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Richard Karlovich Zommer (Munich 1866 - Russia 1939)

Caravan in the Desert

signed in Cyrillic (lower right)
oil on canvas laid on board
27 x 47 cm (10³/₄ x 18¹/₂ in)

As with his [Kirghiz on a Camel](#), in *Caravan in the Desert* Richard Karlovich Zommer again provides us with an insight into the life of a solitary figure, this time a caravaner. Almost certainly a merchant, possibly even a Kirghiz caravaner, the man is probably on his way to sell or exchange his merchandise at market.

His goods are carefully balanced across the backs of his three tireless camels. As well as providing a personal reflection on this figure, in *Caravan in the Desert*, Zommer also reminds us of the crucial role that camel caravans played in desert life.

Caravans have been described since the beginning of recorded history, and were a major factor in the growth of settlements along their routes, and providing security for pilgrims travelling to Mecca. The camel was the most common means of transportation in a caravan and was chosen because of its ability to go without water for several days, small appetite, adaptability to the mixed terrain, and incredible endurance. Camels were widely used by merchants and traders to transport goods such as tea for sale, as they had an unmatched capacity to carry a substantial amount of weight. The number of camels forming the caravan was dependent upon the quantity of goods to be transported and the security of the route.

The camel would sometimes be harnessed to a cart, as was the case in the tea trade, usually however the load was divided into two and placed on either side of the camel's back, as seen in *Caravan in the Desert*. Ropes would be passed through the nose ring and tied to the saddle of the camel in front. In this way the camels could be fastened together in strings of up to forty. On a long journey, a single camel would carry about 160 kilograms, and passengers would be carried in panniers which were hung one on each side of the camel.

In the seventeenth and eighteenth centuries, camel caravans facilitated the trans-continental tea trade from the tea producing areas of India, Ceylon and China to Europe and Russia along the Siberian Route

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covering 11,000 miles. The Siberian route, which was also known as the Tea Road owing to the great quantities of tea that were being transported, connected European Russia to Siberia and China. Construction of the route started in 1730 but was not finished until the mid-nineteenth century. The route started in Moscow and camel caravans would travel from Kyakhta, a trade post on the border with China, across Inner Mongolia to a Great Wall gate at Kalgan. The route was however eventually made redundant with the introduction of the Trans-Siberian Railway and Amur Cart Road.

The trade of tea in Russia dates from 1618, when the Chinese presented a gift of tea to Tsar Alexis of Russia. The new drink quickly gained popularity and to keep up with the demand, nearly 6,000 camels each carrying 600 lbs of tea entered Russia each year. The tea was primarily packed in the form of hefty hard-packed bricks, which would allow each camel to carry large quantities in a more compact manner.

These bricks would also be used as units of currency. In 1915 China exported 70,297 tons of tea to Siberia, accounting for almost 65% of the country's overall tea exports. From Kyakhta, tea was transported to the Irbit fair for sale. Thomas Wallace Knox (1835-96) wrote the following about the fair in his book *Overland through Asia; Pictures of Siberian, Chinese, and Tatar Life* (1870):

'We met many sledges laden with goods en route to the fair which takes place every February at Irbit. This fair is of great importance to Siberia, and attracts merchants from all the region west of Tomsk. From forty to fifty million rubles worth of goods are exchanged there during the four weeks devoted to traffic. The commodities from Siberia are chiefly furs and tea, those from Europe comprise a great many articles. Irbit is on the Asiatic side of the Ural mountains, about two hundred versts northeast of Ekaterienburg (Yekaterinburg). It is a place of little consequence except during the time of the fair.'

Artist description:

The artist and graphic designer Richard Karlovich Zommer was born in Munich in 1866. From 1884 he studied at the St. Petersburg Academy of Fine Arts and had considerable success, receiving several awards for his work. Zommer's most prolific period relates to the last decade of the nineteenth century, which he spent in Asia, where he was sent in an archaeological expedition and worked as an ethnologist. During this period he produced a series of portraits, landscapes and works on paper, twenty of which can be found in the Museum of Uzbekistan.

At the beginning of the twentieth century Zommer went to Georgia, where he led an active life, travelling extensively. He walked almost the entirety of the Caucasus Mountains and produced a number of works during this period that provide a fascinating insight into the Caucasus from an ethnographic point of view, as well as glimpses of everyday occurrences and situations. His charming works characteristically display his love for truth and simplicity, and are executed using deep strong colours. Each of his works is particular in its composition, and each tells a story.

Many Georgian artists in the course of the twentieth century were forced to take on governmental jobs, however Zommer succeeded as a preserver of Georgian arts. Describing the world as it truly was, he was a guardian of truth and key in the creative development of Georgian painter Lado Gudiashvili.

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Zommer was Gudiashvili's first teacher and it was Zommer who encouraged the young talented artist to enrol at the Academy of arts in Tbilisi. The academy had a series of distinguished teachers including the Italian painter Longo, the German painter [Oskar Schmerling](#), and the Georgian painter Jakob Nikolades, student of the French sculpture August Rodin. Gudiashvili thought fondly of Zommer, recalling that he was a very articulate, jovial man with red hair, who was popular with everybody and always wore a red scarf around his neck: 'I saw him as someone who stepped out of a Rembrandt painting'.

Zommer had predicted a great career for Gudiashvili, and in December 1926, the two exhibited together at an exhibition in Tbilisi. Gudiashvili was by now well known and had his own distinct style. However, one wonders whether Gudiashvili's passion for Georgia and its landscape was perhaps instilled by Zommer's own particular and relentless obsession with the diversity of the surrounding landscape.

Zommer was a member of many art groups, and exhibited at various exhibitions in St. Petersburg between 1916 and 1920. He was one of the founders of the Society for Encouraging the Caucasian Decorative Arts in Tbilisi, and took part in various exhibitions organised by the Caucasian painters society, between 1916 and 1920 in Tbilissi, in Baku in 1907 and in Taschkent in 1915.

For one of Zommer's exhibitions, the Georgian journalist Michael Dschawachischwili wrote a review in the newspaper *Znobis Purzeli*. Dschawachischwili praised Zommer as a great artist, able to express a form of realism in an outstanding way. He commented: 'There is liveliness and holiness reflected in his landscapes, portraits and in his representations of historical monuments.'

During the 1930s, Georgian intellectuals and artists suffered under the Stalinist regime, and in 1939 Zommer was forced to leave Georgia. After this period his exact whereabouts are unknown, this can in part be explained by the fact that all ethnic Germans were relocated to Siberia and Kazakhstan before World War II.

What is clear is that Zommer had a remarkable and dynamic life. Always on the move, he explored man and his character, creating pictures in his individual and unique way, and provided an important role in the history of twentieth century Georgian painting.

Collections

Zommer is represented in the State Tretyakov Gallery, Moscow, amongst other collections.