

John E. Bowlt

One of the vital but less obvious stimuli to the evolution of the Russian avant-garde and of its various interpretations of non-objective art came from the influence of the Symbolist movement. During the time of Symbolism in Russia—the so-called Silver Age (c. 1890–1910)—artists, writers and musicians gave unprecedented attention to the theory of artistic meaning and form. Suffice it to mention some of the names and institutions identifiable with the Silver Age to realize the extent and potential of its achievement: Sergei Diaghilev and the St. Petersburg World of Art group; the Moscow Blue Rose group; the artists Lev Bakst, Viktor Borisov-Muštakov and Mikhail Vrubel; the poets Aleksandr Blok and Valeri Brudov; the Evenings of Contemporary Music supported by Nikolai Medtner, Alfred Nourik and Anton Khristin; the Ballets Russes; the many private theatres with their repertoires of Ibsen, Maeterlinck and Schnitzler; and so on. These were all products of the Symbolist era and, however different in physiognomy, they shared very distinctive ideas and ideals.

Until the emergence of Symbolism in Russia, the artist there had concerned himself disproportionately with a tendentious, socio-political commitment and had, correspondingly, neglected the formal aspects of his medium. During the 1860s–80s, for example, Russian art was dominated by Realism (not by Impressionism), with inspired narrative pictures such as Perov's *Easter Procession in the Countryside* (a condemnation of the Orthodox clergy), Ilya Repin, the unfailing champion of Realism, summarized this ethical bias of Russian art when he declared in 1874 on a

visit to Paris: "Modern French painting is so empty, so ridiculous in content, the painting is talented but there's only painting—no content at all." The Symbolists, however, both writers and painters, tried to reject the episodic function of art and to emphasize its esthetic or abstract value. In word and deed, the Russian Symbolists anticipated some of the major concerns of artists such as Kandinsky, Malevich and Mikail Matushin. In fact, the more we examine such modern artists, the more we recognize their proximity to the Symbolist movement.

Obviously, it is difficult to summarize or to codify the Symbolist world-view since, especially in the Russian context, it was an extremely complex phenomenon. Russian Symbolism was, so to speak, a sponge absorbing the most diverse and contradictory ideas. Andrei Bely (pseudonym of Boris Bugaev) (1880–1934), one of the leading poets and philosophers of that time, alluded to this in 1909: "At the moment we are experiencing all ages and all nations in art: the past rushes before us. This is because we are standing before a great future."

There was indeed a certain climactic sense in the art of the Symbolists, and they themselves appeared as the decorative flourish to a passing social order. However, unlike their French, Belgian and Scandinavian counterparts, the Russian Symbolists, especially Bely and Blok, developed their ideas into an intricate and dynamic philosophical system—one that was concerned with the future as much as with the past. For them Symbolism was much more than an artistic direction. As their colleague Viacheslav Ivanov stated in 1916: "Symbolism would not have wanted to be and

could not have been 'only art.'"¹ Just as Kandinsky, Malevich, and even Lisitzky later tried to imbue their esthetic systems with a universal and utilitarian meaning, so the Russian Symbolists considered their art to be a means of advancing from mere reality to spiritualities. In this respect, Russian Symbolism was a transcendental philosophy.

In the Russian fin-de-siècle, art presented itself as an important medium of transcendence—along with synaesthesia and the "déshélement de tous les sens." Art suddenly became fashionable in Russia, a fact proven by the rapid increase in art publications, exhibitions, salons and "Evenings of the New Art" patronized by the nouveaux riches. The private art market, which, before 1890, had scarcely existed in Russia, also expanded at an extraordinary rate.² Needless to say, the cult of art brought with it all manner of charlatans and parasites, and intellectual centers such as the Moscow Society of Free Aesthetics were apt to degenerate into popular meeting-places for the bourgeoisie. Bely noted with irony that "[patrons] appeared everywhere; the husbands would give subsidies to societies trying to obtain something from us with the persistence of goats; the wives were languorous and, like Venuses, issued forth from a beautiful foam of muslin and diamond constellations."³ Blok was also disturbed by the popularization of art, as he wrote in no uncertain terms in 1906: "It all engenders an atmosphere not only of banality and vulgarity—worse than that: the evenings of modern art in particular . . . are becoming like cells of social reaction."⁴

Despite the plethora of persons and personalities

SYMBOLISM AND MODERNITY IN RUSSIA



Portrait of Aleksandr Blok, 1907



Valeri Brudov, Portrait of the Poet Valeri Brudov (1875–1904), 1893, charcoal, sanguine, oil on paper, 49 x 27 cm (Tretyakov Gallery, Moscow)



Lev Bakst, Portrait of the Poet Valeri Brudov, 1905, charcoal, colored pencils, and wash

Symbolism And Modernity

M Carnoy



Symbolism And Modernity:

Meaning and Modernity Richard Madsen, 2001-12-04 This interesting volume of essays on contemporary religion and its ambivalent relationship to modernity not only serves as a testimony to the intellectual influence of Robert Bellah it establishes a new school of comparative religious and social thought This Bellahian school at the intersection of sociological theological and contemporary philosophical thinking has roots in Durkheim and Weber borrows insights from Marx Foucault and Bourdieu and finds its clearest voice in the writings of Bellah himself The essays by some of Bellah's colleagues and former students that have been gathered in this volume address some of the most sagacious of these Bellahian themes the religious dimension of contemporary civil societies the relationship between religious and capitalist values the cultural critique of modernity and the moral visions that hold a promise of civic renewal Mark Juergensmeyer author of *Terror in the Mind of God* The Global Rise of Religious Violence California 2000 This highly readable collection of original thought provoking essays by leading scholars provides fresh insights into the issues that Robert Bellah has addressed so fruitfully in his long career Readers will learn much about such issues as how Calvinism contributed to political revolution why democracies require an enlarged sense of political community how the religious foundations of Japan and the United States differ and what it means to be a Christian and an American Benton Johnson coauthor of *Vanishing Boundaries* The Religion of Protestant Baby Boomers 1994 and author of *Functionalism in Modern Sociology* Understanding Talcott Parsons 1975

Symbols and Myth-Making in Modernity Tatiana Tiaynen-Qadir, Ali Qadir, 2022-11-01 Why do people queue up and break the bank to watch fantasy movies Why do some fictional characters and mythical creatures strangely arrest our mind and senses Why do some images and tales affect us so deeply From mystical heroic journeys to uncanny images and invincible goddesses *Symbols and Myth Making in Modernity* investigates the metaphoric power of symbols in human imagination today and in the past The book traces how ever present symbols in cultures and rituals across the world as well as in masterpieces of Renaissance Sufi poetry and Finnish Kalevala myths erupt in popular culture today including in cinema books visual art music and politics The authors develop a phenomenological theory of deep culture that nourishes human perception of reality through multivalent symbols and myths in which art and rituals occur as liminal spaces of symbol making Drawing on examples from the Hobbit and Avengers street art politics and work of acclaimed modern artists the book describes how deep culture can be seen as a symbolic map of modern mythology Dismantling literalism and disturbing our view of the world at each step the book unpacks how symbols play out in the modern world and the work they do in transforming the self

Symbolism in Terrorism Jonathan Matusitz, 2014-09-16 The symbolic value of targets is what differentiates terrorism from other forms of extreme violence Terrorism is designed to inflict deep psychological wounds on an enemy rather than demolish its material ability to fight The September 11 2001 attacks for example demonstrated the power of symbolism The World Trade Center was targeted by Al Qaeda because the Twin Towers epitomized Western

civilization U S imperialism financial success modernity and freedom The symbolic character of terrorism is the focus of this textbook A comprehensive analysis it incorporates descriptions definitions case studies and theories Each chapter focuses on a specific dimension of symbolism in terrorism and explains the contexts and processes that involve the main actors as well as the symbolism of both the purposes and targets of terrorism Also discussed are new religious movements which represent another important aspect of terrorism such as Aum Shinrikyo the Japanese cult that used sarin gas in the Tokyo subway in 1995 Over forty areas of symbolism are covered throughout the chapters including physical and non physical symbolism linguistic symbolism the social construction of reality rituals myths performative violence iconoclasm brand management logos semiotics new media and the global village This allows for an in depth examination of many issues such as anti globalization honor killing religious terrorism suicide terrorism martyrdom weapons female terrorism public communication visual motifs and cyberspace Main concepts are clearly defined and followed by theory illustrated by international case studies Chapter summaries key points review questions research and practice suggestions are recurring components as well This groundbreaking text encompasses all major aspects of symbolism in terrorism and will be an essential resource for anyone studying terrorism *The Great Revolutions and the Civilizations of Modernity* Shmuel N. Eisenstadt, 2006-02-01

This book is the analysis of the civilizational and historical context of the development of the Great Modern Revolutions their relations to modernity to the civilization of modernity and to the development of multiple modernities and the fate of revolutionary symbolism and dynamics in modern regimes in the continually changing civilization of modernity its dynamics and tribulations **Modern and Postmodern Crises of Symbolic Structures** Peter Šajda, 2020-10-20 In debates about philosophical anthropology human beings have been defined in different ways In *Modern and Postmodern Crises of Symbolic Structures* the contributors view the human being primarily as animal symbolicum They examine how the human being creates interprets and changes symbolic structures as well as how he is affected and impacted by them The focus lies on the context of modernity and postmodernity which is characterized by a number of interrelated crises of symbolic structures These crises have affected the realms of science religion art politics and education and thus provoked crucial changes in the human being's relations to himself others and reality The crises are not viewed merely as manifestations of dysfunctions but rather as complex processes of transformation that also provide new opportunities **Modern Drama in Theory and Practice: Volume 2, Symbolism, Surrealism and the Absurd** J. L. Styan, John L. Styan, 1983-06-09 Jarry Garcia Lorca

Satre Camus Beckett Ritual theatre and Jean Genet Fringe theatre in Britain **National Symbols in Modern Iran** Menahem Merhavy, 2019-12-03 Now more than ever the role of icons and monuments in shaping a national identity is a subject of vital importance to scholars of both nationalism and memory studies While the nation state undoubtedly has a powerful influence on a society's cultural memory it cannot necessarily control the ways in which icons are perceived Once created national symbols and perceptions of them take on a life of their own Taking an innovative approach to the study of

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Don Steele,2000-10 This is a book for literary and art historians writers artists and any reader interested in the development of literature and art These essays deepen our understandings of Hesse and other writers the influence of Oriental aesthetics religion and philosophy on Western aesthetics European Intellectual History Art History Literary History Symbolism Surrealism and Theories of Creativity These essays also introduce us to a new concept of progress the relationship between Art and Human Progress and not just Science and Human Progress which is the emphasis for most moderns *Culture and the Course of Human Evolution* Gary Tomlinson,2018-05-09 The rapid evolutionary development of modern Homo sapiens over the past 200 000 years is a topic of fevered interest in numerous disciplines How did humans while undergoing few physical changes from their first arrival so quickly develop the capacities to transform their world Gary Tomlinson's *Culture and the Course of Human Evolution* is aimed at both scientists and humanists and it makes the case that neither side alone can answer the most important questions about our origins Tomlinson offers a new model for understanding this period in our emergence one based on analysis of advancing human cultures in an evolution that was simultaneously cultural and biological a biocultural evolution He places front and center the emergence of culture and the human capacities to create it in a fashion that expands the conceptual framework of recent evolutionary theory His wide ranging vision encompasses arguments on the development of music modern technology and metaphysics At the heart of these developments he shows are transformations in our species particular knack for signmaking With its innovative synthesis of humanistic and scientific ideas this book will be an essential text **The Symbolist Roots of Modern Art** Michelle Facos,2017-07-05 With the

words A new manifestation of art was expected necessary inevitable Jean Mor announced the advent of the Symbolist movement in 1886 When Symbolist artists began experimenting in order to invent new visual languages appropriate for representing modern life in all its complexity they set the stage for innovation in twentieth century art Rejecting what they perceived as the superficial descriptive quality of Impressionism Naturalism and Realism Symbolist artists delved beneath the surface to express feelings ideas scientific processes and universal truths By privileging intangible concepts over perceived realities and by asserting their creative autonomy Symbolist artists broke with the past and paved the way for the heterogeneity and penchant for risk taking that characterizes modern art The essays collected here which consider artists from France to Russia and Finland to Greece argue persuasively that Symbolist approaches to content form and subject helped to shape twentieth century Modernism Well known figures such as Kandinsky Khnopff Matisse and Munch are considered alongside lesser known artists such as Fini Gyzis Koen and Vrubel in order to demonstrate that Symbolist art did not constitute an isolated moment of wild experimentation but rather an inspirational point of departure for twentieth century developments

The Oxford Handbook of Human Symbolic Evolution Nathalie Gontier, Andy Lock, Chris Sinha, 2024 The Oxford Handbook of Human Symbolic Evolution explores the origins of our characteristically human abilities our ability to speak create images play music and read and write The book investigates how symbolization evolved in human evolution and how symbolism is expressed across the various areas of human life

Infinite Discussion: Readers' Guide to Modern Novels Pasquale De Marco, 2025-07-23 Infinite Discussion Readers Guide to Modern Novels is the ultimate guide to the groundbreaking literary movement that forever changed the landscape of fiction This comprehensive volume provides an in depth exploration of modernism s origins themes techniques and influence on contemporary literature Written by a team of renowned scholars Infinite Discussion offers a thorough and accessible analysis of the most important modernist novels From James Joyce s Ulysses to Virginia Woolf s To the Lighthouse from Marcel Proust s In Search of Lost Time to Franz Kafka s The Trial this book examines the works that defined the movement and shaped the course of 20th century literature Infinite Discussion not only provides close readings of individual novels but also explores the broader context of modernism Readers will gain insights into the historical social and cultural factors that gave rise to the movement as well as its impact on art music and film The book also examines the legacy of modernism tracing its influence on contemporary literature and culture With its engaging prose and clear explanations Infinite Discussion is an indispensable resource for students scholars and anyone interested in understanding the complexities of modernism This book offers a fresh perspective on the movement highlighting its enduring relevance and its profound impact on the way we think about literature and the world around us Whether you are a seasoned modernist or a newcomer to the movement Infinite Discussion is an essential guide that will deepen your understanding and appreciation of this transformative era in literary history If you like this book write a review

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beauty that can be found in the most unexpected places It challenges readers to question their perceptions of beauty to appreciate the diversity of our landscapes and to recognize the interconnectedness of all things This book is an essential guide for art enthusiasts students of art history and anyone interested in the cultural and social significance of modern art Immerse yourself in the world of Modern Landscape Painting and discover the profound beauty that lies within the complexities of our modern world If you like this book write a review

The Myth of Modernity Charles Baudouin, 2015-04-17 First published in 1950 this is a late work by Charles Baudouin world famous French psychologist and takes its title from the opening chapter which examines the transformation of the myth of Progress characteristic of the eighteenth and nineteenth centuries into the myth of Modernity characteristic of the time of writing The author has little sympathy for a development which he regards as essentially vulgar the myth of Progress he says had its aspiration and gave man reasons for reaching out for better things but the myth of Modernity seems to give humanity reasons only for fleeing from itself reasons for unhappiness inasmuch as the man who runs away from himself is an unhappy man This chapter is characteristic of those that follow on Baudelaire Verlaine and other literary topics on Art and the Epoch The Prestige of Action Technique versus Mysticism Opinion and Tolerance etc A broad humanity and a gentle irony are the characteristic features of this stimulating book now available again to be enjoyed in its historical context

Southern/Modern Jonathan Stuhlman, Martha R. Severens, 2023-04-19 Inspired by a companion exhibition Southern Modern is the first book to survey progressive art created in the American South during the first half of the twentieth century Featuring twelve essays this lavishly illustrated volume includes all the works from the exhibition and assesses a broader body of contextual pieces to offer a fascinating multipronged look at modernism's thriving presence in the South until now something largely overlooked in histories of American art Contributors take a broad view of the region considering artists working in the states below the Mason Dixon Line and those bordering the Mississippi River It examines the central roles played by women and artists of color providing a fuller richer and more accurate overview of the artistic activity in the region than has been previously presented The book is structured around key themes including the embrace of high modernism the importance of emerging university programs and artist colonies the depiction of rural and urban modern life and the role of artists from the South who left and artists from outside the region who came to the South seeking new subjects Contributors are Daniel Belasco Katelyn D Crawford William Underwood Eiland William R Ferris Shawnya Harris Todd A Herman Karen Towers Klacsmann Leo G Mazow Christopher C Oliver Jeffrey Richmond Moll Martha R Severens Jonathan Stuhlman Rebecca VanDiver and Jonathan Frederick Walz

The Symbolic Scenarios of Islamism Andrea Mura, 2016-03-09 The Symbolic Scenarios of Islamism initiates a dialogue between the discourse of three of the most discussed figures in the history of the Sunni Islamic movement Hasan al Banna Sayyid Qutb and Osama bin Laden and contemporary debates across religion and political theory providing a crucial foundation upon which to situate current developments in world politics Redressing the inefficiency of the

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