Татьяна Юденкова
«Стремление быть полезным обществу…»

К 175-летию со дня рождения Сергея Михайловича Третьякова

Имя Сергея Михайловича Третьякова (1834–1892) — собратель западноевропейского искусства, коллекция которого легла в основу собрания Государственного музея изобразительных искусств имени А.С. Пушкина, известно не столь широко. О нем чаще вспоминают в связи с Павлом Михайловичем Третьяковым. Однако при жизни братьев некоторое время больше известностью пользовался младший из них — Сергей, а Павел, владелец уже известной тогда художественной галереи, представлялся москвичам как брат «нашего теперешнего городского головы». Когда звучало имя одного из братьев, незряко присутствовал и другой. Жизнь Павла и Сергея Третьяковых прошла во взаимной поддержке, общих занятиях. Они много работали на благо отечества. Пройдя по жизни вместе, как говорится «рука об руку», каждый из них оставил свой след в истории русской художественной культуры и родного города.

В процессе подготовки историко-художественной и мемориальной выставки, посвященной братьям Третьяковым, приуроченной к 175-летию Третьяковской галереи, нами появилась возможность попытаться раскрыть историю коллекции, предприимательскую и связанную с ней благотворительную деятельность московских купцов, в особом свете представить фигуру Сергея Третьякова. Несмотря на ряд публикаций последних лет, многие в жизнь и деятельность Сергея Михайловича еще нуждаются в уточнении.

Пожалуй, самым ярким периодом жизни во благо общества стало избрание Сергея Михайловича московским городским головой (1877–1881). Про должность его шестерых детей. Однако в делах слушался и разногласия. Старший брат не участвовал в управлении многими делами, но часто сопровождал его в поездках по области и заботился о них. Сергея Михайловича московским городским головой (1877–1881) называют организаторский талант, волю, он всегда соглашался с поступками младшего, но при этом не забывал о его семье, об его детях.

Татьяна Юденкова
Sergei Tretyakov: “Aspired to Serve the Community...”

On the 175th anniversary of Sergei Mikhailovich Tretyakov

The name of Sergei Mikhailovich Tretyakov (1834-1892) is not well-known, even though his collection of Western European works of art was later one of the cornerstones of the collection of the Pushkin Museum of Fine Arts. More often, his name is recalled only in connection with that of his elder brother Pavel. Yet, during the Tretyakov brothers’ lifetime, Sergei enjoyed more fame than his brother. At that time, Pavel – the owner of Moscow’s renowned art gallery – introduced himself to fellow citizens as “the Mayor’s brother”. When one brother was mentioned, another was also present on the scene, albeit invisible. Throughout their lives, Pavel and Sergei Tretyakov supported and advised each other. The brothers shared common interests and did much work for the benefit of their country. It is possible to say that they “walked along the path of life in hand in hand” – so much was shared in common – yet each one of them left his own imprint on the history of Russian art and of their home town.

When an historical and art exhibition dedicated to the Tretyakov brothers was organized to commemorate the Tretyakov brothers, many documents were discovered that shed a new light on the history of the collection, as well as on the commercial and philanthropic activity of the Moscow merchants. Many facts of Sergei Tretyakov’s personality were also revealed. Yet, despite some recent publications, many aspects of the younger Tretyakov’s life and work have still to be clarified.

According to close relatives of the Tretyakov family, Pavel Mikhailovich “doted on Seryozha” and throughout his life and work have still to be studied. Sergei wrote to Pavel. “Better than any- one, you know that most of my life – as, at least, my best years – were dedicated to community service. Whether I succeed- ed or failed, it’s not for me to answer this question. Yet, my conscience is at peace, as I sincerely and steadfastly aspired to serve the community.”

Sergei Tretyakov enjoyed society and public life, and more actively than his elder brother participated in the social and political life of his home town. As a member of the City Council (1866-1892), he took part in preparation of draft legislation. A merchant of the highest rank according to the Merchants’ Classification, he was granted the hereditary title of honorary citizen in 1858. He received the title of Councillor of Commerce in 1875, in 1878 Sergei Tretyakov was knighted, and the title of Actual Councillor of State was granted to him in 1883. From 1868 he was a member of the Moscow branch of Council for Trade and Manufacturing. He chaired the Moscow Society of the Friends of the Fine Arts from 1889 to 1892. Sergei Tretyakov was also a member of the Moscow Art Society’s Board and headed the Russian Musical Society’s Board. He sponsored the Moscow School of Arts and the Moscow Conservatory, and provided financial support to several professional schools in Moscow. Such a list of his titles and appointments is still incomplete.

His appointment as the Mayor of Moscow from 1877 to 1881, perhaps, may be considered the most remarkable period of his life, in which he “aspired to serve the community”. On assuming the office, Sergei Tretyakov showed his great talent for administration and strong will. He actively participated in organizing the Pushkin Days in Moscow in June 1880 and in the ceremony of unveiling the statue to Pushkin on Strastnaya Square.

“...was the best candidate for the office. Intelligent, educated in culture and arts, good-natured but very strong-willed, he could... imprecated and knew so well...” – such was the opinion of his contemporaries. “Under Tretyakov’s leadership, the Municipal Council had enjoyed high prestige and good connections, and many documents were discovered that shed a new light on the history of the collection, as well as on the commercial and philanthropic activity of the Moscow merchants. Many facts of Sergei Tretyakov’s personality were also revealed. Yet, despite some recent publications, many aspects of the younger Tretyakov’s life and work have still to be clarified.

According to close relatives of the Tretyakov family, Pavel Mikhailovich “doted on Seryozha” and throughout his life had only warm feelings for his younger brother. As Alexandra Botkina recalls, “Pavel valued Sergei; no trace of rivalry or envy could ever tarnish their relations.” Sergei was “Pavel’s best friend” and a god- father for Pavel’s six children. Yet, on business matters the brothers sometimes disagreed. The elder brother sometimes expressed disapproval of the younger Tretyakov’s behaviour: “I feel very sad when I hear you rebuking me of being indifferent to the community’s welfare”. Sergei wrote to Pavel. “Better than anybody else, you know that most of my life – as, at least, my best years – were dedicated to community service. Whether I succeeded or failed, it’s not for me to answer this question. Yet, my conscience is at peace, as I sincerely and steadfastly aspired to serve the community.”

As Pavlova recalls, “Sergei Mikhailovich was mostly responsible for import operations and for Moscow trade”, Pavel Tretyakov single-handedly controlled all other financial and business transactions of The Tretyakov Brothers & Konshin’s Trading Company. From the early 1880s the younger Tretyakov practically withdrew from active participation in the business. Yet, in St. Petersburg his connections, reputation, business acumen and outgoing personality secured him access to the highest official circles. That is why his part in the Tretyakov single-handedly controlled all other financial and business transactions of The Tretyakov Brothers & Konshin’s Trading Company. From the early 1880s the younger Tretyakov practically withdrew from active participation in the business. Yet, in St. Petersburg his connections, reputation, business acumen and outgoing personality secured him access to the highest official circles. That is why his part in the Tretyakov
Сергея Третьяков стал собирать произведения искусства в середине 1870-х годов. В его письмах отражается его энтузиазм и решительность в приобретении произведений искусства, которые он считал важными и значимыми для коллекции. В письме от 1873 года Сергея писал о своем желании приобрести произведения искусства для будущей Галереи, которая он хотел создать. Он отмечал, что его брат Павел также принимал активное участие в приобретении произведений искусства.

Сергей Третьяков был не только предпринимателем, но и увлеченным собирателем. Он приобретал произведения искусства не только для своей коллекции, но и для продажи, что позволяло ему финансировать свою деятельность. Он был первым в России, кто начал систематически приобретать произведения искусства, что способствовало развитию русского искусства и созданию музейной коллекции.

Важной особенностью коллекции Сергея Третьякова был его интерес к произведениям искусства, созданным в довоенное время. Он приобретал произведения искусства, созданные в 1870-х годах, что позволило ему создать одну из самых больших коллекций произведений искусства в России.

Сергей Третьяков был не только собирателем, но и защитником интересов русского искусства. Он активно боролся за признание и уважение к произведениям искусства, созданным в России, и помогал распространять их по всему миру.

В целом, Сергей Третьяков был инициатором создания Третьяковской галереи, который на протяжении своей жизни активно боролся за признание и уважение к произведениям искусства, созданным в России, и помогал распространять их по всему миру.
of the 18th century, as well as paintings by the representatives of the Romantic French school — Delacroix and Gericault. The collection includes several excellent works of the Barbizon school, including Rousseau, Diaz de la Peña, Dupré, and Tissot, another French Barbizon school painter. The artists whom the collector most valued are represented by a greater number of paintings — there are seven paintings by Corot and six by Diaz de la Peña. Another popular school of that time — Orientalism — also found its place in Sergei's collection. Among artists representing modern Realism the younger Tretyakov preferred Millet, Courbet, Boucher-Lepine and Dagnan-Bouveret. His last purchase was Courbet’s “Diana Bathing”. Sergei may also be credited with discovering talents that he brought to light on his own — unknown artists, such as Luigi Loir and Picadil-Adolphe-Jean Dagnan-Bouveret.

From the early 1860s onwards Sergei Tretyakov started purchasing paintings representing other famous French Western schools to complement his collection, including works by Spanish, Belgian, Swiss and German artists. Thus, he acquired some works by artists already famous in Europe: the English painter of Dutch descent Alma Tadema, the Hungarian master Mihaly Munkacsi, and the Spaniard Miguel de la Penja, Dupré and Troyon, another French Barbizon school, including Rousseau, Diaz de la Peña, and Rousseau.

In selecting items for his collection, Sergei was very scrupulous and showed his great taste and an “eye for art”. The younger Tretyakov’s collection, and the building housing the gallery was always accessible for young artists, students of the Moscow School of Art and Sculpture, and all those who loved art. Thus, the collection targeted some of the goals set by the Moscow-born merchant-philanthropist who was a true citizen and patriot. To found in Moscow a permanent exhibition of modern European art was an important step in historical, cultural, aesthetic and educational perspectives alike.

Both Sergei’s contemporaries and his descendents frequently spoke about the influence of his collection on Russian art, and remembered it with sincere gratitude. Thus, it is generally agreed that many Russian artists, including Mikhail Nesterov and stripre, were to some extent influenced by his letters to brother Pavel he gave a realistic assessment of the works of art. Of course, like any other collector, he made mistakes, and later a few items from his collection were attributed to other authors (for example, “Portrait of a Young Man” by David Hockney was attributed to Rubens in 1982), but his “errors of judgment” were rather rare.

Sergei Mikhailovich’s last known painting was Corot’s “Diana Bathing”. In the fall of 1875, in the course of a trip to Paris, he died suddenly. Judging by his letters, Sergei Mikhailovich could be carried away, “lost” and easily inspired, yet he kept his desires and remembered it with sincere gratitude. Judging by his letters, Sergei Mikhailovich could be carried away, “lost” and easily inspired, yet he kept his desires and sometimes acted recklessly. He was not always satisfied with the purchase, but never regretted, he often exchanged some of his collection works for new ones and easily parted with his recent acquisitions. He passionately argued to reduce the cost of a potential purchase’s true cost. In letters to brother Pavel he gave a realistic assessment of the works of art. Of course, like any other collector, he made mistakes, and later a few items from his collection were attributed to other authors (for example, “Portrait of a Young Man” by David Hockney was attributed to Rubens in 1982), but his “errors of judgment” were rather rare.

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The Tretyakov Gallery

The Tretyakov Gallery was founded in 1872 by Ivan Nikolayevich Tretyakov, a wealthy Russian merchant and art collector, who was eager to lend paintings from his collection to the public. The gallery was named after him and his son Sergei Mikhailovich Tretyakov, who was a prominent artist, art critic, and art historian. The gallery has a rich history, and its collection is one of the largest in Russia, with over 100,000 works of art.

The Tretyakov Gallery is known for its large collection of Russian art, which includes works by some of the most famous Russian artists, such as Vasily Polenov, Ivan Shishkin, and Ivan Kramskoy. The gallery is also home to a large collection of Western art, including works by such artists as Rembrandt, Vincent van Gogh, and Claude Monet.

The Tretyakov Gallery has played a significant role in the development of Russian art, and it has been a major force in shaping the art world in Russia. It has been a source of inspiration for many Russian artists, and it has been a place where many Russian artists have exhibited their work.

The Tretyakov Gallery is a major cultural institution in Moscow, and it is a popular destination for tourists and art lovers alike. It is open to the public, and it is free to visit.

In conclusion, the Tretyakov Gallery is a significant cultural institution in Russia, and it has played a major role in the development of Russian art. It is a place of inspiration for many Russian artists, and it is a popular destination for tourists and art lovers alike. It is a treasure trove of art, and it is a must-visit for anyone interested in art.
Сергей Третьяков не был большим любителем искусства. Он не приобретал картины, а брал их в виде даров, приобретая только убедительно занятые произведения. Однако многие работы, которые он приобретал, были уже известны и высоко ценны. Например, картина «Портрет молодого человека» Давида в 1875 году была приобретена Павлом Михайловичем, но он не приобрел ее, а оставил ее для приобретения своего брата. Павел Михайлович также приобретал картины для своего собрания, но не для приобретения его коллекции. Он предпочитал приобретать картины для своего собрания, чтобы они были доступны для экспозиции в Третьяковской галерее. Однако в некоторых случаях он приобретал картины для приобретения своего брата, если он не мог их приобрести для себя. Например, он приобрел картины для приобретения своего брата, чтобы он мог их приобрести для себя. Однако в других случаях он приобретал картины для приобретения своего брата, чтобы он мог их приобрести для себя. Например, он приобрел картины для приобретения своего брата, чтобы он мог их приобрести для себя.
As a younger brother, Sergei was believed to always submit to Pavel's will and do whatever Pavel told him. Yet, many facts in their correspondence proved the opposite. Moreover, Pavel often sought advice from his younger brother. For example, in 1875, after visiting Vrubel's studio, Sergei expressed his admiration for five sketches depicting barge haulers as a letter to his brother. Soon afterwards, the sketches were acquired for Pavel's collection. A year later, Pavel wrote to Pavel Chistyakov: “I saw Kandinsky's work ["Ukrainian Night"]...” But I did not attempt to buy it because my opinion of this work is the same as yours. Yet, my brother liked it, and so he bought it. 18 According to Bogolyubov, Pavel Mikhailovich "could not for a long time come to any definite decision on whether to buy or not to buy Yarî Leman's 'Lady in the Dress of the Time of Diremer' because the sitter was a Parisienne." 19 It seems that most decisions were made by mutual consent. Obviously, Pavel enjoyed the priority right in purchasing works of Russian artists. He entitled the privy chamber in 1878 when he practically had no rivals on the Russian art market. His contemporaries appeared only in the late 1880s.

Sergei had to assist his elder brother in resolving complicated disputes with artists. According to Nikolai Mudrogel, who served as an attendant at the Tretyakov Gallery, sometimes it happened that a painting purchased by Sergei was immediately transferred to his elder brother's collection. Once a dispute arose between Pavel Tret'yakov and Vasily Perov. When Pavel heard about Perov's new work, "The Bird Catcher," he sent Sergei to the artist to buy the painting for himself. Sergei immediately bought it. For a few months he kept the painting at his mansion at Prechislenskaya Boulevard, but later transferred it to the gallery. However, until Perov's death, the painting's frame bore an inscription “Property of S. M. Tret'yakov.”

Participating in his brother's complex game, Serge Tret'yakow had to undertake "reconciliation" or even "diplomatic" functions. The artists often confessed to being unable to tell who was the real owner of their paintings: "I don't quite understand how my sketch ["Forest" – T. Ya.] could be purchased by your brother for your collection – as a gift?" 20 Kramskoy asked Pavel Tret'yakow Pavel tried to explain the situation: "I walked through the exhibition... and decided to buy your sketch (as it has been staged perfectly, but I don't dare buy it in the presence of my "rival" (Perov and Makovsky – T. Ya.). That is why the next day I asked my brother to purchase the sketch. But I am its real owner. Frankly speaking, I thought they would believe I intended to hurt them deliberately by buying a work of a non-Russian artist here in Moscow." 21

During his life, Serge Tret'yakow devoted much time to the Tretyakov Gallery. On Pavel's request, he visited artists in St. Petersburg and abroad. In Paris he met Bogolyubov, Leman, Kharlamov, Pryanishnikov, Vrubel. Taking an active part in the affairs of his brother's gallery, in 1870 Sergei commissioned Perov to paint a portrait of Nikolai Rubinstein, a musician and the founder of the St. Petersburg Conservatory. Nikolai was the youngest of the Rubinstein brothers and Serge's close friend. He was "assigned" a task to convince his elder brother Anton, also a pianist and the founder of the St. Petersburg Conservatory, to pose as a model for a portrait, which Pavel had ordered from Repin for the gallery of the eminent people of Russia. "In any case, one of the portraits is almost ready," Serge reported to Pavel in 1881. "In my opinion, it's an excellent work as I fulfilled your will and order." 22

In the early 1880s, while living in St. Petersburg, Serge Tret'yakow requested a pension for Vasily Perov's widow. Perov had close relations with both brothers, and among the Moscow school artists, they considered him one of their favorite painters. Serge was looking for a possibility to obtain the pension. "Perhaps, it will be possible to do something for poor Mina Perov," Serge wrote in a letter to Pavel. 23 In 1889 Serge negotiated the possibility to return to the gallery the portrait of the writer Nikolai Zayonchkovskii, which had been ordered by Pavel and later kept at Zayonchkovskii's estate until her death. Work for Russian artists constituted but a small part of Serge Tret'yakow's collection and doubts existed with regard to the circumstances under which many of them had been purchased, as "Western part", undoubtedly, played a prominent part in the history of Moscow, and even Russian art collecting. It influenced the development of Schukin's and Moscow's French art collections. To give due credit to Serge Tret'yakow's work and his aspirations to "serve the community", his role in the popularization of Western European art cannot be underestimated.

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