1860
18 (30) agosto родился в посаде Кибартау (ныне поселок Кибартау, Литва) в семье земедель- цей служил Илья Абрамович Левитан.

1860-е – начало 1870-х
Получает первоначальное образование в семье.

Начало 1870-х
Семья с детьми (Исаак, Адольф, Тереза и Эмма) в начале улучшения материального положения переехала в Москву. Первое время Ле- витаны жили в районе улицы Соломы на деньги, заработанные частной педаго- дической практикой отца (будучи выпускником раввинского училища, он еще в Конови (ныне Каунас) препо- давал иностранные языки).

1873
В сентябре Исаак пришёл в Москов- ское училище живописи, ваяния и зод- чества (МОЛХ) и уже в 1871 году по-ступил его брат Адольф. Занимаясь в пейзажной мастерской А.К.Саврасова (с 1874), учился у В.Г.Перова, В.Д.Поле- лена (с 1882).

1875
Смерть матери.
Начало дружбы с Н.П.Человым, бра- том А.П.Челова.

1877
Смерть отца. В семье исчезает крае- вняя нужда. Оставшись без средств, Иса- ак часто ходит в училище, толкует. Однако его талант обращает на себя внимание Комитета МУЖВЗ и он организует художественный кружок, который в дальнейшем станет известен как "Окрестности".

1878
В декабре–январе на II ученической выставке МУЖВЗ, организованной в пейзажной мастерской А.К.Саврасова, получил первую серебряную медаль за рисунок с натуры. На III ученической выставке МУЖВЗ получил серебряные медали за работу "Осенний день. Вечер" (ГТГ), "Вечер" (М., 1882), "Радуга" (М., 1883), "Полдень" (ГРМ), "Аллея. Останкино" (ГТГ), "Солнечный день. Весна" (частное собрание, Москва).

1879
Знакомится с студентами-первомо- жильцами: Августом Бертье-Ламбертом, Василием Перовым, Томасом А.П.Чеховым.

1880
August 18 (by the Old Style, 30): Born into the family of a railroad employee Ilya Abramovich Levitan in Kibartau (today Kibartau village in Lithuania).

1880-1870s
Early 1870s
Home preschool education.

1876-1870s
Participant in various student exhibitions in Moscow. However, the Art School’s Com- mittee noticed the fledgling artist’s talent and granted him a stipend for purchasing canvas and paints and waived the tuition fee.

1878
At the first exhibition of the Art School’s students, organized by Vasily Polenov, Levi- tan displayed “A View of the Simoven Monastery” (present whereabouts unknown), which garnered favourable reviews in the press. Early the following year, the piece was sold for 100 roubles.

1879
May Jews were expelled from Moscow: forced to leave the city. Levitan moved to Salykorka village near Moscow. Granted a Prince Dolgorukov stipend by the Teachers’ Council of the Art School.

1880
December 1879-January 1880: the second exhibition of the Art School’s students featured five landscapes by Levitan, including “Autumn Day. Sokolniki” (1879). Purchasing the work, the collector Pavel Tretiak was able to carefully watch the young artist’s progress.

1881
September 1881: started to carefully watch the young artist’s progress. Purchasing the work, the collector Pavel Tretiak was able to carefully watch the young artist’s progress.

1877
Father's death. The family descended into abject poverty. Left homeless and starving, Isaac often had to spend nights at the Art School. However, the Art School’s Com- mittee noticed the fledgling artist’s talent and granted him a stipend for purchasing canvas and paints and waived the tuition fee.

1878
His works were first exhibited in a student section of the fifth show of the “Predis- vietstvii” (the Wanderers, or the Society of Traveling Exhibitions), displaying land- scapes “Evening” (Tretyakov Gallery) and “Sunny Day. Springtime” (private collec- tion, Moscow), for which he was awarded two minor silver medals. In connection with the exhibition, Levitan’s name was mentioned in the press for the first time.

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1880
February 24 (by the Old Style, 30): Began his studies at the Moscow School of Painting, Sculpture and Architecture. (The Art School). However, the Art School’s Com- mittee noticed the fledgling artist’s talent and granted him a stipend for purchasing canvas and paints and waived the tuition fee.

1881
November 18 (by the Old Style, 30): Began his studies at the Moscow School of Painting, Sculpture and Architecture. (The Art School). However, the Art School’s Com- mittee noticed the fledgling artist’s talent and granted him a stipend for purchasing canvas and paints and waived the tuition fee.
В дальнейшем (до 1889) снимает номер в гостинице «Англия» (57,6 на углу № 12 по ул. Лейтенантской), где он дебютирует в качестве художника.

8 С 1885 года Левитан начинает регулярно участвовать в выставках ТПХВ и МОЛХ.

И.И. Левитан

8 И.И. Левитан. Крым. В двух томах. Том первый. М., 1885. — С. 67. — Третьяковская галерея.
In the spring he came for the first time to the Volga River (to spend two months there). He stayed in Nizhny, making several views of the area — “Bee Garden” (Tetyayev Gallery), “Flot on the Sura River” (private collection, Moscow), “Nizhny” (Vasily Polenov Museum-Reserve) and others. Levitan painted his “Morn in Autumn. A Fog”, displayed along Levitan’s other works, was bought by the artist Vasily Vereshchagin as a token of appreciation.

Levitan started attending the Saturday sores at MSAL, a meeting ground of younger artists such as Vasily Polenov, Vladimir Makovsky, Nikolai Nevrev, he worked tirelessly, with occasional diversions such as hunting, fishing, fancy dress balls and the like. Here Levitan made sketches of the Babkino neighborhood; including a composition called “Istra River” (Autonomous Museum in Yelizovo).

In 1887 Levitan was invited to direct a landscape workshop at a fine arts classes organized by Amofly Guclav. Late in August Levitan met a medical doctor Pavel Dmitrievich Kuvshinnikov and his wife Sofia Petrovna (1847–1907), the actress Glikayeva, Fedora and Vera Komissarzhevskaya, and artists such as the Makovsky brothers, Nikolai Gil and others.

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Isaac LEVITAN

Portraits of the Artist Sofia Petrovna
Kuvshinnikova
Oil on paper mounted on canvas. 28.5 × 22 cm

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After a long illness, Levitan fell ill in the winter of 1889-1890 and fell seriously ill with typhus, which considerably sapped his strength. In the summer of 1891 Levitan went abroad for the first time (perhaps with Kuvshinnikova). In May he visited St. Petersburg, where Levitan became a member of the Moscow Society of Art and Literature organized by Konstantin Stanislavsky, and created the stage sets “Winter Forest” for a production of “The Stone Guest”.

In the summer and the autumn the artist stayed in the Volga region, in the company of Sofia Kuvshinnikova and Stepanov. Back in Moscow, Levitan re-worked his Volga studies into his first two big-size compositions: “Evening. Golden Plyos” and “After Rain. Plyos” (both at the Tretyakov Gallery).

In the winter of 1894-1895 Levitan fell ill with typhus, which considerably sapped his strength.

1892 Early in March Levitan went abroad for the first time (together with Khokhkonkova), to spend two months. He visited Berlin, Paris, Nice, Menton, Venice and Florence. The artist’s imagination was captured by small provincial towns in Italy, and scenic landscapes he imaged in a travel sketchbook. The landscape paintings and pastel sketches included “The Mediterranean Coast”, “Near Bonifacio. North of Italy” (both at the Tretyakov Gallery) and others. As a token of deep respect and admiration for her talent, Levitan presented to the actress Maria Yermolova one of his two “Springtime in Italy” compositions.

In the summer and the autumn: Levitan and Kuvshinnikova travelled across the Volga region. Stopping over in Plyos, Yurievets, Plyos kaya township, Levitan accomplished such works as “On a Gloomy Day by the Volga” (Tretyakov Gallery). The landscape paintings and pastel sketches included “Working on Sketches” (Tel-Aviv Museum of Art) and “Isaac Levitan and Sofia Kuvshinnikova”. The young painter with a particularly named work, now at the Russian Museum, and in drawings he would make in Paris, Nice, Menton, Venice and Florence).


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In November the renowned art philosopher and Levitan’s patron Savva Morozov allowed the artist to live and work in an outbuilding in his estate in Bolshoy Trekhsvyatitelsky Lane. In the winter of 1889-1890 Levitan fell ill with typhus, which considerably sapped his strength.

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Татьяна Львовна Щепкина-Куперник (1874–1952) – правнучка И.И. Левитана.

Исак Левитан
Фото: 2015
Источник: Государственный литературный музей, Москва
TATIANA LVOVNA SHCHEPKIN-KUPERNIK (1874–1952), a great-granddaughter of the Maly Theatre’s celebrated actor Mikhail Shchepkin, was a novelist, playwright and translator; she wrote plays, “Coleus”, “Immortelles”, and painted portraits of artists, including Levitan, and her daughters.

In 1899, Tretyakov purchased “Remains of the Past” (Tretyakov Gallery) for 150 roubles. She was the first owner of Levitan’s work in Russia, and her support and friendship with the artist were of great significance and status of the collection.

After Pavel Tretyakov bought “Eternal Spring”, Levitan, aware of the special significance and status of the collection, donated to him the “Vladimirova Road”. The paintings “The Path to the Usedom” (1897), “The Path to the Usedom” (1899), “Lake Como” (1900-1901) were purchased. The Tretyakov Gallery housed a number of his canvases including Levitan’s portrait of his second wife Sofia Kuvshinnikova.

In 1898, Tretyakov bought “By the Lake in Tver” (Tretyakov Gallery, Russia) and “The Path to the Usedom” (Tretyakov Gallery, Russia) for 600 roubles. Among the works of Levitan which were purchased by Tretyakov, there was an unfinished painting “March” and “Golden Autumn” (both at the Tretyakov Gallery).

Levitan’s impressions of his third travel in the late 1890s and the 1900s.

In May, Levitan stayed with the Turchaninovs in Gorka estate. The summer, Levitan visited Finland and the island of Valaam, and cruised on Lake Ladoga. In the autumn and the winter Levitan had serious heart attacks, doctors diagnosed aortic dilation and detected a cardiac defect. The artist celebrated the New Year with the Chekhovs in Moscow. Pavel Tretyakov acquired Levitan’s “March” and “Golden Autumn.” The sculptor Treta Rzsccli gavished a bust in Isaac Levitan.

In 1899, Isaac Levitan worked in a big workshop of mat- terial, built specially for him. There he worked in the autumn and spring to paint his aquarelle pieces themed “In March”, “Fresh Wind. The Volga”, “Remains of the Past”, “March” and “Golden Autumn” (all at the Tretyakov Gallery).

From then on, Levitan regularly visited his friend in Melikhovo. In March and from May till July Levitan lived in Gorka as a guest of the Turchaninovs. During all this time Levitan worked in a big workshop, built specially for him. There he worked on his most colourful pieces – “In March”, “Fresh Wind. The Volga”, “Golden Autumn” (all at the Tretyakov Gallery).

In March, Levitan fell ill with “relapsing fever and went to Nauheim to improve his health; visited Munich, Paris. The summer months: the artist stayed with the Oleninfs in their Bogorodskoe estate by Lake Senzh and in the vicinity of Moscow village Podolshchiny; Anton Chekhov visited him there.

Over the course of the year he produced such paintings as “Early Spring”, “Grove”, “Silence” (all at the Russian Museum), “Lake Spring” (Penza Picture Gallery), several pieces themed on wood-cutting, and studies for a future composition


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Isaac Levitan

Remains of the Past

Tretyakov Gallery

1905

June: as a consequence of aggravated neurasthenia the artist attempted suicide.

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A show of oils and watercolour pieces of Levitan, Viktor Somov and Alexander Popov was organized in Odessa.

A grand Russian exhibition of art and industries in Nizhny Novgorod featured 18 works of Levitan. On Alexander Benois’ invitation, Levitan exhibited his artwork at an international show of the Munich Secession group.

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Anton Chekhov in Yalta, where he sketched a piece “Twilight. Stacks of Hay”, later embedded into a mantelpiece in the writer’s study. The prevailing unusually warm weather inspired the artist to produce several pieces featuring views of an early spring in the Crimea. The sculptor Paolo Troubetzkoy accomplished a small bronze statue of Levitan, with an inscription. “A bon ami. Levitan. Moscow 1899”, gave it to him as a present.

1900 Worked at his painting “Lake” (Russian Museum). In February Levitan went to St. Petersburg to attend the opening of the 28th “Perev izhniki” exhibition featuring, alongside his pieces, works of his students (Sapunov and Petrowsky) – the subjects of his heartfelt concern. Over the course of the year he participated in a Russian artists’ show in Riga and in the Russian art section at the World Fair (Exposition Universelle) in Paris. In March he stayed at the artist Nikolai Medchernikov’s estate at Dago, Podolsky county near Moscow, where he made sketches, including the famous “Early in March” (private collection).

In May Levitan went to visit his students, who lived in a country lodge rented for them and painted in the open air in Khimki, a Moscow suburb. Catching a cold, Levitan returned to Moscow. Mrs. Turchaninova took care of the seriously ill artist. On July 22 (O. S. August 4) Levitan died. He was buried in the Jewish Dorogomilovsky cemetery. In 1941, his remains were carried over to the Novodevichy cemetery and reinterred against the wall of Anton Chekhov’s grave. Levitan left after his death about 40 unfinished paintings and 300 sketches. The monumental painting “Lake” (Russian Museum), on which Levitan worked in 1899–1900, remained unfinished. The artist’s last piece was “Hay-making” (Tretyaikov Gallery).

1899 Accomplished his painting “Tempest. Rain” (1899, Radishchev Art Museum, Saratov). He made illustrations to a three-volume collection of Alexander Pushkin’s works published to mark the poet’s centenary. In addition to regular yearly displays organized by the “Perev izhniki”, MSAL, the Secession, Levitan exhibited at a show of Russian and Finnish artists organized in St. Petersburg by Sergei Diaghilev.

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