year 1888

Material oil on canvas

Size 55 × 64.5 cm

Source The State Hermitage Museum, St. Petersburg



Author Pablo Picasso

The title of the artwork *Portrait of Ambroise Vollard*

Year 1910

Material oil on canvas

Size 92 × 65 cm

Source The Pushkin State Museum of Fine Arts, Moscow



Author Pablo Picasso

The title of the artwork: Girl on a ball

Year 1905

Material oil on canvas

Size 147 × 95 cm

Source The Pushkin State Museum of Fine Arts, Moscow