

RESEARCH ARTICLES

## **Program of Russian art historians and training courses in this field**

### **Historiadores del arte ruso y cursos de formación en este campo**

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## Summary

This paper reviews one of the first systematic programs in the history of art, developed in 1877 by P.V. Pavlov (1823 – 1895), professor of history at the University of St. Vladimir in Kiev. It is stressed that P. Pavlov's program is a rare case of preserving the original curriculum of educational courses developed by Russian art historians of the 19th – early 20th centuries, which allows of its analysis within the framework of modern historical and cultural discourse. It is proved that the concept of the author of the program who stayed with his educational ideas ahead of the game in world science is unique. The article reveals the content of P. Pavlov's synthetic approach to the consideration of all elements of spiritual culture, woven into the context of social history, intellectual currents, and the system of values. What calls attention to itself is the originality and innovation of P. V. Pavlov's institutional ideas of establishing new departments of "history of fine arts and theory" and "history of artifacts" for in-depth studying and teaching of a wide range of historical and cultural disciplines. It is emphasized that a rethink of P.V. Pavlov's program should become one of the steps towards reinterpretation of the history of Russian art criticism and contribute to the generation of new ideas in the system of history and art history education. The suggestions about reprinting the program of P.V. Pavlov for discussion in the academic community of historians, cultural studies scholars and art historians are expressed. The proposed scholarly discussion around the propaedeutic heritage of art historians of the 19th – early 20th centuries should become one of the steps to prepare a new version of the history of Russian art criticism.

**Keywords:** Pavlov's program, Russian art historians, educational courses

## Resumen

Este artículo revisa uno de los primeros programas sistemáticos en la historia del arte, desarrollado en 1877 por P.V. Pavlov (1823-1895), profesor de historia en la Universidad de St. Vladimir en Kiev. Se destaca que el programa de P. Pavlov es un caso raro de preservar el plan de estudios original de los cursos educativos desarrollados por historiadores del arte rusos del siglo XIX y principios del XX, lo que permite su análisis en el marco del discurso histórico y cultural moderno. Está comprobado que el concepto del autor del programa que se mantuvo con sus ideas educativas por delante del juego en la ciencia mundial es único. El artículo revela el contenido del enfoque sintético de P. Pavlov a la consideración de todos los elementos de la cultura espiritual, entrelazados en el contexto de la historia social, las corrientes intelectuales y el sistema de valores. Lo que llama la atención sobre sí mismo es la originalidad e innovación de las ideas institucionales de PV Pavlov de establecer nuevos departamentos de "historia de las bellas artes y teoría" e "historia de los artefactos" para el estudio y la enseñanza en profundidad de una amplia gama de disciplinas históricas y culturales. Se enfatiza que un replanteamiento de P.V. El programa de Pavlov debería convertirse en uno de los pasos hacia la reinterpretación de la historia de la crítica de arte rusa y contribuir a la generación de nuevas ideas en el sistema de educación en historia e historia del arte. Las sugerencias sobre la reimpresión del programa de P.V. Pavlov para la discusión en la comunidad académica de historiadores, estudiosos de estudios culturales e historiadores del arte se expresan. La discusión académica propuesta sobre la herencia propedéutica de los historiadores del arte del siglo XIX y principios del XX debería convertirse en uno de los pasos para preparar una nueva versión de la historia de la crítica de arte rusa.

**Palabras clave:** Programa de Pavlov, historiadores del arte ruso, cursos educativos

## Introduction

The issues of forming the concept of art history education in Russia, as well as the propaedeutic heritage of the first Russian art historians, have not received serious understanding in the historiography of art history so far. Disregard of the experience of Russian cultural historians of the 19th – early 20th centuries reflects the state of blurriness and uncertainty in methodological approaches to the choice of a strategy for the development of art education in modern Russia (<http://www.kandinsky-prize.ru>). In our view, the recurrence to the original propaedeutic experience of Russian historians, who intuitively drifted towards art history and cultural history, has not only heuristic, but also ethical significance. P. Pavlov's program reflects one of the initial stages of the institutionalization of historical and cultural knowledge in Russia (Vipper & Livanova, 1969).

Among the obscure concepts of art history, the original course outline of the history of art by P. V. Pavlov takes pride of place (Storchai, 2010), since the first one was presented for discussion within the framework of Archaeological Congress IV held in Kazan in 1877 (Pavlov, 1884). The introduction of Pavlov's program coincided with the moment of "the transformation of art history from a science of events into a science of cultural and historical processes, vividly defined the problem of identifying certain periods of structures, cycles" (Krivtsun, 2005). P. V. Pavlov's program was first to explicate the concept of a complete course in art history for Russian universities. The name of the author of the program was not included in the historiography of Russian art history, and the program turned out to be unclaimed to the last decades.

Historian P. Pavlov's addressing the questions of art appertained to increasing public interest in art, the so-called first museum revolution at the end of the 19th century, as well as to a change in the concept of liberal arts education in universities, in connection with the reform of 1883. The training programs for the first art critics were aimed at art galleries and museums staffing (Klemm, 1920). Personal evolution of the historian's scientific worldview towards the study of art problems took place under the influence of trips to Europe in 1858-1859. During his foreign business trips, P. Pavlov managed to acquaint himself not only with the monuments, but also to establish personal contacts with famous European scientists [Arch. 1, d. 539]. The documents read, "The professor devoted a review of the most remarkable great monuments and various European <> museums in Denmark, Germany, North Germany, Middle Germany, South Germany, Germany on the Rhine, in France, Belgium, Holland, England, Austria, Slovenian lands (Austrian), in northern Italy. With the help of local experts G. Pavlov acquainted himself with the sights and museums of Copenhagen, Schwerin, Dresden, Liegnitz, Nuremberg, Meissen, Rhine cities, Mainz, Koblenz, Bonn, Cologne (in the vicinity of which there are so many medieval castles), Strasbourg, Paris, Brussels, Rotterdam, Gaga, London, Prague, Vienna, Krakow, Trieste, Venice" [Arch. 2, d. 69.].

Among the new acquaintances of P. Pavlov was all the color of European museologists, professors, art historians, publishers and gallery owners: G. Kugler, K.-L. Michelet, G. F. Waagen, T. S. Panofka, G. Weiss, W. Lubcke, G. Eggers, F. G. Klemm (1920), G. Baron Minutoli, G. Hey, Y. G. Hefner-von Alteneck, L. Lindenschmit, W. Hanka, R. A. von Edelberg [Arch. 1, d. 539]. New scientific ties and impressions from monuments and museums have significantly expanded the scope and horizons of the Russian historian's scientific interests.

## Methods

The interdisciplinary nature of the investigation demanded the involvement of the system-cultural approach, which provides interpretation support of P. V. Pavlov's heritage as an open mobile system within the framework of the entire complex of historical and cultural knowledge. The sociocultural approach is helpful in viewing P.V. Pavlov's program in the context of the world experience of art history education in the second half of the 19th – early 20th centuries (Avery). The biographical method is important in revealing the history of the personality, the evolution of the worldview of the Russian historian. The personalistic approach helps to show open-

mindedness of Russian historians to new methods of transmission of experience in the educational process (Dill, 1917; Lorente, 2012). The comparative method helps to identify the place of the educational concept of P.V. Pavlov in comparison with the concepts of European art historians of the 19th century as such as G. Kugler, G. Weiss, W. Lubcke, F.G. Klemm (1920), R.A. von Edclberg and others (History of European Art Studies).

## Results and Discussion

The introduction of P. Pavlov's program indicated the beginning of the constitution of art history in Russian humanitarian knowledge. According to E. Panofsky's felicitous remark, "art history stole into the society of venerable disciplines through the back door – under the guise of classical archeology" (6, p. 369). Leningrad art critic I. Ioffe noted that in Russia in the second half of the 19th century "there was an extension of ideas about the subject of study: from antiquity to the art of different eras and peoples. The history of art became thereafter a part of historical science, and received recognition in Russian universities" (Ioffe, 1946).

P. V. Pavlov was one of the first to tackle conceptual questions about specifics of functioning of art culture, attacking the problems of decadence and heights in literature (Lorente, 2012).

The study of P.V. Pavlov's program reveals the influence of the concepts of representatives of German art history on its conceptual apparatus, principles of periodization and methods of describing classical eras. The influence of German art historians is quite explicable, since "it was in the German-speaking countries that it was first recognized as a profession." (Pavlov, 1884). At the same time, it can be argued about P.V. Pavlov's desire to expand the spatial area of world art history, by including Eastern, Slavic and Russian art. Consideration was first given by P. V. Pavlov to cultural monuments of the Near and Middle East in the sections *Arabia and the Arabs, Mohammed and His Teachings. Fates of Islam, Seljuks and Turks*. It is symptomatic that the attention to the heritage of the East in training courses for art historians coincided with the era of the decline of the world's colonial empires.

P. V. Pavlov substantiated the need to study the art culture of all Slavic peoples, essentially offering a typological approach to the examination of Russian art, introducing a new section *Slavic, Predominantly Russian Art in Russia*.

The scientist extended the time frames of the subject of "art history": from primitiveness to modern times. The history of art as presented by P. V. Pavlov is immersed in a wide cultural and historical context. The author included "artifacts and the history of everyday life" into the list for further study (Pavlov, 1884). No less significant for the author were the questions of spiritual life: the history of religion, the history of literature and poetry, the history of morality, the history of education. P. V. Pavlov enhanced our insight into the scopes and content of the subject of "art history". In the West, to systematically study art history as fully as P. Pavlov's program suggested was possible only at the beginning of the 20th century (Klemm, 1920; Schapiro, 1994; Schapiro, 1979). In P. V. Pavlov's project one can find the elements of a cultural and historical synthesis, predated the innovative approaches of the French school "Annals" of the early 20th century

The analysis of the text highlighted not only progressive, but also old-fashioned views of the author of the program. For example, the "scale of talent of peoples and races" adopted by P. Pavlov. This approach reflected the level of development of anthropology and ethnology in the mid-19th century.

The author of the article brings up a proposal to re-publish Pavlov's program as an occasion for an interdisciplinary scholarly discussion around the propaedeutic heritage of art historians of the 19th – early 20th centuries. The results of the scholarly discussion should become one of the stages in the preparation of a new version of the history of Russian art history.

## Summary

An insight into the text of the program allows correcting the existing ideas about the formation of art education in Russia. It can be argued that P. V. Pavlov was the first to raise a concern of establishing institutional centers for teaching the history of art – the departments of “history of fine arts and theory” and “history of popular artifacts” (kostümkunde) (Pavlov, 1884). This proposal failed to find support in the academic community of Russian historians, who believed that the foundation of special departments at universities was premature. The content of the project did not receive a worthy discussion and comprehensive analysis. Historian V. A. Prokhorov and archaeologist Count A. S. Uvarov, discussing the program, defined it as too extensive and radical.

P. Pavlov’s program remained speculative: this course was never taught at Kiev University (Storchai, 2009). However, the very fact of the introduction of the first systematic program for an educational course in the history of art in Russia testified to a new level of knowledge development.

## Conclusions

In this study P. V. Pavlov’s program on the history of art (1877) has been analyzed for the first time via concepts and terms used in modern humanitarian discourse. One of the steps to prepare a new version of the history of Russian art criticism is rethinking, and, possibly, reprinting Pavlov’s program with scholarly comments included.

P. V. Pavlov’s program can be viewed as an important part of the original Russian experience of thorough understanding of the world art history, and, at the same time, as part of a single humanitarian space of Russia and the West.

The proposed scholarly discussion around the propaedeutic heritage of art historians of the 19th – early 20th centuries should become one of the steps to prepare a new version of the history of Russian art criticism.

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