

Silent Witnesses of Art Nouveau in Perm or the Story of One Treasure

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Abstract

Today, Perm hosts its cultural projects, which are heard of in Russia and abroad – the Russian Povera exhibition and the Museum of Contemporary Art with its founder Marat Guelman, Diaghilev Festival, and opera staging by Teodor Currentzis. The beginning of the XX century saw Perm as the capital of the county, ship empire, a strategic hub in the construction of the Trans-Siberian Railway. This essay shows that a popular Art Nouveau style contributed to its aesthetics and visual promotion during modernization in provincial Perm at the turn of XIX-XX centuries. At the turn of the century, the Russian province readily absorbed things that the modern technological revolution could deliver. The *Great Race* movie by B. Edwards, which was filmed in 1965 and hilariously portrayed the 1908 transcontinental race, featured a scene when the racers arrived in Russia (it was cut out for the Soviet screen). This scene portrayed the night with gloomy bearded men with the torches and a banner “Tobolsk Car Lovers Club welcomes you.” The *Great Race* illustrates Belle Époque with its feminists, obsession with aviation and cars. However, it was not that bad for Russia at that time when the movie was filmed. Art Nouveau being an artistic style per se has its traits and its chronological limits. Nevertheless, the social history of Art Nouveau was uninterrupted despite its origin as an elite phenomenon. The key message of the artists and ideological leaders (English movement of Arts and Crafts, German Gesamtkunstwerk, Louvre Union of Decorative Arts, World of Art Association in Russia, etc.) was to unite architecture, interior, and art in one style, to inspire the contemporaries. This message was supported in different areas of the industrial epoch design and transformed daily routine. A new style was determined by more extensive consumer behaviour among the urban dwellers. Exhibitions and journals, photos, and colored lithographs spread the ideas of famous designers globally. A large-scale Art Nouveau distribution is connected with an overarching experience of modernity.

Introduction

In June 2019, in Perm, archeological excavations in one of the central streets – Lenin street, former Pokrovskaya street – found a buried treasure. An urban legend says that place used to be Lara's house from *Doctor Zhivago* by Boris Pasternak. A beautiful Art Nouveau mansion constructed before the Revolution by S. Gribushin, a tea and sugar king, was opposite that place (fig. 1).

Archeological Expedition of Perm University did the archeological excavations.¹ As it usually happens, the city excavations find a lot of artifacts. The remains from a burnt ice cellar, buttons with the Perm province coat of arms from the civil officers' uniforms, a rear section form like Cameo Whitby,² a French cuff link featuring a lady's leg in a stocking (journalists call it a Diaghilev's cuff link) (fig. 2), and CHATEAU LAFITTE wine bottle stamp were of particular interest (Mingaleva 2020). However, June 21 saw the real sensation. "We were about to finish our work on one site and didn't expect to find anything of interest," archeologists recalled. "The only thing to examine was some stuff which looks like a usual rubbish bin of the beginning of XX century" (A Century Underground...).

This bin turned out to contain a surprise – the archeologists discovered a storage chest with antique crockery: porcelain, glazed, glass, and other utensils. There were four Art Nouveau perfectly preserved sets: dinnerware, coffee and two tea sets, as well as many other different items – 247 in total.³ All pieces were carefully wrapped in pre-revolutionary newspapers, which helped the things to be better preserved, although the newspapers themselves nearly decomposed; only some items were left. While the archeologists were carefully removing the treasures from the earth, a summer wind blew away one piece: "Tuesday, February 14, 1917." The other preserved fragments contained the messages from the battle fronts of the First World War, advertisements, an event poster of the local theater. The newspapers which could be identified from some fragments – *Russian Word* (in Russian: Русское слово) and *Perm Province Bulletin* (in Russian: Пермские губернские ведомости) – speak for the political preferences and indirectly prove the assumption that the landlords were hurriedly leaving the place to run away from the Revolution, buried their belongings, and left the city, country. So, the storage chest was not found for 100 years...



Figure 1. S.M. Gribushin's Mansion, a tea and sugar king. Designed by A.B. Turchevich.
A photo from the collections of Perm Regional Museum.



Figure 2. A French cuff link featuring a lady's leg in a stocking.
Turn of XIX-XX centuries. Photo by Mariya Mingaleva.

Design of Industrial Epoch

Art Nouveau is a recognizable flowery style with the feeling of dynamics and movement. Modernity became a common platform for architects, artists, designers of various schools. Art Nouveau is not only about artistic experiments, which makes it a socio-cultural phenomenon. The commercial manufacturers supported the enthusiasm aroused by this new style in the capitals and fast growing big cities. Art Nouveau products which were not suitable for the museums and galleries "were rapidly introduced into the people's environment, in commonplace consciousness of the inhabitants in this environment" (Borisova and Sternin 1990, 49–50).

A unique culture being the locus of modernity shaped the turn of XIX-XX centuries (Charle 2018, 9–23; Matich 2018, 49–73). The term *Art Nouveau* is defined by art analytical experts, historians, culturologists, philologists, cinematologists. Art Nouveau could be interpreted by art critic analysis, cultural studies, social history. Debora Silverman, in her book titled *Art Nouveau in Fin-de-Siècle France: Politics, Psychology and Style*, explores the style in terms of ideology and social culture (Silverman 1989). D. Silverman addresses Art Nouveau in wide comparative interdisciplinary studies by describing political, gender arts history by analysing the visual language of this multimedia style, connection with the political doctrines, social psychology, interest to the cultural symbolism. Art Nouveau had its roots in economic and social modernization, growth of agency. It was not for nothing that Walter Benjamin was thinking to name his book about a XX century Paris in XIX century *Passagenwerk* – passages were seen to represent the changes in economy, architecture, way of life (Benjamin 2000, 153–167). Infrastructural transformations, new phenomena of the provincial culture and events in Art Nouveau, information, and visual revolution were compared to develop the parameters for the urban space analysis. Urban culture "was born from" a traditional society, created the context for new aesthetics, could be seen in the world of symbolic, visual images. The new style played a huge role in aestheticization of the industrial century, manifested in new values, translated into everyday life. Consumption universe was penetrating even into the remotest places, and reproduction technologies provided easy access to mass media, photography, cinema, gramophone records, which transferred and distributed new values for the provincial settlements. A new aesthetics turned out to be one cultural aspect in internationalism that contributed to extensive penetration of the ideas.

Arriving at Modernity Station

The archeological finds somewhat vividly represent the life in Perm as a provincial city in XIX– the beginning of XX century. Uniform buttons, cameo, a French cuff link... The upper class in Perm consisted of merchants and intellectual elite, civil servants. Cultural life concentrated in City Theater (fig. 3), Noble and Merchants Clubs, Music Saloons in private reception rooms. City Theater was built at the end of the 1870s and remains an attractive place for people all over the world – its stage saw dancing Diana Vishneva, acting Denis Lavant and Audrey Bonnet; Robert Lepage and Romeo Castellucci staged their plays there. Diaghilev's House was one of the music saloons in Perm at the turn of XIX-XX centuries. Sergei Diaghilev graduated from a gymnasium in Perm, and his father was a civil, military servant, a public figure and a patron.



Figure 3. City Theater in Perm. A photo from the collections of Perm Regional Museum.

The image on the French cuff link – a lady's leg wearing a stocking – speaks for the style, fashion, humor at the beginning of XX century. CHATEAU LAFITTE wine bottle stamp means that, like many other cities, Perm followed the modern trend for a popular French wine exported to the Russian Empire by the Rothschild family from the last quarter of the XIX century. Vitalii Mingalev, an archeologist, wrote a letter to Chateau Lafite Rothschild wine estate in France. Baron Eric von Rothschild answered him. "He gets quite excited about this story, gave his contacts, promised to find the experts, and asked to write him back about 'the name of this wine expert with such a choosy and exceptional taste,'" said Vitalii (A Century Underground). French historians Marguerite Figeac and Didier Ters proved that these wine bottle stamps were distributed in the last third – end of the XIX century.⁴

Rapid urbanization processes cracked the closed purified culture of elite classes in Perm at the turn of XIX-XX centuries.⁵ The urban population in Perm province consisted of Russians, Ukrainians, Jews, Polish, German resettlers from the northern and central areas of the European part of Russia and the region's locals. Being a provincial administrative city, Perm had many civil servants, while the region's successful economic development results in more merchants and craftsmen. The city was known for the merchant families, trade houses. Perm developed regional and transit business between the European and Asian parts of the country. Steam navigation was the most profitable business for Perm merchants. XVIII century gave birth to the metallurgical population that co-existed with peasants, merchants, etc., up to the 1917 Revolution in the Russian Empire. Although the social structure of the urban population was changing, the classes turned into professional groups. Cities extensively grew thanks to the village inhabitants, and the peasants became factory workers and merchants. In the early period of the industrial period, Russian cities were the agglomerations of settlements, "villages playing hide-and-seek with the city."⁶

Pre-Revolution time in Russia could be characterized as a breakthrough in education. Perm had a network of elementary and secondary schools, gymnasiums, specialized schools (railway, naval, trade, etc.). Ekaterino-Petrovskoe, Olginskoe, Stefanovskoe specialized schools, and others were located in the buildings designed in modern geometric style. Interestingly, the construction of the educational institutions for the scanty urban population was connected with Art Nouveau. The specialized school appeared in different parts of the city, including its suburbs: Soldatskaya village, Razgulyai area, Sludka area.

An extensive railway network covered Russia and moved the multi-national Empire. Railway construction brought dynamics into space perception in the public consciousness. A railway system was the key for modernity development, and railway roads brought the modern world to life by offering modern time zones, circulation of people, products, places, visual images. XIX century gave the visual reproduction technologies, including camera obscura, the Claude Lorrain glasses, guidebooks, maps, photos, postcards, shopping arcades, cafes, dioramas, train windows (Urry 2012, 200–232). In his book, F.B. Schenk shows that railway construction had a decisive impact on Russia's "arrival" to Modernity station at the beginning of the XX century, although new unprecedented risks accompanied this (Schenk 2016, 215–230; Narskii 2016, 208–221). Art Nouveau captured infrastructural progress – erection of stations, bridges. Perm I Railway Station was erected under a typical project in 1877–1878 (fig. 4). In his book *Zhenia Luvers' Childhood*, B. Pasternak recalled,

That was quite a provincial railway station, with no hustle and bustle of the big cities, with passengers arriving on time to the station from the night of the city, with long waiting; with silence and resettlers sleeping on the floor among hunting dogs, chests, matted cars, and uncovered bikes. (Pasternak 1991, 44)



Figure 4. Perm I Railway Station. Album "Perm-Yekaterinburg Part of Urals Railway Road and Lunevskaya feeder." Photo by Sherer, Nabgoltz and Co in Moscow, His Imperial Majesty Photo Agency.

The building of the railway station with the top small, sharpened towers resembling the ancient chambers was an illustrative example of the Russian style. F.B. Schenk notes that the Russian “gates of Modern Style” were manifested in “modern structures in historisized clothes” (Schenk 2016, 216). Perm II Railway Station was opened in 1909, and the building was designed with a huge ellipse shaped window in the upper part of the façade, high round-headed windows, stucco works, had specific Art Nouveau curved shapes (fig. 5). Here are J. Urry’s words about the railway stations, “It is hard to imagine the shock experienced by the contemporaries when they saw those structures from steel, bricks, and glass in the middle – at the end of XIX century. At that time, those structures could be comparable by their loftiness and size with the churches and temples of the Middle Ages” (Urry 2012, 227). Russian provincial railway stations were one- or two-floor buildings, but the city dwellers, newcomers, resettlers were impressed by their intricate architecture. European and Russian railway stations shared one feature – they immediately became overcrowded, “burst at the seams” due to the inflow of people, thus turning into the symbols of social erosion.



Figure 5. Perm II Railway Station. A photo from the collections of Perm Regional Museum.

Visual Attractions

Ariadna Tyrkova-Williams, a well-known journalist and a public figure, recalls the stories from the Head of Novonikolaevsk City which “remind of the stories about American life,” “There were gardens, sturdy roads, trams, electricity; spacious public buildings, schools, theater, comfortable private houses were put up” (Tyrkova-Williams 1998, 511).

At the turn of the centuries, central Perm streets were electrified, a city water pipe was constructed. New technologies penetrated the telegraph business: the wireless telegraph was created by a Russian – that was the message of the local media about a professor A.S. Popov, an inventor of the wireless telegraph, who was born in Perm province and was very successful at the exhibitions in Chicago and Nizhny Novgorod (Ustyugova 2017, 172–180). Perm introduced and quickly developed a city telephone network: very often, a house owner installed one telephone for all residents in the house near the doorman’s lodge (Muraveva 2004, vol. 2, 20). City transport also changed; coaches could be seen in the city. Trams came on stage later (end of the 1920s), although citizens in Moscow, Kiev, Vitebsk, Nizhny, Ekaterinoslavl, and some other cities could use them a lot at the end of XIX – the beginning of XX centuries. Anna Stepanovna Lyubimova, a sister of a shipowner Lyubimov, brought the first car from the Nizhny Novgorod trade fair in September 1900. All provincial media were full with the news about the car races, cars (Ford cars, and others) were advertised, car magazines were distributed, taxi cabs came into play at the beginning of the 1910s.

Perm Society of Cyclists was established in 1897 (fig. 6). City dwellers bought the English Gumber, Anfield, Whitworth, Swift, Crawford, New Gau, New Yard, and American bikes Viktor, Gikori, etc. The City Garden opened a cycle track,⁷ which became the venue for races and celebrations. The newspapers wrote about the festivals and celebrations, and the viewers occupied even the roofs of the neighboring houses. Running and races were announced in summer. A racecourse in action in Perm was opened in 1900.⁸ Many people in the Russian province, as well as in the capitals, were obsessed with aviation. In summer 1911, a futurologist Vasilii Kamenskoi flew a Blériot monoplane in Perm racecourse and Nizhnyaya Kurya settlement. Bright and symbolic phenomena of culture distinguish the turn of the centuries. Interest in aviation, car and other new types of sport are the indicative features of the Belle Époque culture. Illustrated journals, photography, cinematography also maintained the interest in these activities.

New types of pastimes were institutionalized in hobby groups, societies, clubs. Perm Society of Amateur Photographers was established in 1901 to promote artistic and technical knowledge about photography.⁹ Racecourse and cycle tracks were the venues for shooting films; movie plots were sent to Pathé-Journal. Lawn tennis, football, croquet, Sokol gymnastics were among new types of sports. Public urban spaces were occupied with Sokol Festivals, the ones in 1914 in Perm, filmed.¹⁰ In 1914, Perm set up a River Yacht Club, which held yacht races and football matches up to autumn 1917.

The provinces demanded new visual attractions, which turned out to be a variety of theaters, modern circuses, sport shows. Society industrialization and urbanization resulted in more efficient working time and more free time. S.Yu. Malysheva notes that the classes allocate different periods on rest, although time algorithms of city dwellers were nearly the same (Malysheva 2011, 39–78). Belle Époque markers are modern leisure time practices. With its opera and ballet private companies, City Theater in Perm competed with Summer Stage in the City Garden, where residents could see the staged entertaining genres (fig. 7). The past time culture of the higher classes in the society was scaled into the middle and lower urban classes, and the leisure activities evolved “from elitism to commerce.” (McReynolds 2003) Provincial restaurants and pubs were used as café chantants (Uvarova 2004, 145) Wealthy inhabitants relaxed in first-class city restaurants. Newspapers were flooded with adverts for N.E. Trutnev’s restaurant with a menu and an entertainment program. Traditional subcultures of the urban society were preserved, while a consumer of the commercial industry was being developed.

A person from a province could feel a new art style in the newspaper, journal, and book graphics. Perm Regional Museum keeps the books in Art Nouveau: from classical ones to modern essays, from fairy tales to the music notes. A documentary fund stores a collection of Art Nouveau postcards, Christmas, Easter, congratulatory, welcoming cards. At the beginning of the XX century, the development of communication means was connected with a postcard boom. The postcards contained a personal message and a picture. These were new “vision technologies” and other features of modernity and contributed to shaping a modern mobile world (Nashchokina 2004; Ovsyannikov 2005; Rowley 2013).



Figure 6. Perm cyclists. A photo from the collections of Perm Regional Museum.



Figure 7. A postcard "Hello from Perm."
Taken from the collections of Perm Regional Museum.

Many subjects in the Russian Empire were visual recipients with a low writing literacy level (Wortman 2004; Yankovskaya 2009; Vishlenkova 2001). At the beginning of the XX century, "the epoch of technical reproduction" was connected with the development of newspapers and journals, industry of postcards, adverts, distribution of posters, photos, cinematography which set an information agenda, contributed to information perception as an entertainment. New media played their role in shaping the image of the Russian Empire. At the same time, Lumier cinema tradition was a cult of reality, nature (Burch 1990: 6–22), which made cinematography a modern project. M.A. Doane writes about an imposed narrative in documentaries, although she also notes that a photographic movie actually recorded any moments, absolute incidences (Doane 2002, 15). Specific plots showed regional and local differences. Local identity tended to underlie the authentic properties, values of cultural diversity. Specific and fiction films shaped modern times with exhibitions, car races, international competitions, and shop windows. J. Arnason writes about a late-Imperial Russia that the combination of westernization and Empire modernization triggered different socio-cultural flows: Empire construction was the primary imperative for some. In contrast, others voted for the reforms bringing together Russia and European modernity models, and the revolutionary westernization served to be the third force (Arnason 2017, 37–69). There is some sense to distinguish between the progressive and regressive movements inside a transformation, rationalization, and traditionalism in a modernized society.

Sides of Belle Époque Tangible and Visual Images

The speedy modernization of the society, capitalism development, changes in the urban context, social improvements gave rise to Art Nouveau. Although Art Nouveau was born in arts and crafts, it was an elegant and versatile style aimed to beautify the environment. The art matched the events at the turn of the centuries; the dynamics of its harmonic shapes met the metaphor of European growth, changes (Silverman 1989, 1-7). Previous styles referred to the classical or gothic heritage, Renaissance or Baroque. Japonisme successive waves and Rococo rebirth influenced Art Nouveau and its unusual shapes. Surrounding space, architecture, interior, and life itself should be internally connected – Modern style arrived at the idea of an ensemble, an aestheticized, visually oriented model of modernity. Back in 1907, V. Meyerhold noted that Art Nouveau and Modern style could be seen everywhere – "on walking sticks, houses, in confectionaries, and on the posters" (Meyerhold 1968, part 1, 165). "It serves everyone", D.V. Sarabianov, a Russian art critic, wrote. Modern style "is wider in its' class scale"; its social roots "being extensive give an unprecedented range of 'social consumer'" (Sarabyanov 1989, 9–10).

The center of Perm was occupied with two- and three-storey stone houses owned by people, city administration, commercial banks, hotels, shops, etc. Private and public constructions were designed in Art Nouveau – stations, tenement buildings, summer houses, theaters, community halls. Hospitals, educational institutions (Specialized School for visually impaired children, Cyrill-and-Methodius Society, etc.), religious structures (a chapel in honor of the Kazan icon of the Mother of God, which was decorated with a majolica panel by N. Roerich) were erected with Art Nouveau elements. Modern style architecture was democratic and very flexible in its structural and technical innovations, had various genres. A private mansion could be seen as a face of Modern style in its Russian version. A merchant S.M. Gribushin's house (fig. 1) (just opposite the place where the treasure was found) designed by an architect A.B. Turchevich and E.I. Lyubimova's house designed by the same architect are very vivid illustrations of the Modern style in architecture in Perm. Reinforced concrete structures were used in the bridges, beams for the railway platforms, huge city markets, factory facilities. A good illustration could be a house occupied by the Engineer Society or a brewery factory ordered by Izhevsk Brewery Company, an example of modern industrial style. A new type of public buildings was designed in Art Nouveau style – cameo theaters, cinemas, and circuses. An Engineer Society opened Triumph Electrotheater. In one Perm newspaper, an article *Skyscraperers* (in Russian, Небоскребатели) described skyscrapers in America. Provincial Perm opened design bureaus ready to accept the orders for constructing reinforced concrete structures, for example, A.B. Turchevich's bureau.

The rapid pace of modern city life was compensated with the soothing atmosphere of private interiors (Silverman 1989, 5–180) Middle classes of the urban population got interested in the artistic finishing of the houses (fig. 8). In Perm, the furniture in the Russian and Japanese styles was sold. The newspapers published the adverts about selling the furniture in Rococo style, a living room suite made from "redwood with bronze ware in Modern style, Jacobean redwood suit." Perm Regional Museum preserved the samples of Art Nouveau furniture pieces owned by people from different classes. Many items of art castings were made in the Urals: Kaslinskii, Bilimbaevskii, and Kusinskii factories. The Russian provinces extensively used the pieces (coffee pots, sugar bowls, milk jugs) manufactured in Warsaw by Norblin, Fraget, etc.¹¹ Writing desks were full of inkpots, pencil cups, and candle holders, which could easily fit a civil servant's office, the rooms of people belonging to different classes. Inkpots and bells to call the servants, trowels to collect the litter from the desks were designed in Art Nouveau (fig. 9). Objects visualize the time, prove the circulation of products and ideas, support the values of aestheticism, utility function, consumerism (Ustyugova 2016, 53–63).



Figure 8. A.N. Zelenin. Ceramic tiles left from a friso above the chimney place in a painter's studio. Arts and crafts collection of Perm Regional Museum.

Figure 9. A bell to call the servants. Turn of XIX-XX centuries. Taken from metal collections of Perm Regional Museum. Photo by Vera Ustyugova.

Perm Regional Museum had a collection of candle holders with about 200 items. The Museum lamps are stamped with the brand name of Otto Mueller and Ehrich and Graetz factories in Berlin, Hugo Schneider in Leipzig, Brünner Brothers in Vienna. Some items have typical Art Nouveau smooth outlines and are decorated with exotic flowers, delicate shapes, and extravagant thorns and weed plants (fig. 10). The lights pointed to the diversity and a wealth of tastes among the urban elites. At the same time, many museum artifacts were owned by the middle class, the employees from the railway road, pharmacists, etc. Lights used among democratic classes were simpler and unpretentious, but they were also decorated with Art Nouveau flowers. Gorgeous glazed dinnerware sets or separate pieces by Kuznetzovs, Gardner, Kornilovs Brothers' factories are the tableware items in the collection of Perm Regional Museum. Modern style was metonymic towards society; people of different classes and ages could boast of having the goods in this style. Some items carry the stamps of famous trading houses – M.I. Gribushin and Successors, P.S. Dosmanov in Perm, etc. Cool ornate metal, warm carved stone, soft velour, reserved porcelain biscuits are the sides of Belle Époque tangible and visual image (fig. 11).



Figure 10. A kerosene lamp. Milk glass. End of XIX century.
Taken from the arts and crafts collection from Perm Regional Museum.
Photo by Vera Ustyugova.

Figure 11. Easter egg-shaped small vase. Biscuit porcelain. Turn of XIX-XX centuries.
Taken from the arts and crafts collection from Perm Regional Museum.
Photo by Vera Ustyugova.

Cherchez la Femme

The treasure with the porcelain sets dated the beginning of the XX century is an unprecedented find in the history of the archeological excavations in Perm. The dinner set for 24 people is the largest one (figs. 12-14). The set was manufactured by M.S. Kuznetsov's factory in Riga and consists of 101 pieces: a soup tureen with a lid, a large fish platter which used to be placed at the center of the table, several smaller plates for fish and meat, a goulash plate, a herring plate, a salad bowl, a sauceboat, a mustard pot, a fruit vase, a lot of plates for salads, first and main courses, plates for pies (Mingaleva 2020). This dinner set is green with a gold foliage pattern with beads that are partially preserved. At those times, porcelain set by Kuznetsov for 24 people cost 75 rubles. That was the equivalent of the worker's wage for three months.



Figure 12-13. Pieces from a dinner set manufactured by M.S. Kuznetsov's factory in Riga. Turn of XIX-XX centuries. Photo by Aleksey Utkin.



Figure 14. Pieces from a dinner set manufactured by M.S. Kuznetsov's factory in Riga. Turn of XIX-XX centuries. Photo by Rodion Balkov. Perm Regional Museum.

Two separate tea and coffee sets for 12 people each have the same pattern: a black chain against gold coating (figs. 15-20). The sets were manufactured by M.S. Kuznetsov's factory in Dmitrov City at a former Gardner's factory.¹² The sets consist of a biscuit dish, a fruit vase, a jug, a coffee pot, sugar bowls, a cream jug, a butter dish, a teapot, a milk jug, dessert cups, slop bowls, coffee, and tea cups with saucers, jam plates, pie plates, a service tray.



Figure 15-16. Pieces from coffee and tea sets. Manufactured by M.S. Kuznetsov's factory in Dmitrov City. Turn of XIX-XX centuries. Photo by Aleksey Utkin.



Figure 17. A biscuit dish from a coffee set for 12 people. Manufactured by M.S. Kuznetsov's factory in Dmitrov City. Turn of XIX-XX centuries. Photo by Elizaveta Bobyleva. PSU Media Center.
Figure 18. Pieces from a tea set for 12 people. Manufactured by M.S. Kuznetsov's factory in Dmitrov City. Turn of XIX-XX centuries. Photo by Elizaveta Bobyleva. PSU Media Center.



Figure 19. Pieces from a coffee set for 12 people. Manufactured by M.S. Kuznetsov's factory in Dmitrov City. Turn of XIX-XX centuries. Photo by Rodion Balkov. Perm Regional Museum.
Figure 20. Pieces from a tea set for 12 people. Manufactured by M.S. Kuznetsov's factory in Dmitrov City. Turn of XIX-XX centuries. Photo by Rodion Balkov. Perm Regional Museum.

A tea set for six people was manufactured by M.S. Kuznetsov's factory in Dmitrov City (figs. 21-23). The set has a foliage printed pattern (greens and gold coating). This hideout kept porcelain deep tea saucers, mug and saucer sets, a presentation dish "Bread-Salt" (in Russian, *Хлеб-Соль*), glass vases *Bertz*, and other items.



Figure 21. A tea set for 6 people. Manufactured by M.S. Kuznetsov's factory in Dmitrov City. Turn of XIX-XX centuries. Photo by Rodion Balkov. Perm Regional Museum.
Figure 22. Pieces from a tea set for 6 people. Manufactured by M.S. Kuznetsov's factory in Dmitrov City. Turn of XIX-XX centuries. Photo by Elizaveta Bobyleva. PSU Media Center.



Figure 23. A tea set for 6 people. Manufactured by M.S. Kuznetsov's factory in Dmitrov City. Turn of XIX-XX centuries. Photo by Aleksey Utkin.

Figure 24. A glazed tray with silver contour featuring a stylized raspberry twig. It is probably of Austrian origin. Turn of XIX-XX centuries. Photo by Mariya Mingaleva.

All porcelain goods were manufactured by M.S. Kuznetzov Company in Riga, Moscow, Dmitrov, Dulevo, and Budy Cities. The only exception is a glazed tray with silver contour and a stylized raspberry branch. This tray is likely to be of Austrian origin (fig. 24). This archeological find triggered a historical investigation to find the owner of the treasure. They managed to obtain the title records and information about the land arrangement in city block 85 (the block where the excavations took place). The area along Pokrovskaya street, 16, had a wooden two-story house, an outhouse, a bathhouse, and other backside buildings. Several families occupied the house and the outhouse, which was a commercial apartment housing. Up to 1915, this area was owned by Semen Fedorovich Trutnev, and then it was transferred to Anna Petrovna Isupova.¹³

Anna Isupova was a petty bourgeoisie from Vyatka. Perm Archive had a case which is a confirmation letter, that Anna was 20 years of age, and she requested for a peasant Petr Vasilevich Starostin to be appointed her trustee till she would reach her full legal age. Petr Starostin was her father, and this request for trusteeship was important to perform business deals, maybe to buy a land plot from S.F. Trutnev.¹⁴

Art Nouveau Female and Emotional World

The petty bourgeoisies continued to preserve their subculture against industrialization, demographic growth, traditions erosion, social mobility. At the end of XIX – beginning of XX centuries, petty bourgeoisies of Perm province were very diverse and structured in a highly complex manner. The petty bourgeoisies differed significantly by their living standards, incomes, and modes of existence. They traded in small amounts and bulks, did some crafts. They could be hired and own small workshops and factories (Belosludtzeva 2006). Some of them ran the shops, hotels, rented flats, or rooms with meals; some of these enterprises were held by women. The development of services helped women come to the cities, work in the shops, restaurants, leisure, and entertainment institutions.

In a pre-revolutionary Russia, women from the elite and middle classes were not socially wanted enough, while they were quite educated, as R. Stites notes (Stites 2004, 244). At the beginning of the XX century, Perm province had gymnasiums for women: many gymnasiums were progymnasiums and organized under Kushvinskii, Kyshtymskii, and Nevianskii factories. By 1917, there were 24 gymnasiums for women in Perm Region. Perm was known to have Mariinskaya gymnasium for women, as well as private gymnasiums owned by L.V. Barbatenko, M.N. Zinoveva, and A.I. Dreksler-Golynets. Female emancipation touched education, employment, freedom in wearing clothes. Modern values were visualized in clothes, journals, window shops, cinematography persuaded women of different classes to dream about their social roles. Fashion functioned as a narrative about a new social subject, and it played a huge role in transforming the traditional approach to women (Bartlett 2018, 76). Women's images inspired the artists at the turn of the century; the development of Art Nouveau was linked with the arts feminization. The women were on advert tags and posters. Belle Époque lady photos were placed in the shop windows. The women's depiction created a visual profile of consumption culture. D. Silverman writes that the "soaring grace" of the Eifel Tower metal structures was replaced with "soaring grace" of a dancing girl mimicking "a flying bird" (Silverman 1989, 7). Art Nouveau invaded city life so that public and charity campaigns, balls, and festivals were performed in this style. Many of these manifested the female principles typical for Art Nouveau (for example, the White Flower Festival was held in the Russian Empire cities at the beginning of the 1910s). Perm Regional Museum keeps some samples of ladies' dresses of the turn of the centuries – from wedding dresses to the petticoats and corsets, as well as Belle Époque accessories: wide scarves, neck wears, gloves,

mittens, bags, lace umbrellas (Ustyugova 2016, 70–78). Women belt buckles, safety pins for hats are love hymn to the tiny elements, and the leading style touches even the tiniest decorative piece (figs. 25-26). A dressing table of a woman was occupied with elegant and playful things (figs. 27). Art Nouveau revolution transferred modernity ideas to the private space. Symbols of the visual markers were represented in flora, fauna, female images. In the intimate environment, challenges to selfhood were compensated, in organicism interiors, in kitchen utensils, clothes. These images manifested emotional conditions that nurtured and expanded sensitivity. Visual representations were extensively determined in a social and gender manner following the principles of W. Morris and H. C. van de Velde, who called for the art to embody community pleasure of daily beauty admiration in a modern manner rather than to serve the elite.

Art Nouveau was shaping the language of an exciting modernity performance, and its cultural codes were manifested in the stylistics of everyday life. The aesthetic and utilitarian functions of the art followed the world perception of a private person. Its specific and recognizable aesthetics characterized urban culture. At the beginning of the XX century, Provincial Perm was an open city that welcomed students, guest actors, curiosity seekers; railway stations and ports were full of the hustle and bustle, more and more restaurants, hotels were organized, music could be heard in the gardens. Urbanization and goods accessibility generated a stratum of city dwellers who were interested in delicate things. However, the urban culture showed both dualism and drama of the time. Representation and reality dualism carries a lot of conflicts in the pre-revolutionary period. A former peasant arrived in the city, read newspapers, and went to the movies, while the society continued to be hierarchical and segregated; as a result, social behavior accumulated the energy to be burst out later.

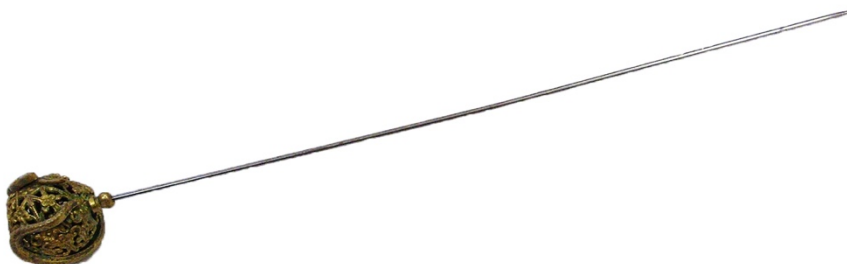


Figure 25. A hatpin. Iron core with a decorated copper alloy head. Beginning of XX century. Taken from the arts and crafts collection from Perm Regional Museum. Photo by Vera Ustyugova.



Figure 26. A laced agrafé, fake-gagate-like, bakelite. Attached to a belt, clothes elements. Beginning of XX century. Taken from the arts and crafts collection from Perm Regional Museum. Photo by Vera Ustyugova.



Figure 27. A jewel-box for ladies' watch. Opaque glass, metal frame. Beginning of XX century. Taken from the arts and crafts collection from Perm Regional Museum. Photo by Vera Ustyugova.¹⁵

A Landlady at Lara's House: Afterword

What happened with the assumed landlady of the treasure after the Revolution? State Archive of Khabarovsk Krai kept the documents about Anna Petrovna Isupova. The Archive Fund "Chief Bureau for the Russian Emigrants to the Empire of Manchuria" had personal files about Anna Isupova and her family. These documents state that Anna Petrovna was born in Perm in 1893. Her father Petr Starikov, was a prominent salt trader, the councilor of Perm State Duma, owned salt storage facilities on the Kama River banks and several houses in the city. In 1909, Anna graduated from the gymnasium and got married to Yakov Isupov, an office clerk in the Perm Office of M.I. Gribushin and Successors Trading House.¹⁶

Back in 1919, Anna Isupova and her family left Perm for Harbin. She arrived there on June 23. She is likely to hide valuable things before her departure. Thus, this storage hideout was dated May beginning of June 1919 – in June, Kolchak's Army left Perm, which the Red Army soon occupied. In Harbin, Anna Isupova wrote in all her applications that she had no relatives in the Soviet Union, but she had some belongings in Perm. The documents were compiled in 1935–1944. There is no information about Anna Isupova's family after 1945 (her brother left for Brazil in the 1930s). In autumn 2019, Perm University organized the presentation of the find *A Century Underground* (in Russian, Сто лет под землей) in Gribushin Tea House. Once the discovery was handed over to Perm Regional Museum, located in the N.V. Meshkov's house, a well-known owner of the steamship, an exhibition titled *The Secret of Treasure from Lara's House* was organized. Tatiana Pochinova, a museum employee, says, "literary theory states that Perm is a prototype of Yuryatin's city in *Doctor Zhivago* by Boris Pasternak. Lara's house opposite the house with the figures, a popular Gribushin's mansion, is one of these Yuryatin's locations on a real city map. The circumstances when this treasure was found picture the image of a feminine, caring housewife who reminds us of Lara Antipova from the novel energized "with all global femininity", as the author puts it (*A Century Underground*).

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Notes

1. Kama Archeological Expedition was headed by an associate professor Grigorii Golovchanskii. The excavations were managed by Mariya Mingaleva. A scientific team consisted of Lyudmila Romanova, Vitalii Mingalev and others. The collection of things was handed over to Perm Regional Museum. Elena Artishcheva is the keeper of the collection of arts and crafts. Tatyana Pochinova, Svetlana Neganova, Tatyana Murueva, Elena Merkusheva are the specialists who work with the artifacts in the Museum.
2. This back lid of the accessory is similar to Whitby Victorian cameo in style, made from black plastic material (gagate or volcanite) with an image of a castle.
3. Some objects could not resist the ground pressure for a century and had some cracks, but their location at one place helped collect them with no major losses. Now they are handed over to be restored to Tatyana Murueva, a specialist of Perm Regional Museum. <https://www.facebook.com/museumperm>

4. Message from Eric de Rothschild by Vitalii Mingalev to e-mail, 19 July 2019.
5. Half a century after the peasants were freed from serfdom in 1861, the share of urban dwellers increased from 10 to 18% among the population of the Russian Empire. This figure could be seen to be minor: at the beginning of XX century the European urban societies included 40–50% of population. However, urbanization in Russia in absolute figures was 15.6 mln people in 1897, 25 mln people by 1913. The 1897 first Russian census in Perm revealed 45 403 inhabitants, and 75 thousand people by the beginning of 1913.
6. Before the Revolution, Motovilikha did not belong to Perm, it was its suburb, a factory village.
7. State Archive of Perm Krai, f. 35, op. 1, d. 151: 12, 19–20 (Case about reservation of a cycle track area in a public garden for games and physical exercises of the school students in Perm. 1905–1915).
8. State Archive of Perm Krai, f. 35, op. 1, d. 120: 1–15 (Case about reservation of a city land plat for racecourse construction in Perm. 1900–1903).
9. State Archive of Perm Krai, f. 680, op. 1, d. 287: 1–18 (Charter of Perm Photography Society, business letters to the organizations and people, Minutes from the meetings. 1902–1905)
10. Event Poster, *Perm Province News*, 1914, 21 May (no. 106); 22 May (no. 107); Perm Regional Museum. Department of Collections, DI Sector. No. 18496/675–676 DI/FK–2677, NV–4306/12–15 (Photocards). State Archive of Perm Krai, f. 36, op. 1, d. 173 (Case about turning V.B. Khalupa, a Check Republic citizen, into a Russian). The Sokol Gymnastics Festival was organized by Ivan Khalupa, a teacher in the first gymnasium, in the non-classical and commercial specialized schools.
11. The materials from N.A. Krasnoslobodskaya, a keeper of metal collection in Perm Regional Museum, have been used. See also: Warsaw silver. Polish silver coated items dated XIX–XX centuries in State Museum of Saint Petersburg History: Album Catalogue (Saint Petersburg: GMI SPb, 2018).
12. Two pieces (butter dish and a dessert cup) bear Gardner factory stamp. M.S. Kuznetsov is known to stamp the pieces with the old Gardner mark even after he bought the factory.
13. State Archive of Perm Krai, f. 40, op.1, d.163 (1st part of Perm, block 85).
14. State Archive of Perm Krai, f. 175, op.1, d. 264 (Case about trusteeship over A.P. Isupova, an underaged merchant from Vyatka).
15. The authors thank Perm Regional Museum, PSU Media Center and Aleksey Utkin for the photos.
- 16 State Archive of Khabarovsk Krai, f. P830, op. 3, d. 18482 (Case of A.P. Isupova); also see State Archive of Khabarovsk Krai, f. P830, op. 3, d. 18481 (Case of Ya.M. Isupov); State Archive of Khabarovsk Krai, f. P830, op. 3, d. 18480 (Case of D. Ya. Isupov).

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