

at the same time living quotation from "0.10," which both his colleagues and his opponents correctly perceived as "propaganda for Suprematism."

Malevich had achieved his goal. The "Battle with the Kabardinians" did take place, and he withdrew in triumph from the field of battle.

"I the Apostle of New Concepts in Art . . ."

These words reflected the powerful surge that had borne along Malevich since spring 1915. Suprematism kept yielding more and more new revelations; the artist's eyes were being opened to the great harmony of the cosmos, the Universe, in nonobjective compositions.

Khlebnikov's calculations only added to his confidence as to the correctness of his path and orientation: "Khleb[nikov] came to see me, took a few drawings for measuring their ratios, and found the number 317 and I think 365, I think those are the numbers on which he is founding his laws of the different causes," the Suprematist informed Matiushin on April 4, 1916.⁶⁸ The brilliant *Budetlyane* poet developed his observations of Malevich's "shadow drawings" in an essay, "Head of the Universe: Time and Space" (*Golova Vselennoi: Vremia i prostranstvo*),⁶⁹ which was supposed to come out in 1919 in the abortive *Arts International* (*Internatsional iskusstv*).

As he approached his fortieth birthday, the artist felt himself to be a teacher aware of the truth and prepared to lead the younger generation. This self-image was undoubtedly facilitated by the fact that Malevich was in fact much older than the other members of the Suprematist group; the age difference put them in a different generation.⁷⁰

The hope he put in youth—in those who were young not in age but in their attitude toward the world—was fed by many participants in the artistic process of the early twentieth century. The name "Union of Youth," chosen by Russian innovators, was far from coincidental. The concept of "youth" became a kind of cultural-social fetish. For a-literate Malevich, writing word-concepts with a capital letter was standard, but the word "Youth" was written histrionically counter to the rules of even the practical and educated merchant-collector Levky Ivanovich Zheverzhev (1881–1942), one of the union's organizers.⁷¹

Hope in youth becomes a constant refrain of Malevich's writing: "I may write a few letters to friends and Youth in general. [. . .] Disgust and desolation. But amidst this a large flame has starting burning in me, [. . .] which I want to use to light the entire awareness of the authorities among Youth since I see in their faces their authorities' power to continue their life."⁷²