



19

HERMITAGE
MAGAZINE

19

THE WINTER PALACE
AND THE HERMITAGE
IN 1917

17

HERMITAGE

IMMERSION INTO HISTORY

EVERY DAY
GENERAL STAFF BUILDING



#HERMITAGE.VR
DOCUMENTARY / FEATURE FILM IN VR FORMAT



ANSELM KEEFER — FOR VEIMIR KHLEBNIKOV, ROMANOV'S AND REVOLUTION,
THE WINTER PALACE AND HERMITAGE IN 1917, EISENSTEIN'S "OCTOBER",
AGITATIONAL HEADSCARFS, DEFENDING THE HERMITAGE



GIOVANNI BATISTA PIRANESI
The Giant Wheel. Print IX

Italy. SECOND HALF OF THE 18TH CENTURY.
Paper; etching with the addition of a cutter. 56.1 × 41.5 cm
The State Hermitage Museum



● PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

I haven't looked at how individual people live; but I've wanted to see the whole of humankind from a distance like a bank of clouds, like a far-off mountain range and to find out if measure, order and harmony are inherent in the waves of human life. <...> I was looking for the rule obeyed by the fate of nations. And here I confirm that the years between the inceptions of nations are divisible by 413. That 1,383 years separate the decline of nations, the death of freedoms. That 951 years separate the great campaigns to repel the adversary. These are the principal patterns of my tale. < ... > But that is not all. I have found that time z separates similar events, with $z = (365 + 48y)x$, where y can have both positive and negative values. < ... > The Cumans conquered the Russian Steppe in 1093, a total of 1,383 years after the fall of Samnium in 290. But in 534, the kingdom of the Vandals was defeated; should we not expect the fall of a state in 1917?

Velimir Khlebnikov. Teacher and Student. On Words, Cities and Peoples (1912)



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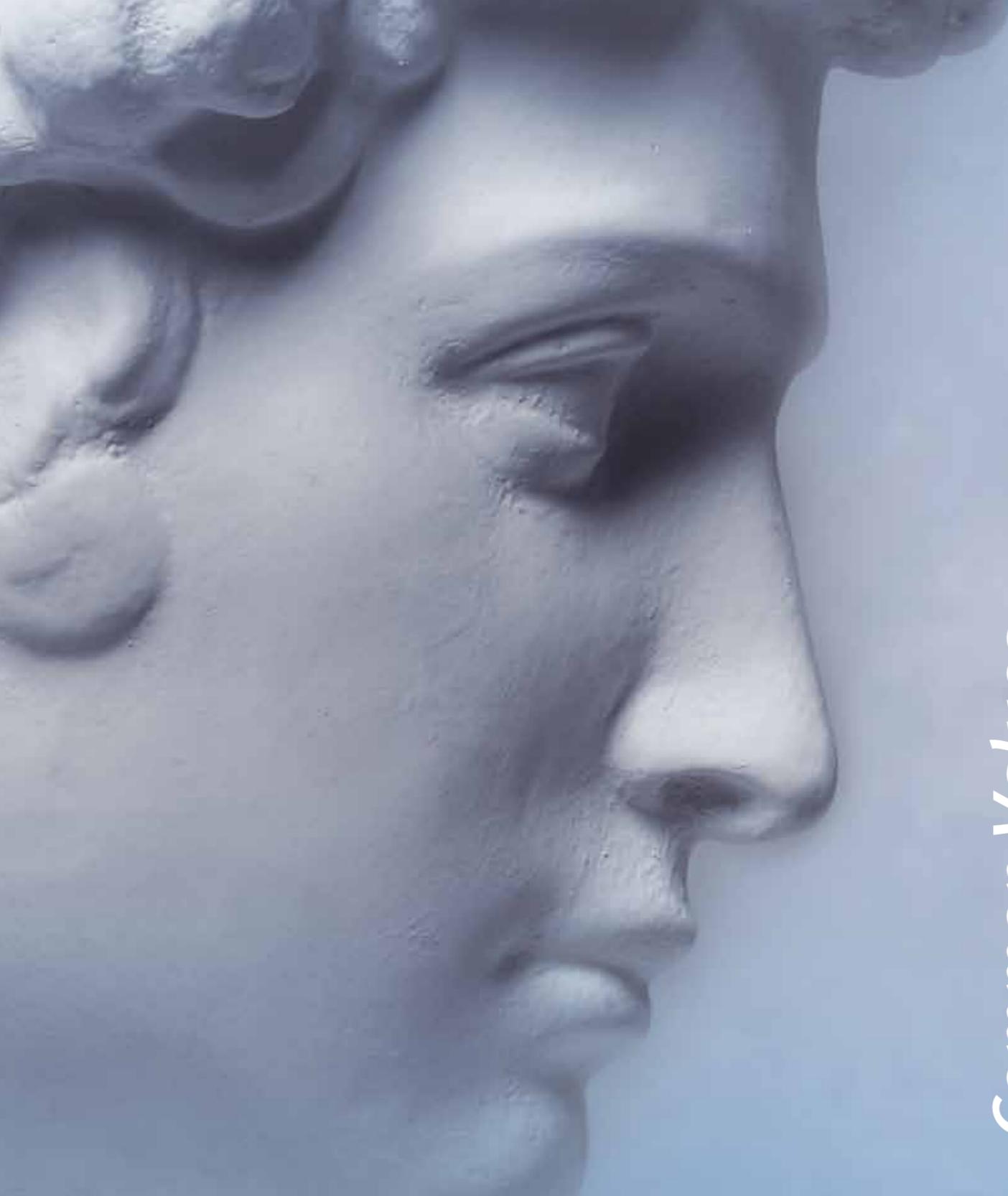
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COVER

Factory of the *Fifth of October*, The Vladimir-Aleksandrovsky Trust, artist **N.S. Demkov**
Scarf with a portrait of Vladimir Lenin
1924 Ivanovo State Museum of History and Local Lore named after D.G. Burylin
Photo: © Ivanovo State Museum of History and Local Lore named after D.G. Burylin

Woven decorative border with lilac branches and roses on a light green background
designed by **Jean-François Bony**
Silk, brooch. France, Lyon. Olivier Defarge's workshop. 1786–1787
The State Hermitage Museum
Photo: © The State Hermitage Museum, St Petersburg, 2017

Velvet Casula with an embroidered scene “Nativity with Saints”
The Netherlands. End of the 15th — beginning of the 16th century.
The State Hermitage Museum
Photo: **Natalya Chasovitina**



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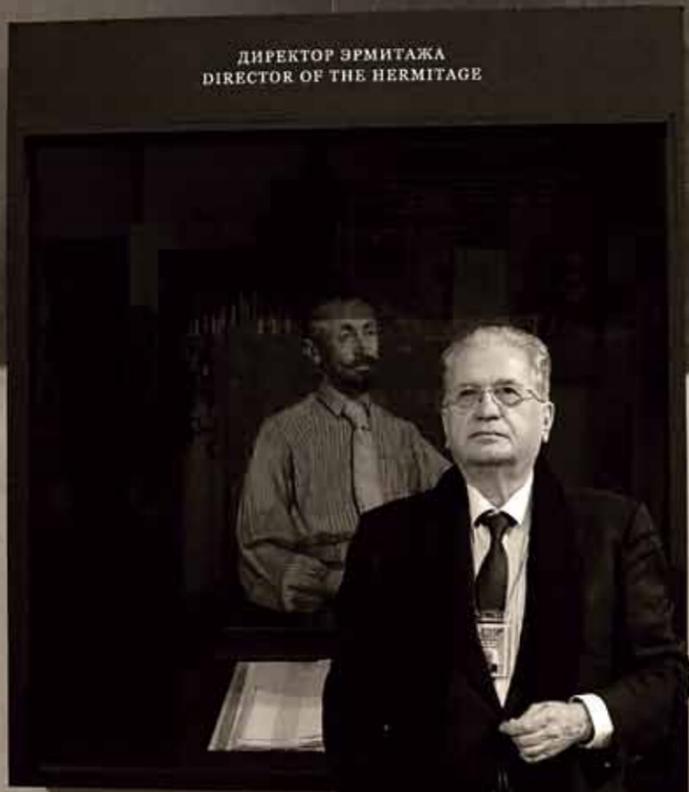
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HERMITAGE.

HERMITAGE. 1917

By Revolution the Hermitage was closed for the first time since the abdication of Emperor Nicholas II. It was received by the Hermitage Junior museum staff. Revolutionary ideas: janitors and caretakers began to demand a reduction of their working hours, etc. The Hermitage curators were hoping that they would agree to expand the museum premises to include small Hermitage buildings as well as the Winter Palace museum was once again opened to visitors. Worsening situation at the front led to the evacuation of the Petrograd collections. Two trains containing the Hermitage and other museums were dispatched to the Kholm. If did not accept the October Revolution, believing it to be a coup. The museum curators refused to issue a decree issued by Josef Jughashvili (Joseph Stalin), as the 'Soviet relics' to representatives of the collegiate authority, the Hermitage Council, was formed. It included all the curators headed by

ДИРЕКТОР ЭРМИТАЖА
DIRECTOR OF THE HERMITAGE



TO HELP THE WALLS TO SPEAK

In the context of a discussion about the hundredth anniversary of the Russian revolution, the Hermitage ceases to be just a museum. It is a Place and a spirit of the Place where the most important things look place. By listening to the walls that bore witness, we can understand what happened. Our task is to help the walls to speak.

We have organised several events for this purpose. First of all, several of the most lavish Russian table services told of the splendour of Imperial Russia, which perished in the revolution that it brought about itself. Then we have the canvases of Anselm Kiefer dedicated to Velimir Khlebnikov and created especially for the exhibition at the Hermitage. They brought the gloomy spirit of October into the white Nicholas Hall – with slush and storms. In various parts of the museum, “one-off” exhibitions were installed which recounted what happened within these walls and around them – the uprising, the Temporary Government, the opening and closure of the Hermitage, the “Blok Commission”, the Commission of Vereshchagin, the life of the ministries in the General Staff building, Kerensky in the Winter Palace, the storm of the Palace etc. And at the beginning of the year the exhibition “Romanovs and Revolution” was held with astounding success at the “Hermitage-Amsterdam”.

Finally, on 25 October all the entrance halls and staircases became a single story about the life of the Hermitage and Palace in 1917. Here are some of the main subjects: the royal family and the Imperial Hermitage; the war and the death of the monarchy, and then the monarch himself along with his family; the hospital in the Winter Palace, the Temporary Government in the palace halls; the storm of the Winter Palace and its artistic exaggeration by Eisenstein; the French model of the Russian revolution; the evacuation of the Hermitage etc. There are many unusual things at the exhibition: all the halls of the palace take part in it: instead of a catalogue, we have this issue of the magazine. Instead of strict window displays, we have the revolutionary poster design of a Dutch artist. A great deal must be read and reread at this exhibition – from revolutionary slogans to the last diary entries of the emperor and his wife. A symbol of luxury, Faberge, is represented as equipment for the hospital. The two-sided icon which consecrated the hospital of Tsarevich Alexis, looks at a two-sided portrait of Nicholas II and Lenin, which was strangely acquired this year at a Petersburg school.

On the windy and sombre evening of the 25th of October, a poetical and musical mystery was performed before the Palace which was illuminated with red light, where revolutionary poems were combined with music, from “Boris Godunov” and “The Nutcracker” –

they were playing on this evening 100 years ago in Petersburg theatres. The next day we wound a Clock with a rhinoceros in the White Dining Room – the clock was stopped at the moment of the arrest of the Temporary Government, and became a monument and exhibit of the Museum of the Revolution. The Museum of the Revolution no longer exists, the cycle of events has come to an end and become part of a common history. Most importantly, this clock has been restored and is already ticking at the Hermitage. It contains the rhythm of the life of the museum, which cannot endure arrhythmia.

The Hermitage tries to take the events of 1917 away from wars of memory and place them in its own history, making them a topic of calm discussion and a dialogue of culture. This is our mission in general and in relation to the Russian revolution in particular.

**MIKHAIL PIOTROVSKY.
THE CONCERT HALL
OF THE WINTER PALACE.
EXHIBITION “THE WINTER PALACE
AND THE HERMITAGE IN 1917.
HISTORY WAS MADE HERE”**

Mikhail Piotrovsky
Director of the State Hermitage
25 October 2017

ANSELM KIEFER _____ FOR VELIMIR KHLBNIKOV

THE FATES OF NATIONS

MAY—SEPTEMBER 2017
THE NICHOLAS HALL OF THE WINTER PALACE



Velimir Khlebnikov. At Home (1919)

The laws of time look 10 years to gather, from when I wrote on birch bark (in the village of Burmakino in Yaroslavl Gubernia) my promise to find them upon hearing the news of the battle of Tsushima. The prediction made a few years earlier about the destruction of the state in 1917 was a brilliant achievement. Of course, not enough to catch the attention of the scientific world.

**BOTH KIEFER AND KHLBNIKOV ARE ZANGEZI,
ZARATUSTRAS AND SUPERHUMAN.**

Ivan Chechot. Anselm Kiefer and Velimir Khlebnikov: Between Eternal Return, Eternal Meta-morphosis and Breakthrough // Anselm Kiefer, for Velimir Khlebnikov: The Fates of Nations: [Exhibition catalogue]. St. Petersburg: The State Hermitage Museum, 2017

ANSELM KIEFER
Unfilled
2016–2017, Canvas, oil, acrylic,
emulsion, shellac, lead
380 × 190 × 8 cm
© Anselm Kiefer (fragment)

A CLOUD OF GLAUCCOUS SMOKE¹

MIKHAIL PIOTROVSKY
PHOTO: NATALIA CHASOVITINA

NOT EVERYONE WILL LIKE THIS EXHIBITION. THERE IS NO PRETTINESS OR DELICACY HERE BUT THERE IS MUCH THAT IS UNUSUAL. IT IS HARSH AND REQUIRES REFLECTION. IT IS PROFOUNDLY SERIOUS. THE WHITE SPACE OF THE NICHOLAS HALL SERVES ONLY TO INTENSIFY THE MUNDANE TRAGEDY OF THE DAMP ROADS AND DITCHES, THE FORESTS, FIELDS AND WOODLANDS WHERE THE LITTLE SUBMARINES, CARS AND BOOKS HAVE BEEN MISLAID AND ABOVE WHICH THE ARTIST'S PALETTE SOMETIMES SOARS. IT IS ALL ORDINARY AND MYSTERIOUS AT THE SAME TIME.

Anselm Kiefer is one of the most important artists of the modern age and deliberately proclaims the seriousness of his art. It speaks of complex things: the Teutonic spirit, mysticism, the Kabbalah, the Holocaust. In my view, the best definition of Kiefer's oeuvre is Blok's "gloomy German genius". I hope that it really is still "comprehensible" to us today.

In one of Kiefer's pictures at the Hermitage exhibition a book soars above a landscape. Piles of books dominate in his famous installation at the Louvre by the entrance to the Department of Oriental Antiquities. He has compiled a special exhibition called *The Alchemy of Books*. It is said that Kiefer suggests people should read rather than look at his pictures. Allusions to books are not only appropriate; they are inevitable and can be deeply personal. In Kiefer's forests I can at once hear and see Goethe's dreadful *Erl King*: simultaneously in the original and in Zhukovsky's exquisite translation. The theme of the Holocaust in his work is deliberately intertwined with the penetrating poetry of Paul Celan, the author of the brilliant *Fugue of Death*. His philosophical psychology consciously refers to the work of Ingeborg Bachmann. He and they are examples of how one can and must write "after Auschwitz".

The great Khlebnikov is another of the writers in Kiefer's literary circle. Well versed in the Kabbalah, Kiefer has acknowledged Khlebnikov's numerology and his prophetic calculations, in particular and specifically, on the rhythm of great sea battles. He has dedicated a series of pictures to Khlebnikov. It is for this reason that we invited Kiefer to put together an exhibition for the Hermitage centring on Khlebnikov. It is significant to us in Russia that Khlebnikov (and others) predicted the year of the Russian Revolution. We are grateful to the artist for agreeing to create an exhibition dedicated to the poet of the Revolution and to the revolutionary in poetry. Kiefer's series of paintings call to mind another quotation — from Mayakovsky — "October blew with the same winds as always, just as they blow in capitalist times." It is true that these German pictures are very autumnal, very typical of Petersburg. The wind, the cold, the raw dampness — this is the autumn of our world. This is our weather and our history.

The exhibition contains images of Kiefer's famous towers. Whatever they may mean for the artist, any viewer today cannot fail to be reminded of September 11 and the destruction of the Twin Towers in New York. The horror of this memory is intensified by Khlebnikov's having predicted the dreadful catastrophe in New York with remarkable accuracy; in the details of the event and in his understanding of the emotions that gave rise to it, and the joy that it engendered in many. The poem is *Ladimir* [Lighthland]:

*And the castles of world trade,
Where the chains of poverty shine,
With a face of gloating exultation
You will one day transform to ash.*

And so it continues for a further 18 lines. In his pictures, Kiefer has the same "cloud of glaucous smoke" mentioned by Khlebnikov, and which we all saw on television.

For both the artist and the poet, our terrifying 20th century is (probably unconsciously) a model for the past and for the future.

I hope that I am wrong.



When above the field there is a greening of
The glassy evening, the trace of dawn,
And the sky, pale in the distance,
Turns thoughtfully to blue close by,
When the broad ash
Of the extinguished bonfire
Has erected a gate above the entrance
To the starry cemetery of the fire —
Then towards the white candle,
Careering along the erratic beam of light,
Flies a moth without volition.
It touches the flame with its breast,
Plunges into the fiery wave,
Look, look, and it has fallen dead.

*Velimir Khlebnikov,
1911-1912*

Years, people and nations
Run away for ever, Like running water.
In the supple mirror of nature
The stars are the net, and we are the fish,
The gods are phantoms of darkness.

*Velimir Khlebnikov,
1915*

The night is freezing
Still peace at the crossroads.
I am alone at the window,
Expecting neither visitor nor friend.
The whole plain is covered
With soft quick-lime,
And the trees, like riders,
Assembled in our garden.

*Sergei Yesenin. The Black Man (1925)
Translated by Geoffrey Hurley*



¹
This article was published in the catalogue to the exhibition *Anselm Kiefer, for Velimir Khlebnikov: The Fates of Nations* (St Petersburg: The State Hermitage Museum, 2017).



● PHOTO: NATALIA CHASOVITINA

**DIMITRI OZERKOV AT THE OPENING OF THE EXHIBITION
"ANSELM KIEFER, FOR VELIMIR KHLBNIKOV. THE FATES OF NATIONS."
THE STATE HERMITAGE MUSEUM, MAY 2017**

This is an evasion, a fluttering that stretches back to the elusive nature of time, whose movement can be explained by no chronometric instruments. "Time is a measure of the world" with the words in Russian echoing an orthoepic formula of being in which the words "mera" [measure] and "mir" [world] are almost identical; whereby one word explains the next. The world is something that can be measured, while the measure is invented by the world.

The title, presented as a dedication, determines this Hermitage exhibition as ekphrastic in nature: the artist uses figuratively object-based media to create his own reading of the distillation of the poet's texts. This is achieved by the combination of different painting techniques and its general texture and colour. The uneven, dirty, carelessly meditative surface of the canvas demands a logical explanation and finds it only in the final format of the piece. <...>

What is the meaning of the dedication to the poet? Is it an appreciation of his merit or is it laying down a challenge? What sort of a message across the century is it, uttered in the heart of the city where Khlebnikov spent so many significant years of his life? The viewer can but suppose it is a mystical gesture, an endeavour to evaporate a whole century by means of alchemy in order to obtain a concentrated essence. But of what? Taking this thought through to its conclusion requires a word with impact, but it slips away, avoiding any ceremonial and at the same time obtuse affirmation that would place an unambiguous full stop in the flow of interpretation. Remaining unspoken, the word continues to be glimpsed somewhere at the periphery of meaning, to caress the imagination somewhere at the edges of these pastose paintings.

Dimitri Ozerkov. *A Measure of the World (fragment)* // *Anselm Kiefer, for Velimir Khlebnikov: The Fates of Nations:* [Exhibition catalogue]. St Petersburg: The State Hermitage Museum, 2017

Osip Mandelstam. *Storm and Stress (1923)*

Khlebnikov, like Blok, thought of language as a nation, not in spatial or geographical terms, but in time. Khlebnikov does not know what a contemporary is. He is a citizen of the whole of history, the whole system of language and poetry. He is like some sort of idiotic Einstein who cannot tell which is nearer — a railway bridge or the *Tale of Igor's Campaign*.



● PHOTO: NATALIA CHASOVITINA

**ANSELM KIEFER
Aurora
2015–2016
Canvas, oil, acrylic,
emulsion, shellac, lead
280 × 380 × 22 cm
© Anselm Kiefer
(fragment)**

Khlebnikov is a revolutionary in all senses of the word, although his theory about time leads eventually to the construction of a perpetual history machine. He is the friend of workers, of "simple people" and he is concerned with the question of how life should be organised. Kiefer is somewhat indifferent in social terms, definitely no mutineer and not one to consider how life should be organised. Khlebnikov is interested in architecture, he dreams of cities of the future, imagines new means of communication [the radio] and almost predicted the Internet. Kiefer is anti-architectural, non-architectonic. He is not interested in cities. If he is a builder, then only one of artistic ruins, enormous toy turrets, underground passages — everything that exists in the metaphysical and dream space rather than in the social. Kiefer is detached from petty and private current history and has no intention of influencing real public life. He is anti-revolutionary in a political sense but provocative and subversive in the sense of exposing the secret, mythological underpinning foundation of life.

Khlebnikov's central fundamentals are sound, light, air and water: everything that is light and fluid. Kiefer's central elements are earth, sand and metal: all that is solid.

Khlebnikov is beatific, almost a holy fool; Kiefer is practical, skilful and organised.

The difference and the connection between Kiefer and Khlebnikov are apparent in their relations with the sea. For Khlebnikov, the sea is the father of the people, the father of the Russians. The main aspect here is the assimilation of the sea to language, to its accents and excess of passions. The sea symbolises passion (stretching back to ancient tradition). It is waves of arousal; trickery and duplicity; all-engulfing depths that also eject the new and the ancient to the surface. All rivers are but preparation for, and the route to, the sea. In this context, the mouth of the Volga and the mouth of the Neva are identical.

In Kiefer's work, there is a problematic attitude from the outset in German culture towards the sea. It is not a maritime culture but one that yearns for the sea. It might seem that Russian culture is the same, but that isn't quite the case. German rivers and German lakes, unlike their Russian counterparts, were never treated as seas. <...> For Kiefer, the sea is like a flood, a deluge. It materialises like an artificial pond. It is a sea that is stagnant and oscillating, opaque, cloudy, containing nothing refreshing or liberating. It is a place into which all processes discharge.

Ivan Chechot. *Anselm Kiefer and Velimir Khlebnikov: Between Eternal Return, Eternal Metamorphosis and Breakthrough (fragment)* // *Anselm Kiefer, for Velimir Khlebnikov: The Fates of Nations:* [Exhibition catalogue]. St Petersburg: The State Hermitage Museum, 2017

Isaac Babel. *Red Cavalry (1922)*. Translated by Peter Conslantine

The village floated and bulged, crimson clay oozing from its gloomy wounds. The first star flashed above me and tumbled into the clouds. The rain whipped the willow trees and dwindled. The evening soared into the sky like a flock of birds and darkness laid its wet garland upon me. I was exhausted, and, crouching beneath the crown of death, walked on, begging fate for the simplest ability — the ability to kill a man.

ARCHITECTONICS

"SPEND TIME WITH THOSE WHOM YOU CAN LEARN FROM"² — THIS PHRASE COMES TO MIND FIRST WHEN I THINK OF THE TIME I HAVE SPENT WITH ANSELM KIEFER.

BORIS MANNER¹
● PHOTO: BORIS MANNER

Barjac³, the artist's estate not far from the city of Uzès⁴, decorated like a complete work of art, appears before me as I first saw it more than 20 years ago, — like a fossil from the distant past. It was night, and the dark silhouettes of buildings, towers and sculptures involuntarily made me think about remnants of those times when there were no humans yet on earth — times that I had previously imagined only when reading works of Borges or Lovecraft. Already then, Anselm Kiefer had acquired several hectares of land, and had uprooted trees, while then putting in a driveway and constructing several buildings. Over the years, new "residents" appeared on the site — dozens of towers and houses. Some of them can be accessed only through tunnels coming from neighbouring buildings — they are inhabited by paintings and sculptures. The indefatigable architect now lives in Paris, but the "Barjac project" is still an ongoing work. After numerous conversations with the artist, I realized that Barjac is not just a "total work of art." "My works which you see in the galleries and museums are no more than echoes of what is happening on my site in Barjac. These are relics." These words of Anselm Kiefer, uttered during one of our conversations, contain two thoughts that are crucial for understanding his artistic works. First of all, a primordial, natural context is necessary, in which only a single work of art can

appear. In Anselm Kiefer's case, this is a process of building. Moreover, it will seem rather strange to know that many of the buildings at Barjac were originally designed by the architect as ruins. To understand this fact, you need to know what meaning the artist gives the concept of "time" — this is the second thought. Being in the moment "now," we "simultaneously expand into the past and the future." The ruins built by Anselm Kiefer allow these paradoxes to merge together. In this context, it's impossible not to note the closeness of his artistic way of thinking to the ideas of phenomenology. After all, the problems of such counter-directional movement in time, of protention and retention, play an important role in the reflections of Edmund Husserl.⁵ I could say so much more, but I will end with words of gratitude to the great artist for the opportunity to be with him, and to thereby learn the most important ideas of his work.



1-2 | THE ANSELM KIEFER STUDIO
IN PARIS, 2016

1. _____ Boris Manner is a curator and teacher at the University of Applied Arts in Vienna.
2. _____ Ballasar Gracián "Oráculo Manual y Arte de Prudencia," 1742.
3. _____ In 1992, Anselm Kiefer created his new studio in the commune of Barjac, France, in an abandoned silk factory.
4. _____ Uzès is a town in the south of France, in the department of Gard.
5. _____ Edmund Gustav Albrecht Husserl; 1859–1938) — a German philosopher and the founder of phenomenology.



ANSELM KIEFER. THE AUTUMN OF ARCHITECTURE

MARIA ELKINA

Kiefer's works may be executed in mixed media but they retain a powerful picturesque quality that could perhaps only be matched by the old masters. He is one of very few modern artists who needs no interpretation. This is because Kiefer has established a direct relationship with the material world and he never lets it out of his sight.

I first saw one of Kiefer's pictures in St Petersburg several years ago. Old Tempelhof was in an exhibition of German Expressionists at the General Staff Building and it stole the show. The view of a rusting airport abandoned by mankind and by God was more expressive by far than anything produced by Soviet "Red" artists.

At the 2017 exhibition in the Hermitage we see Kiefer's traditional landscapes, but in each one there is a human trace: tyre tracks from a car, a tilting wooden tower, the carcass of a barn, part of a fence or railings. Sometimes the invasions of the manmade are fanciful such as a book or a little ship, like toys. There is a withering of nature but also of the human mark left in nature which is in the process of fading. The principal storyline is always time, which takes all before it.

Kiefer's architectural remains are by no means romantic ruins of the kind celebrated by the poets of two hundred years ago. They are mundanely earthbound. There are no people in them but there is still a trace of a fragile human presence. In answer to the question — which lives longer: people, stones, books or nature? Anselm Kiefer gives the unequivocal reply — obviously everything.

Hence his old-style reverence. It's as though he is not from our high-speed century.

TOGETHER, NOT JUST NEARBY

THE GLOBAL IDEA OF THE GREAT HERMITAGE, A MUSEUM OPEN TO THE CITY AS WELL AS TO THE WHOLE WORLD INCLUDING RUSSIA, AND OUR NATIVE ST PETERSBURG, IS A VERY IMPORTANT STAGE IN THE DEVELOPMENT OF EACH LOCAL MUSEUM. SUCH A MUSEUM MUST CONSIDER THE NEEDS OF THOSE WHO LIVE IN THE CITY, TRYING AT THE SAME TIME TO INTRODUCE ITS TREASURES TO THE WORLD, NOT ONLY TO VISITING TOURISTS BUT ALSO THROUGH ITS REPRESENTATIVE BRANCHES IN OTHER CITIES AND COUNTRIES.

MIKHAIL PIOTROVSKY

This is a pattern of our work within the last five years, and it is now ending. We have to start everything anew: we “are closing” and we “are being closed”. We did it once, and we will do it again. The concept born 25 years ago in the Hermitage did not appear from nowhere, we shaped it according to our own ideas. The principle idea was, “culture is above everything”. The tradition of “being closed” and our “closing” some options in return was not born yesterday. After the fall of the Soviet Union, it turned out that some forces in the West, as well as some people in the country do not need an open Russia. An open Russia is a competitor, and people both inside and outside the country do not want to live in a state of competition. It did not begin with Crimea that they started “closing” us; it was after our tycoons abroad stopped buying yachts, and turned to buying oil fields. In the times of a cold war, culture is the only stronghold; but what we are experiencing at present is worse than the cold war.

Now, at the opening of the most important exhibition “Dutch Masters from the Hermitage” here in Amsterdam, at our Exhibition Centre, we are talking about how the 25 years I spent as the Director of the Hermitage have passed.

This is not an ordinary exhibition; rather, this is our mission. Holland is now among countries unfriendly to Russia; our relationship does not guarantee the safe return of cultural valuables, given the history with the Crimean museums and other things. Permission was obtained only thanks to the reputation of the Hermitage and the Hermitage-Amsterdam centre, long term exhibition activity and the specific character of this exhibition ¹. It took a lot of effort to get this approval because our authorities do not issue any permits nowadays. This is a great achievement indicating that we have been building for a long time and have succeeded in building up a correct model according to which the Hermitage-Amsterdam centre is a Dutch legal entity, not a representative of “Russia Today” or an informational agency, or of the Russian Embassy. It is an independent non-governmental organisation.

I remember our first exhibition in Amsterdam in a church converted into a museum ². I had to make an important decision, “What can the snobbish Hermitage exhibit in this newly-founded and not yet very distinguished Hermitage Centre headed by a young and notable

director?” That was the origin of the future Hermitage-Amsterdam Exhibition Centre and of our global policy, namely, starting our own exhibition centres instead of bringing out our exhibits through the Ministry of Culture.

What we are doing here in the Netherlands and elsewhere is structuring a dialogue. Having things from Dutch museums in our exhibition is also the result of engaging in a dialogue. A serious and important dialogue will be maintained with the Dutch public who will visit, enjoy and judge our exhibition.

Why did we not bring this exhibition earlier? If we had shocked the public with such a display with Rembrandt right at the opening of the Hermitage-Amsterdam centre we could have hurt the feelings of other museums; we would have had problems with the status of the next exhibitions here. There would have been grumbling such as, “Foreigners are here to boast about what they have in their possession”. We cannot say that we create no competition for Dutch museums; of course, we do. Very slowly but surely, we have become part of this Dutch world; now we are among friends, we are well known and museums lend us pictures readily, for example, works from the Mauritshuis gallery ³. Where else are museums ready to loan paintings once bought in Russia? We see it as gesture of supreme confidence on the part of Dutch museums; a gesture only possible in the frame of the present model of cooperation. We are not engaging in an ordinary museum exchange, we have created a model where the parties work together rather than have “equal rights”. Together we find ways of forming an exhibition “narration”, the contents coming from the Hermitage and the arrangement discussed together.

For us, both this exhibition and the Dutch institutions are part of the Hermitage. Here we experiment with things that may be useful for the Hermitage. We are planning to send our firefighters here to explore the system of fire emergency procedures and emergency prevention.



2016, THE GENERAL STAFF BUILDING, THE STATE HERMITAGE

MIKHAIL PIOTROVSKY
25 YEARS AS DIRECTOR OF THE HERMITAGE

It was a great event in the Hermitage in St Petersburg when, for the first time in its history a Dutch designer was invited to arrange an exhibition; the reason for that was the wonderful display dedicated to the Russian Revolution in the Hermitage-Amsterdam centre. Surprisingly it was not Dutch art but the Revolution! ⁴ This gave a serious push; as a result, this year several Hermitage exhibitions were arranged by “strangers” (visiting designers); for example, Shellutto designed “The Henkin Brothers” exhibition, which is an unprecedented experience and Kiefer came to arrange his exhibition together with his own designer.

The Café in the Hermitage-Amsterdam also hosted an important museum experiment concerning its legal status: should restaurants and various commercial establishments belong to the museum or not? ⁵ Should they, perhaps, operate as outsourcing? It was here that the status of the café was changed and it moved under museum control, which is a risky undertaking but worked out all right, so we did the same in the Hermitage. At the same time, museum shops, both in Amsterdam and in St Petersburg are independent of the museums and I think such a scheme is also justified.

The General Staff building is becoming more and more a museum laboratory, though I cannot agree with people who say that the Winter Palace is a palace and an art gallery, while the General Staff building is a laboratory of contemporary art. I think that all parts of the Hermitage are laboratories, just as the Hermitage-Amsterdam is a laboratory for us. How can we communicate with a different audience? Here, in the Netherlands the public is different, allowing for a different approach than the Russian public. Here, explications are shorter; the hanging of pictures is different — they hang lower, with their audience, you can speak about everything.

The Hermitage belongs to the whole world; its audience is the whole world so we primarily target the world and the future rather than dealing with the petty concerns of a provincial museum in a provincial town at the edge of Europe. This is only partly a joke because we have to fight provinciality even here, in St Petersburg.

⁴ A reference to the exhibition “1917. The Romanovs and the Revolution. The End of Monarchy” in the Hermitage-Amsterdam Exhibition Centre and “The Winter Palace and the Hermitage in 1917” in the State Hermitage (see page 54 and 128).

⁵ The Hermitage-Amsterdam Café in the Hermitage-Amsterdam Exhibition Centre.

¹ Permission of the Ministry of Culture of the Russian Federation.

² Scythian gold exhibition from the Hermitage in the Nieuwe Kerk (Amsterdam) in 1992. To learn more about the early “Dutch project”, see “Ernst Veen. A Happy Man” (Hermitage. 2016. Vol. 23).

³ Mauritshuis Royal Gallery, the Hague.

EXCERPT FROM THE INTRODUCTORY SPEECH TO THE REVIEW OF THE STATE HERMITAGE FROM 1996-2015

● **1996** The State Hermitage is a national museum of world culture; it is designed to collect, preserve, study and display monuments of world culture and fine arts, fostering a spirit of mutual understanding and respect among people. In accordance with this mission, the Hermitage combines a state repository, a research institute, a cultural and educational institution and a historical-architectural reserve.

● **1997-1998** Following the traditions of the great collectors Shchukin and Morozov, the Hermitage acquired works by Boudin, Utrillo, Rouault, Dufy, Soutine, and Maillol. Now the Hermitage has fine examples of ancient Chinese ritual bronze vessels. Russia got back the Cup donated by Peter the Great to the courtier Musinu-Pushkin, the banner of the Preobrazhensky Regiment dating back to the time of the Empress Elizaveta, the Emperor Alexander II's purse and other exhibits.

● **1999** Accessibility of collections was one of the principle objectives of exhibition activity. The enormous exhibition "From War to Peace", dedicated to the Russian-Swedish relations at the times of Peter the Great and Catherine the Great, presented many unique things from Swedish and the Hermitage collections and became an event of national importance, for it was held under the patronage of the President of Russia and the King of Sweden. The exhibition "The Ancient City of Nymphaeum" told about the history and findings of one of the most famous Hermitage expeditions. <...> This year the exclusive Hermitage collection of French drawings, a wonderful collection of Coptic antiquities, Italian sculptures, lithographs by Toulouse-Lautrec, the applied art of Galle and the Daum brothers a huge exhibition of prints from the Hermitage collections became an ambitious demonstration of the Museum treasures and its policy of rotating displays of objects that cannot be on display permanently.

● **2000** The restoration of the Chariot of Glory on the General Staff arch has started. Meanwhile, the Hermitage continues regular annual renovation of its main buildings. <...> With the

MIKHAIL PIOTROVSKY:
PEOPLE MADE FIERCER DEMANDS OF ME THAN OF OTHERS, THAT IS TO SAY EVERYBODY – THOSE THAT LOVED ME AND THOSE WHO WERE INDIFFERENT TO ME

ON THE ROOF OF THE GENERAL STAFF BUILDING, 1999



assistance of the Danish government, a series of thermal centres is being assembled, which will reduce energy expenditure and control the temperature in the Winter Palace. The Throne Place has been restored in the St George Hall. Dutch Friends of the Hermitage assisted in a serious restoration of the Dutch painting halls. The Department of Antiquity opened one more renovated hall with Pompeian mosaics.

● **2001** The Queen of the Netherlands presided over the opening ceremony of the newly restored halls of Dutch painting, fitted with new lighting systems. New lighting systems have also been installed in the Hall of Majolica in the Italian cabinets. The exhibition of British art has been completely rearranged and lit so that our famous collection of English silver has got a new shine.

The renovated Snyders and Rubens halls have opened after a long interval. The halls of Italian Renaissance, the Malachite room and Augustus hall have been refurbished. A project of restoration works in Peter the Great's gallery and the Hanging Garden is in progress. Also in train are works on creating a new entrance.

● **2002** For the first time in many decades, the Hermitage added to its collection a work of paramount international prominence, Kazimir Malevich's "Black Square". <...>

Large exhibitions in London, Kazan, Las Vegas, Shanghai, Toronto, Bilbao, Kaliningrad, Paris and Amsterdam were a good reminder of St Petersburg and the Hermitage. The Hermitage revived the world popularity of the rather forgotten Rubens; brought to Great Britain a magnificent collection of Friedrich, not found in English museums; showed in London part of the famous Walpole collection purchased by Catherine the Great.

Two exhibitions demonstrated to the world our respect and love for the great collectors and patrons of art, the Stroganoffs.

● **2003** Three gilded figures [double-headed eagles] appeared on the main gate of the Winter Palace, marking the opening of the new entrance to the Hermitage. Dozens of terracotta eagles returned to the cornice of the New Hermitage. <...> The great courtyard of the Winter Palace was restored; we moved the main entrance to the Museum there; so the courtyard and the Palace square became actually part of the museum space.

The construction of the first block of the Hermitage Depository in Staraya Derevnia with the free access to funds, which dramatically increased the accessibility of the Hermitage collections to the public.

The War Gallery of the Winter Palace has been newly restored and lit, a great monument to Russian State history. The Museum of

porcelain at the Lomonosov factory [now *Imperial porcelain factory*] was opened. The Gallery of Italian painting was restored. A new exposition of Byzantine icons was formed.

● **2004** We keep proving and demonstrating that the museum is not a warehouse or a show room. In the vaults of the Hermitage serious research work is going on, bringing new discoveries, leading to new theories and creating new exhibits. This year there was a sensational discovery of amazing tattoos on the skin of long and well-known early Scythian mummies from Pazyryk, earlier unnoticed because of the skin darkening. <...>

Also this year, visitors could see more newly renovated halls, the Twenty Column Hall with Italic vases, the Van Dyck Hall, a new and well equipped exhibition of Indian art. Gourmet visitors could enjoy two remarkable Rembrandt paintings: "the Sacrifice of Abraham" from Munich and "Blinding of Samson" from Frankfurt, as well as "Alba Madonna", at some time belonging to the Hermitage".

● **2005** This year we enjoyed the renovated halls of French art, the Gallery of the History of Ancient painting and the Jupiter Hall. There are .not many places left in the Hermitage that are in need of urgent restoration. Our restoration work is moving to a regular rather than urgent regime as used to be only a few years ago. <...> The huge exhibition on Alexander I, as I see it, helped attract public attention to unjustly blurred image of the conqueror of Napoleon, and moreover, to make people give a serious thought to the event of our national history in all its complexity.

● **2006** We are proud of our Rembrandts and in the memory of him as a great graphic artist, we organized an exhibition of Rembrandt's etchings, unprecedented in the scale and subtlety of analysis <...>. Rembrandt strangely attracts or irritates people with malice in their hearts. We know this by the example of "Danae". And maybe it is no coincidence that this is the year we discovered treachery in our own team, a theft in which people of the Hermitage were involved. Perhaps it is the spirit of Rembrandt, which cannot be destroyed by maniacs that helped to return a significant portion of the stolen treasures.

The reaction to the Hermitage tragedy allowed a better understanding of who are our friends and who are our enemies. It is not by chance that this year we published a fundamental book on another betrayal; the sale of our collections by the Government in the 1920-1930s.

● **2007** Acquisition feeds research — the main undertaking of the Hermitage. The museum



1 THE OPENING OF THE EXHIBITION "THE TREASURES OF IRAN" (1973)
2 BORIS BORISOVICH PIOTROVSKY AT THE SMALL ENTRANCE OF THE HERMITAGE (1977)

SURNAME

It has so happened in my life that my surname is not merely a name. I am my father's son and I work in a sphere where my father is very well known, so that in conversations I often pick up a hint, an implication, "You're not as good as your father, Boris Borisovich!" I know it myself because we all are not as good as the previous generation of courageous people, who endured incredible hardships and survived the trials preordained for them, remaining true to themselves. We have not suffered even one tenth of what befell them.

"In my first year at Leningrad University I was to take an exam in Islam, the examiner being professor Ilya Pavlovich Petrusevsky, Head of the department of the History of the Middle East at the Oriental Faculty. Glancing into my student's matriculate book, he asked me, 'Are you the son of Boris Borisovich? Then your answer must deserve six points for you to get five points [top grade] as your credit.'

These words became my principle in life. I was expected to correspond to higher requirements than other people. Rigorous demands came both from people who loved me and those whom I failed to attract. They were right in this approach, as he who is well endowed from the beginning must comply with the highest standard. I have always wanted to live up to my name".

FATHER

"Well, it is clear that thanks to my father I was involved in Armenia, and architecture, and archeology, and history and Institute of Oriental Studies and the Hermitage, first by the name and then through work.

There is something mystical about the fact that I am sitting in my father's office and in his chair. The upholstery becomes thread-bare from time to time and has to be renovated. He had a portrait of Lenin hanging at this place, while I have a portrait of Catherine the Great at the same place. The desk is covered with much more papers than at his time. When I was young and quick-tempered I used to reprove him, "Dad, how can you accumulate such a heap of papers? It is an indication of poor labour manage-

ment". At present, there is a hundred times more paper-work — all sorts of reports. Now I have only myself to blame...

My fate brought me to the Hermitage and I do my best to maintain the spirit of the museum, its principle, so that it remains, as far as possible, as it used to be, so that it retains its nineteenth century image. At the same time, I try hard to make it the most innovative and distinguished museum. There is one more thing very important to me: to keep alive the good memory of my father. We live at a time when the most noteworthy people are soon forgotten somehow".

"I have now reached all the high positions and got all the degrees including membership of the French Academy, almost everything that my father had. I am trying to keep our two names together. Not that everybody likes this, 'Piotrovsky dynasty is omnipresent, ruling the Hermitage ...' Actually, there is a sense of continuity in it. I am mystically linked with my father, I imagine his emotions, I talk with him. And I think that I am following his line, though of course the circumstances are quite different".

THE HERMITAGE

"It is a great honour to work in the Hermitage and also a sign of belonging to the cultural elite (though, to tell the truth, this word does not appeal to me). Accidentally or not, it so happens that you walk among these walls, tread on the parquet floors, you breathe in history every day, you see these magnificent pictures...

Of course, almost unwillingly you feel chosen by fate. True there is danger in it, too; one starts feeling over-powerful, "I am the owner, the keeper; it's all mine".

"Pride can sometime grow into false pride, vanity; but the Hermitage can humble this human vanity by its amazing aesthetic grandeur.

The halls of the Hermitage may seem relatively small. They are smaller than the halls of the Moscow Kremlin, or palaces of London and Vienna, but

started a grandiose project of compiling a complete set of academic catalogue of all collections. The austere green volumes have already become famous. <...> The "Hermitage 20/21" project was launched by a unique combination of American, British and Russian taste is the exhibition "America Today", a replica of the famous exhibitions at the Royal Academy in London.

● **2008** Our visitors like new art; so, in the framework of the "Hermitage 20/21" project, we organized for them a splendid exhibition of the great sculptor Giacometti; presented fascinating paintings of Chuck Close and contemporary works by Italian artists. A special event was the exhibition of a cult figure of Leningrad-Petersburg culture, Timur Novikov <...> Construction work in the Hermitage-Amsterdam Center continued as well as in the New Depository. A hard hat has become a permanent element of the Director's office interior.

● **2009** A new satellite centre "Hermitage-Amsterdam" opened in the restored 17th-century Amstelhof, building. The shining glitter of fireworks imitating salutations of the Peter the Great times signaled the opening of a grandiose exhibition "Russian Imperial Court" which had a stunning effect upon the Dutch public. The importance of this event for the cultural life of Amsterdam and for the development of relations between Russia and the Netherlands is enormous.

● **2010** This year the Hermitage can boast two symbolic events: restoration of the Jordan staircase and the construction of the yet anonymous festive staircase in the eastern wing of the General staff building. One is a symbol of transformation and preservation of tradition. The other is a new structure in the former courtyard. The staircase transforms the courtyard and makes it attuned to the great enfilades in the Hermitage. The work at the two staircases demanded great efforts, competence and various skills inherent to the new century. <...>

Scientific Hermitage reminded of itself presenting its new grand achievements: a permanent exhibition of ancient Central Asia and the great ancient Pazyryk barrows with the oldest in the world carpet and tattoos.

A true revelation was the exhibition of ancient art of Korea, with masterpieces never seen on the banks of the Neva. And a real feast was a huge exhibition of Picasso in the State rooms of the Winter Palace. In response to it, an impressive exhibition of the Russian Imperial Guard went to Paris from these very halls.

● **2011** This year, our public saw three of the best in the world paintings, "Thunderstorm"

by Giorgione, Vermeer's "Love Letter" and "God the Father" of Giotto. These three paintings would be enough to make a happy year. <...> The museum received a donation of a large collection of works by Dmitry Prigov, and debuted with it as a separate exhibition at the Biennale in Venice. Also, an installation of pieces of Meissen porcelain was exhibited there.

Henry Moore exhibition impressed the public by the dialogue of his sculptures with the Baroque moldings in the courtyard of the Winter palace and by the comparison of his war drawings with the Leningrad Siege drawings of Aleksandr Nikolsky. Antony Gormley exhibition proved to be a surprisingly successful combination of modern and antique sculpture. <...> The Hermitage began mastering the field of photography. This year a scientific exhibition of daguerreotypes was held.

● **2012** When we started restoring the Hanging garden, the heart of the Hermitage, two rows of trees from it were planted in Staraya Derevnnya near the first block of the Depository. We are very proud that this symbol of environmental literacy did well. This year we have completed the restoration of the Hanging garden and completed the construction of a second Depository building (reserves). <...>

We have in storage famous pictures by Peter Hess depicting the major battles of the Patriotic war with Napoleon. On the dates of the battles, we brought these pictures to the Winter Palace halls accompanied by military musical ceremonies. By the end of the year, these paintings joined an ambitious exhibition, which continued into the next year, and which reminded that Kulm and Leipzig, and the conquest of Paris were yet to follow. The opening of the exhibition marked the revival of a traditional festive ceremony "Driving the Enemy out of the Motherland" with a parade and a prayer service <...> There was also a display of tin soldiers <...> The Hermitage restorers delighted the scientists and public by their work on the "Place de la Concorde" by Degas and the triptych by Hugo van der Goes. The most visited architectural exhibition of the year was that of Santiago Calatrava. And the tribute to the great collector and scholar Nikolai Likhachev was a large-scale exhibition "Only Writings Sound".

● **2013** For many years, together with our Russian and German counterparts we worked at a very academic archeological exhibition "The Bronze Age: Europe without Borders" The General staff building housed the presentation of famous treasures and burials picturing one of the most remarkable periods of European history. Pure delight for scientists. Still, the exhibition had another important side to it — unusual and political. The exhibition included the so-called displaced cultural treasures, archaeological



WITH THE JORDANIAN MINISTER OF TOURISM AND ARCHEOLOGY, MR BARAKAT IN THE HERMITAGE (1973)



WITH STEVE MCCURRY AT THE OPENING OF THE EXHIBITION "STEVE MCCURRY. THE UNGUARDED MOMENT" (2015. THE GENERAL STAFF BUILDING, THE STATE HERMITAGE)

● PHOTO: NATALIA CHASOVITINA

they look more monumental and grand. I have noticed that even monarchs feel it; their mood changes here. Great art shows you your own place: you can never feel equal to Rembrandt. You always feel a hidden desire to bow before this great art when you pass by the pictures.

For me it is important to make every visitor feel at home in the Hermitage. I am against those notorious slippers that many other museums require you to put over your shoes. When a man puts on slippers he gets the impression, 'You have been let in and can just as well be driven out', I abolished slippers. We will change the floor, put another layer of varnish on it, this is no problem. We are trying to create an atmosphere when a man feels at home, we are happy if he feels like coming here again.

Yet, at the same time, we have to show him his place when he begins to shout and demand additional comfort. It is important to gain balance: to give the visitor full comfort of artistic pleasure, but pacify his false pride, to prevent unnecessary populist accessibility".

WEST-EAST

"I am an Orientalist by profession and director of a museum which manifests Russia's adherence to European culture (not to Europe but to European culture — they are different). The Hermitage combines these two things because it is a universal museum and its essence is the universal communication of different cultures. Perhaps, it is the easiest to run for an orientalist — a person of western-type education and culture who studies the East and penetrates into its culture. It becomes familiar and close to him, like his own, and at the same time his own culture stays with him. This is why it is a good thing for an orientalist and archeologist to work in a museum. An archeologist not only knows history and a complex of cultures but also a set of practical sciences necessary for a wider understanding of problems arising. In such a way, an archeologist possesses skills to operate within various cultures and transfers those skills to operating the museum and culture in general".

SOCIAL LIFE

For a museum director and academic humanitarian social life is intensive communication and, at the same time, serious work. You watch, you study, you have meetings and appointments. Both here and abroad social life may be very diverse."

"It is a matter of duty and obligation for the director of such a museum to take part in the most exalted social life all over the world. There is nothing to be proud of. Royal dinners, receptions at the best museums of the world, participation in all kinds of ceremonies during state visits of the highest level are part of my working responsibility. I cannot say I like it very much. It may be hard at times but I see it as part of my life, which must be accepted with all its troubles and complexities.

In these situations, it is essential not to make a slip anywhere as this the most fragile ice for us.

During the times of the Soviet Union, the most fragile ice was being indiscrete in political discourse. Thank God, we are long past this. But you can always say something inappropriate, inadvertently hurt somebody's feelings or fail to show due respect at the right moment. It may not affect you personally but the cause you are working for may suffer, may take the wrong direction."

"You should be as natural as you can, within certain limits, and abstain from doing things you are not sure of. If you can do something, do it; if you cannot, it is better to hold back. Modesty is a necessary part of etiquette.

Quotations and photographic material: from the archives of Mikhail Piotrovsky, the State Hermitage, the editorial office of the Hermitage Magazine, from the book "Mikhail Piotrovsky" (The Regional Social Fund Supporting Culture, Science and Education "Petersburg's Heritage and Prospects", 2014), from reviews of the State Hermitage over the years.

materials, which were in Germany before World War, II and are now kept in several museums in Russia <...>. At some time, the Hermitage suggested that disputes should be stopped and collaboration should be started for joint academic and museum integration of these objects. As a result, several joint exhibitions appeared and a recipe was found for cooperation in conditions of incomplete peace.

● **2014** This is the year when the Hermitage celebrated its 250th anniversary. This is a serious festive date, of various original senses. The Museum has no decree establishing it. It appeared as a mere whim of Catherine the Great, as some event, as a "happening", part of luxurious court life. Its name is an ironic paraphrase of "the hermit's shelter", "the hermit monastery" (hermitage). That was irony of the Gallant age <...>.

We have opened new exhibition halls in Manege and Pergamos, restored the Spare Palace, got under our management the Stock Exchange building at the Spit of Vasilyevsky Island, and earlier got the Menshikov Palace and the Museum of the Imperial porcelain factory.

Practically all halls of the Winter Palace, of the Old and New Hermitage have been renovated. Huge exhibitions told about the recent decades of the work of restorers, archaeologists; about new acquisitions and gifts of friends. <...>

We spoke about our experience and our new ideas aimed at fully preserving the aesthetic field of a classical museum, of "the Ark", that repeatedly saved our culture and its honour in the turbulent waters of our history. We give a low bow to our predecessors and cherish a modest hope that we match up to them at least in some respect. We would like to be sure that they, as well as our exhibits, are not ashamed of us.

● **2015** The Hermitage amazed itself by the exhibition of the great architect and designer Zaha Hadid. It so happened that our "exhibition of the year" turned out to be the last retrospective of this remarkable woman. <...>

The huge joint project with the Mellon Foundation ended; as a result the Hermitage became one of the leaders of the restoration of photography and its artistic evaluation. <...> The Hermitage organizes about 25 expeditions, 25 exhibitions and 25 conferences annually, which is optimal. 3 600 000 people — the present-day number of visitors is also optimal. We continue doing everything to facilitate the visit to the Hermitage to those who have difficulty.



PHOTO: NATALIA CHASOVITINA

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**THE WINTER PALACE
AND THE HERMITAGE IN 1917.
HISTORY WAS MADE HERE**

**THE HERMITAGE IS MARKING THE CENTENARY OF THE 1917 FEBRUARY AND OCTOBER
REVOLUTIONS WITH A PROGRAMME OF EVENTS THEMED ON THE COMPLEX RELATIONS
BETWEEN THE MUSEUM, THE GOVERNMENT AND THE REVOLUTION**

**Эрмитаж представляет
собой государственный
музей, доступный
для общего пользования.**

ИЗ ПРОЕКТА ВРЕМЕННОЙ ИНСТРУКЦИИ
ДЛЯ ЭРМИТАЖА ОТ 7 ИЮНЯ 1917 ГОДА

**The Hermitage
is a state museum
accessible
for public use.**

FROM THE DRAFT OF A TEMPORARY INSTRUCTION
FOR THE HERMITAGE DATED 7 JUNE 1917

OCTOBER 2017 – FEBRUARY 2018
THE MAIN MUSEUM COMPLEX
(NICHOLAS HALL, MALACHITE ROOM,
CONCERT HALL, WHITE DINING ROOM)

The highlights of the programme are two exhibitions focussing on the life of the museum buildings and the imperial residence in 1917; the exhibitions are mounted in the grand halls of the Winter Palace.

The exhibition currently staged in the Anteroom tells the story of the Tsesarevich Alexey Nikolaevich Hospital, which opened in the Winter Palace in 1915 and closed down immediately after the revolution on 27 October 1917. The objects on display include photographs, documents and memorabilia as well as some items manufactured by Faberge.

The Nicholas Hall is hosting an exhibition which revisits the events preceding the February Revolution, the abdication of Tsar Nicholas II and the October Revolution.

The display in the Concert Hall follows the transition made by the Hermitage from an imperial to a state-controlled museum in 1917 and examines the attitudes of the museum curators to the 1917 events and the new government. The exhibits also include photographs and documents relating to the "storming" of the Winter Palace.

**FRAGMENT
FROM THE EXHIBITION.
THE CONCERT HALL.
THE WINTER PALACE**

THROUGH THE EYES OF THE PALACE

REVOLUTIONS TAKE PLACE FREQUENTLY, AND COME IN MANY KINDS (THE DUTCH, ENGLISH, AMERICAN, AND FRENCH REVOLUTIONS, FOR EXAMPLE). MANY REVOLUTIONS CALL THEMSELVES "GREAT" REVOLUTIONS. ALL OF THEM CAUSE DRAMATIC CHANGES IN THE LIVES OF PEOPLE, BUT UNFORTUNATELY THEY ARE ALL BLOODY TOO ¹.

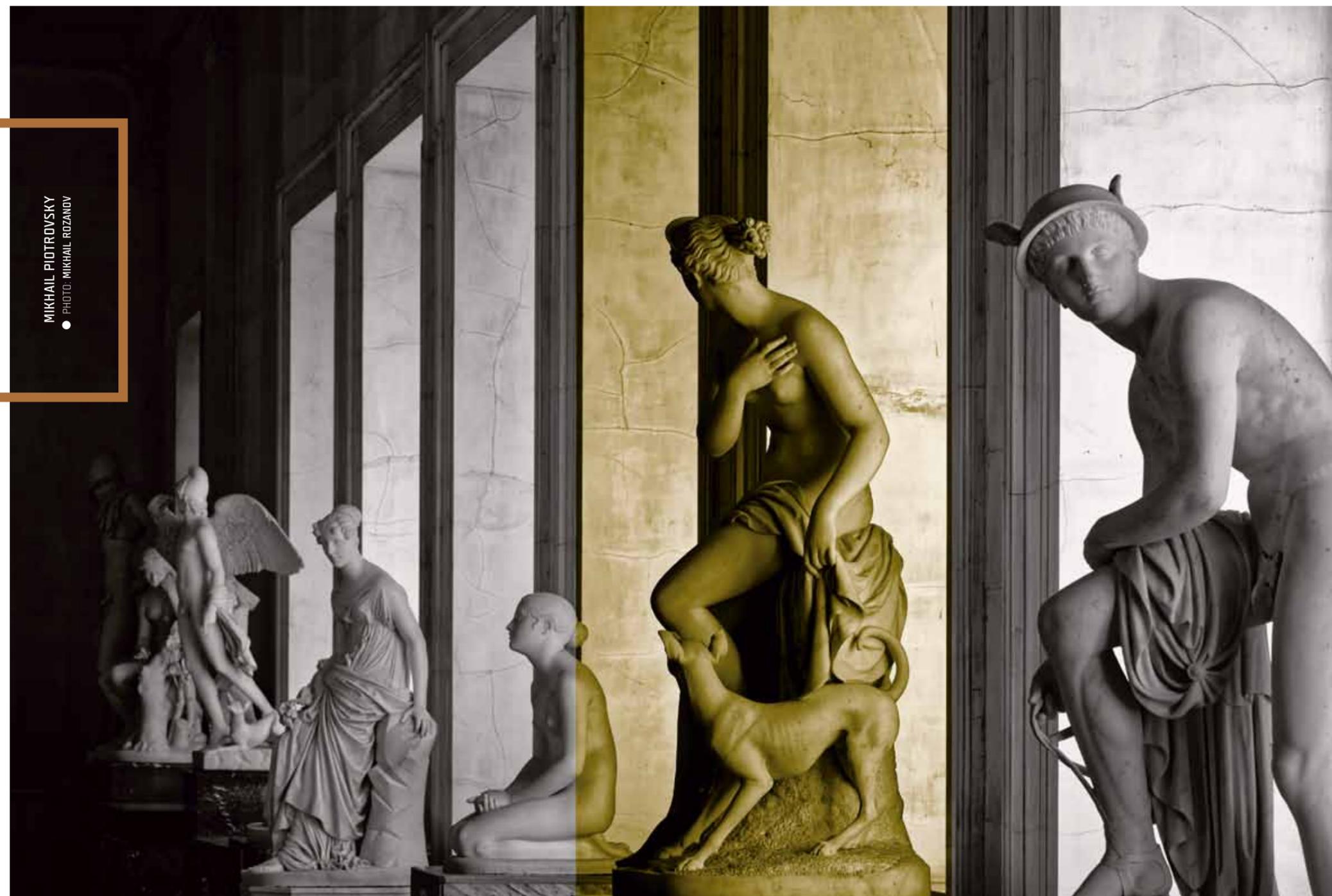
The Russian Revolution was no exception. The resentment and hatred that had accumulated among the people under the glamorous imperial rule exploded, destroying political sculptures, cultural traditions, and economic routines with it.

The people had been fed up for so long, and the autocracy fell so fast, that this created an illusion of a festive dance of freedom, of cheerful, bloodless, overflowing fraternal friendship and peace. People thought that the Russian Revolution would be different than in other countries. They were wrong. Once the celebration was over, there came executions, rebellion, coups, extraordinary commissions, a terrible Civil War, brother killing brother, machine guns in place of the guillotine, and the complete destruction of any prosperous life.

That's always the way it happens, just remember the terrible shadow of Napoleon over revolutionary Europe. However, time goes by, the emotions of joy and hatred become dull, and it becomes clear that revolutions change the world not only for the worse. Flowers grow on blood-stained fields, people preserve their languages and customs, and there are just as many great poets as before. History keeps moving forward, no matter what "forward" means.

The Russian Revolution happened 100 years ago. We can already sum up certain results and tell the story of the Revolution from the point of view from which it is seen best — from the point of view of the Romanov family dynasty, the destruction of which became the mania of the revolutionaries. The Romanovs were blamed for all sorts of sins and crimes,

MIKHAIL PIOTROVSKY
● PHOTO: MIKHAIL ROZANOV



¹ This article was first published in the catalogue of the "Romanovs and Revolution" exhibition of the State Hermitage in the Hermitage-Amsterdam exhibition centre (Netherlands) in 2017.

for all the mistakes and stupidities that destroyed great Russia. That was then. Now they are holy martyrs, the main symbol of innocently spilled blood.

In any case, the Romanovs and their fate are the most vivid and eloquent symbol of the Russian Revolution, although this fate was not only theirs, but that of the whole country.

While preparing the exhibition, we discovered that today a strange cocktail of information about the Russian Revolution has taken shape in our countrymen's minds, in which you can't differentiate fact from fiction or even various emotions one from another. As for European observers, they're now completely confused by the revolution's varied mythological figures, such as Rasputin, as well as by the whirlpool of rebellions, mutinies, upheavals and raids.

There's one way to focus your interpretation of events correctly — to look at the Revolution from the perspective of the Winter Palace, the residence of the Romanovs, and to try and see all the events the way the palace saw them. The main thing is that even before the revolution, it had been a long time since the palace held any emperor. Starting from the beginning of World War I, an enormous field hospital was set up in the most ceremonial and solemn halls of the Palace, where medical equipment manufactured by the famous Faberge masters was used.

Other rooms suddenly witnessed famous Russian people coming to the Palace, such as the great poet Alexander Blok, the great researcher of Central Asia Sergey Oldenburg, and the great historian Yevgeny Tarle. All of them took part in the extraordinary commission for investigating the activities of the ministers of the Tsarist government. This was the first, and (for the time being) a not very aggressive revolutionary tribunal. Lenin, the architect of the ensuing destructive events, was present at the meetings of the extraordinary commission, thereby visiting the Palace for the first and last time.

The Palace was full of life. Various representatives of the new power structure tried to use the Palace for themselves. The old Palace employees tried to keep the property for themselves. The Hermitage art collection was a subject of special care. The majority of the Hermitage's collection was sent to Moscow. Everything else was carefully guarded by the museum staff, headed by Count Dmitry Tolstoy. He tried his best to separate the museum from the palace, and he did so successfully.

The decision of the Provisional Government to place its residence inside the palace was a nightmare for the palace servants. Any attempts to maintain at least some semblance of order were completely fruitless. There were many new settlers. The numerous guards from among the pupils of the military school turned the elegant palace suites into barrack rooms. The ceremonial halls such as the Malachite Room were used for meetings. Kerensky settled in the royal suite. Places for housing old revolutionaries were made in the Winter Palace, such as for the grandmother of the Russian Revolution, Breshko-Breshkovskaya. That said, there was a special commission headed by Vereshchagin to record the valuables in the Palace interiors. But there was no order.

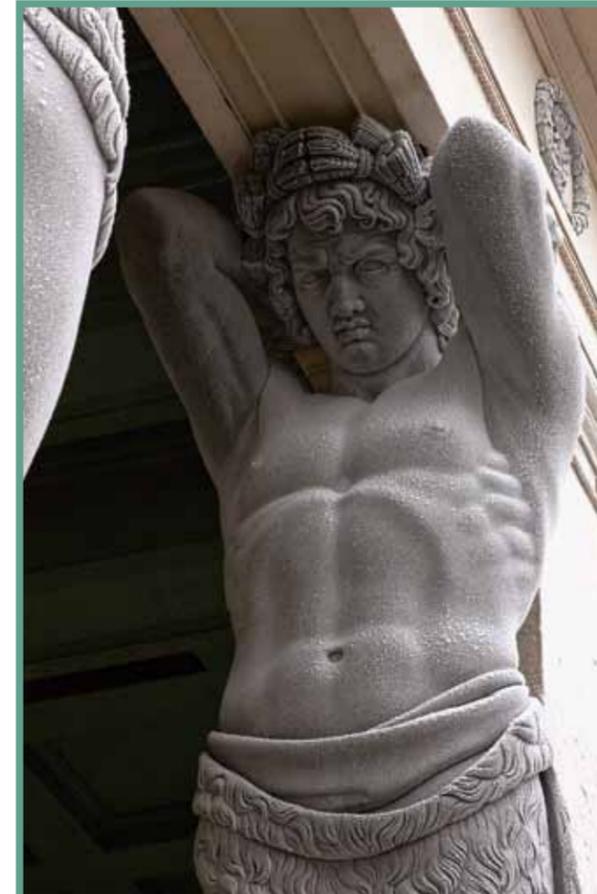
As the situation inside and on the war fronts was aggravated, it became necessary to evacuate properly that hadn't yet been sent to Moscow. Two loads of artwork were taken away. A third group was stopped, as the events of the October Revolution started taking place. The Bolsheviks were preparing to take power. There was an almost comic carousel around the Winter Palace. Troops were either solemnly leaving, or arriving at the Palace. Kerensky went to get help. There were some rather dubious characters pacing about the Palace, from crooks to parliamentarians. The Russian Revolution lived in admiration of the mythology of the French Revolution. And here there needed to be a mob to storm the building — like the storming of the Tuileries with giant crowds, the strategy of the movement of the columns of people, the heroism of the Swiss guardsmen. There were no actors on either side. Nevertheless, the Provisional Government was arrested at the Palace. When the great Sergey Eisenstein filmed "October," he recreated something on the screen similar to the storming of the Tuileries. And when the great Jean Renoir was filming the "Marseillaise," he built his storming of the Tuileries from what he saw in "October."

The storekeepers at the Palace were still counting the damages. The Directorate of the Hermitage tried to stop the theft of all the wine from the wine cellars. But on October 30, the Winter Palace was declared a state museum together with the Hermitage. A new "storming of the Winter Palace" began, a battle for making it part of the museum. This went on for another 30 years.



THE SPECIAL ENDOWMENT FUND MANAGEMENT FOR THE DEVELOPMENT OF THE STATE HERMITAGE MUSEUM WAS MADE POSSIBLE OWING TO NEW RUSSIAN LEGISLATION AIMED AT CREATING A NEW SOURCE OF FUNDING WHICH WOULD PROVIDE THE REQUIRED AUTONOMY, INDEPENDENCE AND STABILITY FOR THE MUSEUM.

Mikhail Piotrovsky,
General Director, The State Hermitage Museum



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ROMANOV AND REVOLUTION

PHOTO: NATALIA CHASOVITINA



FAMILY

NICHOLAS AND ALEXANDRA, BEING HAPPILY MARRIED, SOUGHT TO GUARD THEIR PRIVATE LIVES FROM OUTSIDERS AND KEPT VERY CLOSE TO THEIR FAMILY CIRCLE.

The couple had four daughters — Olga, Tatiana, Maria and Anastasia and the long-awaited heir, Tsarevich Alexei, was born in 1904. The family was particularly fond of sea voyages on their yachts *Standart* and *Livadia* where no one could interfere with their privacy. The Empress would knit and sew, and everyone would read. They loved theatre and, above all, photography. The children would also do the gardening.

This happy routine of the Royal family was disturbed by the fatal illness of the Tsarevich Alexei, who suffered from haemophilia, inherited from Queen Victoria, grandmother of Alexandra Feodorovna. The symptoms of the latent disease could only be cured by Grigori Rasputin, who, as a result gained an enormous influence on the Empress and Nicholas II.

Alexandra was not involved in court life and managed to restrict the influence of other family members on Nicholas II, especially that of Empress-mother Maria Fedorovna. Favouritism towards the widely detested Rasputin led to the total isolation of the Royal family.

"...a number of topics may be highlighted by a chronicle. How can one support this argument?... you can see a list of chronicles in pre-revolutionary Russia from 1905 to the First World War, which resulted from long and thorough research. There are not only Russian chronicles here, but also those by 'Pate' and 'Gaumont', 'Eclair', and some American companies with branches in Russia. Surprisingly, I learnt that the last Russian Tsar employed a cameraman who shot a lot of film and took many pictures. The question is, where are these chronicles?"

*Esfir Shub.
Cinema: My Life. M., 1972*



FRAGMENT FROM THE EXHIBITION
THE "FAMILY" SECTION OF THE EXHIBITION
THE ANTE-ROOM. THE WINTER PALACE
● PHOTO: NATALIA CHASOVITINA

From the memoirs of Princess Marie of Edinburgh

Their closed nature was inconsistent with the remarkable unity which had been a distinguishing feature of the Russian Imperial family during the two preceding reigns.

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FRAGMENT FROM THE EXHIBITION
THE "FAMILY" SECTION OF THE EXHIBITION
THE ANTE-ROOM. THE WINTER PALACE
● PHOTO: NATALIA CHASOVITINA



In his recollection of the conversation with Nicholas II of March 3, 1917, Colonel Mordvinov cites the Emperor

...I would not want to leave Russia; I love her too dearly.



The entry of November 14, 1894 in Alexandra Feodorovna's diary is as follows

When our lives are over, we will meet again in another world and will never part again...

THE WALL OF IPATIEV'S HOUSE WITH BULLET HOLES



PHOTO: STATE ARCHIVES OF THE RUSSIAN FEDERATION

FATE

AFTER THE ABDICATION OF NICHOLAS II THE PROVISIONAL GOVERNMENT WAS CONSIDERING THE ROMANOV'S EXILE TO ENGLAND. EVENTUALLY, FACED WITH PRESSURE FROM THE PETROGRAD SOVIET¹ THEY DECIDED TO ARREST THE FORMER EMPEROR.

On his return to Tsarskoe Selo to his family on March 9, 1917, the former Emperor was placed under house arrest. The day earlier General Lavr Kornilov had arrested Alexandra Feodorovna. The then king of Great Britain, George V refused to grant asylum to his cousin Nicholas II and his family.

After the July uprising of 1917 in Petrograd, the Royal family was sent to Tobolsk and placed in the former Governor's house. In the aftermath of the October revolution the CPC would raise the question of "Nicholas Romanov's transfer to Petrograd and trial in court".

However, it was decided to send the family to a "safer" place. In late April, the Romanovs were taken to Ekaterinburg and kept in the house of the engineer Ipatiev. On the night of July 16, 1918 Emperor Nicholas II, Empress Alexandra Feodorovna, Grand duchesses Olga, Tatiana, Maria, Anastasia, and Tsarevich Alexei were executed by firing squad. The life-medic E.S. Botkin, the court cook I.M. Kharitonov, the valet A.E. Troupes and the maid A.S. Demidova readily shared their fate.

Regarding the Royal family's execution, the Regional Executive Committee of Soviets in Ural sent a telegram to the CPC saying that in view of the uncovered white guard conspiracy to abduct the former king "Nicholas Romanov was executed and his family were evacuated to a safe place." Another encrypted telegram sent to the Secretary of the CPC, N.P. Gorbunov, alongside the first said: "Tell Sverdlov that the whole family suffered the same fate as the head. Officially, the family will perish during the evacuation".

A WINCHESTER RIFLE BAYONET USED DURING THE MURDER OF THE ROYAL FAMILY

PHOTO: STATE ARCHIVES OF THE RUSSIAN FEDERATION



From the memoirs of Professor V.N. Speransky (1924)
If struck me that for a few terrible minutes there were eleven victims and eleven executioners in that room.

¹ The Petrograd Soviet of Worker and Military Deputies (Petrosoviel) — in 1917 the collegial representative organ of power of the revolutionary dictatorship of the proletariat and the peasantry, relying on the force of arms: police on active duty and regular reinforcement troops of the Petrograd Military District.

By SERGEI MIRONENKO¹

ON THE BRINK OF THE ABYSS. THE ROMANOVS

ILLUSTRATIONS:
LENA ZAGIDULLINA

THE HISTORY OF THE ROMANOV DYNASTY, AND IN PARTICULAR THE FIGURE OF THE LAST RUSSIAN EMPEROR NICHOLAS II, IS A SUBJECT OF UNIVERSAL ATTENTION NOWADAYS. THE MOST VARIED ASPECTS OF THE BIOGRAPHY OF NICHOLAS II ARE STUDIED, AND NEW ARCHIVE DOCUMENTS ARE PUBLISHED. THE RANGE OF THE STUDIES IS EXTREMELY WIDE, BUT MANY ISSUES HAVE YET TO BE ANALYSED IN DEPTH.

For example, how did the complex relations in the imperial family on the eve of the 1917 revolution influence the political history of Russia? The family taken in the customary narrow sense of the word, i.e. the family of Emperor Nicholas II, and the family in the broad sense — as a dynastic corporation, often called the Russian imperial house. The relations of the numerous members of this family with each other, and their personal conflict, which grew over time into a political conflict, has been insufficiently studied in our historiography². What role in taking decisions, which had serious consequences for the fate of the dynasty and the autocratic system of rule, was played by the relations of Emperor Nicholas II with his wife, Empress Alexandra Fyodorovna? Did the dramatic conflicts which as we will see later, shook the large imperial family, affect the political situation of the country, and if so, how? Looking for answers to these and other such questions is an important task that is faced by modern history today.

It cannot be said that the history of the Romanov dynasty over several centuries, throughout which the Romanovs occupied the Russian throne, was not overshadowed by political upheavals. The lack of a clear procedure for inheriting the throne after the death of Peter the Great led to a series

of court coups, which took up a considerable part of the 18th century. Exploiting the situation, the most diverse members of the dynasty sought to claim the imperial title. After the institution on the imperial name was passed in 1797, strictly determining the line of succession to the Russian throne (by the male line from oldest to youngest), it seemed that there were no longer any grounds to make these claims. But in March 1801 another guard conspiracy arose and Emperor Paul I was murdered. Today there is no doubt that the future emperor Alexander I, at that time the Tsarevich and heir Alexander Pavlovich, was aware of the conspiracy to overthrow his father³.

In the 19th century, the battle for supreme power in the country saw fundamentally new motifs appear in it. In 1825, the autocratic principle of organizing state power was first openly cast into doubt. A secret society that arose in the army tried to change the political system of the country by a military coup. The reason for the uprising of the guards in Petersburg once more concerned the succession to the throne. Emperor Alexander I had no sons, and the heir to the throne, by law, was considered to be his next brother by birth, Konstantin. But Konstantin did not want to rule, and renounced claims to the Russian throne in writing, and the succession went to the



GLOVE PUPPETS: “BRIDE” AND “CORPORAL” FROM THE CHILDREN’S FRENCH THEATRE “GUIGNOL” OF TSAREVICH ALEXEI NIKOLAEVICH (FRAGMENTS)

Paris, the Paradis des Enfants company (?)
The end of the 19th Century — the beginning of the 20th century.
Papier-mache, wood, woollen fabric, silk fabric, mixed fabric, flannel, baize, chintz, galloon, satin, edge, hair, lace, oilcloth, metal; molding, carving, sewing, painting
45 × 35 cm; 44 × 32 cm; 49 × 18 cm; 54 × 35 cm; 45 × 33 cm;
45 × 34 cm; 45 × 35 centimetres
Origin: from the historical collection; until 1931 were in the toy legacy of the Tsarevich Alexei Nikolaevich
© The State Museum and Park “Tsarskoe Selo”

next son of Emperor Paul I, Nicholas. However, documents in which this transfer were arranged were not made public, and after news of the death of Emperor Alexander I on the 19th of November 1825 in Taganrog, the entire country swore an oath to the new emperor Konstantin. The refusal of the latter not only to accept this oath, but even to come to Petersburg to confirm the legality of Nicholas’ rights to the throne, created the situation that was exploited by the Decembrists. This time the unregulated nature of family conflicts (the refusal of Konstantin to rule was a conflict within the Romanov family) ended favourably for the dynasty. However, a serious danger was revealed in the lack of agreement between members of the imperial family on fundamental issues.

Situations of this kind did not repeat themselves further in the 19th century. The only exception, perhaps, was the secret marriage in 1880 of Emperor Alexander II to Princess Yekaterina Dolgorukova. It was said that the emperor wished to crown hismorganatic wife, and declaring her the empress, abdicate from the throne, reducing the power of the successor by a constitution. But on the 1st of March 1881 Emperor Alexander II was killed by members of the People’s Will, and his intention (if it did exist) was not destined to be fulfilled. The new emperor Alexander III did not share the reformist aspirations of his father. A period of counter-reforms began. Of course, the reasons for this change should be looked for in socio-political and economic spheres, but we must also not ignore the influence of the complex relations of the father and son on the change in domestic policy, which arose because of the morganatic marriage of Alexander II.

The 20th century followed the 19th century. The new emperor Nicholas II was on the throne. Russia entered into a period of revolutionary upheavals, which ended with the fall of the monarchy. Of course, the change in the socio-political system of the country was primarily caused by social and economic reasons, and the political battle between different groups of

Russian society. But one of the components of this battle for the future of Russia, which played an important role in the ultimate development of events, was the irreconcilable battle among members of the ruling Romanov dynasty.

In the battle for the throne, not only Nicholas II and Empress Alexandra Fyodorovna were involved, but also the wider circle of their relatives. Nicholas' mother, the Empress Dowager Maria Fyodorovna, and the sister of the empress, Princess Yelivazela Fyodorovna, and Nicholas' brother, Prince Mikhail, and their sisters Olga and Ksenia, and also princes and princesses who represented different branches of the Russian imperial house. These were the numerous Mikhailovichs, Vladimirovichs, Nikolaevichs and other princes and their wives and children, who mainly lived in Petersburg.

Emperor Nicholas II was an excellent family man, a loving son and father, but he did not stand out for his independent character; it is no secret that the last Russian emperor was weak-willed, but at the same time, as is often the case, stubborn⁴. When he came to the Russian throne in 1894, after the unexpected death of his father, Emperor Alexander III, from the very beginning he was burdened by the difficult task of running an enormous empire, which was his birth right. This burden became intolerable for him. Like no one else, he needed support, a faithful and devoted friend, and advisor who he could trust and obey. And he found this friend and advisor in his wife, Empress Alexandra Fyodorovna.

However, in the first years of his reign his mother, the Empress Dowager Maria Fyodorovna, laid claim to the role of the main mentor of the young emperor. But over time she had to yield to her daughter-in-law. Empress Alexandra Fyodorovna, who was devoted to her husband and children, and caring for her mortally ill son, the Tsarevich and successor Alexei, was a woman with a strong character. The conflict of the two empresses, and their increasing hostility to each other that grew over the years, played a significant role in the history of the fall of the Romanov dynasty. The emperor and empress were profoundly religious people. It was for good reason that the Russian church made them passion bearers, who underwent a torturous death for their faith, and canonised them. But still, their personal qualities, and most importantly their actions, played an important role in the tragedy which Russia suffered last century.

Here we cannot avoid mentioning the figure of Grigory Rasputin and the phenomenon called "Rasputinism". A detailed examination of Rasputin's role and his influence on pre-revolutionary events is the topic for a separate study. We are interested in a more specific problem: how Rasputin's relations with the Tsar and Tsarina aggravated the situation in the large family of the last Russian emperor.

By 1911-1912 the role of Rasputin in the life of the royal family, the influence that he had on empress Alexandra Fyodorovna, and through her on the emperor, had become public knowledge. Newspapers were filled with revelatory articles. In 1912 the issue of Rasputin was raised in the State Duma. When the chairman M.V. Rodzyanko prepared a report to the emperor on the upcoming discussion in the Duma on the issue of Rasputin, Emperor Maria Fyodorovna, as Rodzyanko himself recalled, summoned him to see her. After

hearing Rodzyanko speak in detail about Rasputin, who said that "the presence at court in an intimate situation of a person who is so tainted, debauched and dirty" was unacceptable, she asked him not to tell the emperor about it. "Unfortunately, he will not believe you, and also this will upset him terribly. He is so pure in soul that he does not believe in evil". When he refused to fulfil her request, she replied with a question: "Has it really gone so far?" "My lady, this is a question of the dynasty. And we monarchists can no longer keep silent," Rodzyanko replied. She could only add in parting: "But don't hurl him too much." At Rodzyanko's request to bless him, Maria Fyodorovna replied: "The lord will bless you".

The confrontation between the emperor and his wife, on the one hand, and the emperor's mother supported by the princes, on the other, continued to escalate. Although Rodzyanko managed to tell the emperor everything he wanted to tell him, he did not get the desired result. Maria Fyodorovna openly opposed Rasputin. As Felix Yusupov told Rodzyanko, she went to Nicholas and "announced: 'Me or Rasputin', and that she would leave if Rasputin was here"⁵.

The entire Rasputin affair made a disheartening impression on Maria Fyodorovna. She had grave premonitions. She had the feeling a tragedy was approaching, and she saw the main cause for it in the baneful influence of Alix, spurred on by Rasputin, on her son. In January 1914, Maria Fyodorovna met with finance minister V.N. Kokovtsov. As the minister recalled in his memoirs, she was extremely pessimistic. After a long silence, she said: "Understand me, how afraid I am for the future, and the gloomy thoughts that grip me. My daughter-in-law does not love me, and thinks that I am jealous of her power. She doesn't understand that I have one wish — for my son to be happy, and I see that we are moving steadily towards a catastrophe and that the sovereign is only listening to flatterers. He does not see that something is growing under his feet that he does not suspect, and I myself feel this instinctively. But I cannot imagine clearly what awaits us... My unhappy daughter-in-law does not understand that she is destroying the dynasty and herself. She sincerely believes in the holiness of an imposter, and we are all powerless to avert misery"⁶.

With the outbreak of WWI, the passions surrounding Rasputin and the royal family flared up anew. Society was incensed by rumours that Rasputin was opposed to a war with Germany (which was true). He and the empress were suspected of being German spies (which was absolute nonsense).

In August 1915, Nicholas II, motivated by the most noble intentions, to lead the army in a difficult time for the country, decided to take the post of supreme commander, replacing Prince Nikolai Nikolaevich. Had Nicholas II been a far-seeing politician, he would have undoubtedly seen the danger of this step. As the head of the army, he directly linked his name to all the successes and failures on the frontlines of the war. And there were far more failures than successes. Not to mention the fact that the emperor did not have the required knowledge for a military commander, or outstanding military abilities.

Many people tried to dissuade the emperor from such a dangerous step, which was fraught with unpredictable consequences. Breaking all the rules, eight ministers appealed to the Tsar to change his mind⁷. The chairman of the State

Duma M. V. Rodzyanko also made this request to the Tsar. At an audience with the emperor in Tsarskoe Selo, speaking with Nicholas on the need for changes in the supreme command corps of the Russian army, as he later recalled, "to my horror I heard him say "I have decided to remove Prince Nikolai Nikolaevich and lead the troops myself." "Who are you raising your hand against, sovereign? You are the supreme judge, and if there are failures, who will judge you? How can you take this position and leave the capital at such a time? In the case of failures, danger may threaten you, sovereign, and the entire dynasty". The sovereign did not want to hear any arguments and firmly announced; "I know, I may perish, but I will save Russia"⁸.

But what about the royal family? Empress Maria Fyodorovna was horrified by her son's plan to lead the army, removing Prince Nikolai Nikolaevich from the position of supreme commander. She was convinced that Nicholas had taken this decision under the influence of his wife and Rasputin. On the 8th (21st) of August 1915, Maria Fyodorovna met with Nicholas in the palace on Yelagin Island. She implored her son not to go through with this fateful act. She wrote in her diary: "Above all the evil spirit of Grigory has returned, and also A. [empress Alexandra Fyodorovna] wants Nicky to take on supreme command instead of Prince Nikolai Nikolaevich. He must be mad to want this!" Four days later she returned to this topic again: "Nicky came to visit with his four daughters. He started to say that he would take on the supreme command in place of Nikolai. I was so horrified that I almost had a stroke. And I told him everything: that it would be a grave mistake, I prayed him not to do it, especially not now when everything was going so badly, and added that if he did it, everyone would see that it was the order of Rasputin. I think this made an impression on him, as he blushed furiously. He doesn't understand the danger and misery this may cause us and the entire country"⁹. The same feelings were shared by the majority of the Romanovs.

Only Alexandra Fyodorovna was a fervent supporter of the removal of Nikolai Nikolaevich. The popularity that the prince enjoyed as the commander of the army presented a great danger for the emperor, in her opinion. She suspected Nikolai Nikolaevich of planning to seize the throne in place of her dearly beloved Nicky. She was able to persuade Nicholas to replace the prince, claiming that there was a plan to deprive him of the throne and put Nikolai Nikolaevich in his place, and that the prince had already gathered almost all the power in his hands. "It seems from the outside as if N. decides everything, that he is making changes. He is choosing people," she wrote to her husband at headquarters from Tsarskoe Selo on the 17th of June 1915. "This drives me to despair." "No one knows who the emperor is now" — this is how Alexandra Fyodorovna saw the situation¹⁰. Who gave her and Nicholas the idea that this fateful step was necessary? The answer is obvious: Rasputin. The empress called on the emperor to listen to the advice of the "elder": "Remember the book 'Les Amis de Dieu' [Friends of God] says that the country whose sovereign is guided by a man of God cannot perish. Oh, put yourself under his leadership!" (16 June 1915)¹¹. In a letter from the 25th of June she once more discussed the removal of Nikolai Nikolaevich: "A.N.

WITH THE OUTBREAK OF WORLD WAR I, THE VEHEMENCE AROUND RASPUTIN AND THE ROYAL FAMILY FLARED UP WITH A NEW FORCE. RUMOURS SPREAD THROUGHOUT SOCIETY THAT RASPUTIN WAS THE OPPONENT OF WAR WITH GERMANY. HE AND THE EMPRESS WERE SUSPECTED OF BEING GERMAN SPIES.



GLOVE PUPPET BLACK HARLEQUIN FROM THE CHILDREN'S FRENCH THEATRE "GUIGNOL" (FRAGMENT)

Paris, the Paradis des Enfants company (?)
The end of the 19th — the beginning of the 20th century
Papier-mache, wood, woollen fabric, silk fabric, mixed fabric, flannel, baize, chintz, galloon, satin, edge, hair, lace, oilcloth, metal;
molding, carving, sewing, painting; 45 × 35 cm
Origin: from the historical collection; until 1931 was in the toy legacy of the Tsarevich Alexei Nikolaevich
© The State Museum and Park "Tsarskoe Selo"

[prince Nikolai Nikolaevich] knows my will and is afraid of my influence, guided by Grig. [Rasputin] towards you, that is all true, my friend"¹². One and a half years later, in December 1916, recalling the events of August 1915, Alexandra Fyodorovna wrote to her husband: "Our friend says that if we (you) had not taken the place of Nik. Nik., you would have been deposed by now"¹³.

The idea that Nikolai Nikolaevich wanted to seize the Russian throne, which obsessed the empress, is confirmed by an entry in the diary of Prince Andrei Vladimirovich. On the 6th of September 1915, he recorded a conversation held "a few days ago" between his mother, Princess Maria Pavlovna (snr.) and Alexandra Fyodorovna, who came to visit her for tea with her two elder daughters. "Alix complained bitterly that everything she did was criticized, especially in Moscow and Petrograd. Everyone was against her." The empress was most upset by a seemingly innocent question as to whether the court was planning to move from Petrograd to Moscow. Alexandra Fyodorovna made it quite clear that this rumour concealed the power ambitions of Nikolai Nikolaevich, which were upset by his timely transfer to the Caucasus. "No, I am not moving and will not move," she replied, but "they" wanted to move there themselves (and here she gave a clear hint who "they" were: Nikolai Nikolaevich and the "Montenegrins" [the wives of Nikolai Nikolaevich and his brother Pyotr Nikolaevich, the daughters of the Montenegrin King]. But fortunately, continued Alexandra Fyodorovna, we found out about this on time, and took measures. "He" is going to the Caucasus"¹⁴.

To get an idea about the degree of the empress' dependence on her mystical convictions, we will give another excerpt from her letters to Nicholas II: "Our first Friend gave me an icon with a bell, which protects me from evil people



GLOVE PUPPETS: "CORPORAL", "SERVANT", "OFFICER", "THE BRIDE" AND "BLACK HARLEQUIN" FROM THE CHILDREN'S FRENCH THEATRE "GUIGNOL" OF TSAREVICH ALEXEI NIKOLAEVICH

Paris, the Paradis des Enfants company(?)
 The end of the 19th — the beginning of the 20th century
 Papier-mache, wood, woollen fabric, silk fabric, mixed fabric, flannel, baize, chintz, galloon, salin, edge, hair, lace, oilcloth, melal; molding, carving, sewing, painting; 45 × 35 cm; 44 × 32 cm; 49 × 18 cm; 54 × 35 cm; 45 × 33 cm; 45 × 34 cm; 45 × 35 cm
 Origin: from the historical collection; until 1931 were in the loy legacy of Tsarevich Alexei Nikolaevich
 © The State Museum and Park "Tsarskoe Selo"
 There is a suggestion that the dolls depict members of the royal family ("Corporal" — Nicholas II, "Servant" — Dowager Empress Maria Feodorovna, "Officer" — Tsarevich Alexei, "Bride" — Empress Alexandra Feodorovna) and Grigory Raspulin ("Black Harlequin").

and prevents them approaching me. I feel this and so I can also protect you from them. Even your family feels it, and so they try to approach you when you are alone, when they know that something is not right and I don't approve of it." It's hard to imagine, but Alexandra Fyodorovna really did believe that her "first friend", monsieur Phillipe, (the Frenchman Phillipe Nizier-Vachod, a charlatan, soothsayer and predecessor of Raspulin, who was nicknamed the "butcher of Lyons" in his homeland and died in 1905) had given her a magic icon, which helped to warn her of evil forces approaching her. "It is not by my will," she continued. "But God wishes your poor wife to be your assistant. Gr. always said this, and so did M-r Ph. (Monsieur Phillipe). I could warn you on time if I were aware of what was going on"¹⁵. What can one say... Nicholas made a fateful mistake and look his first step towards destruction. Incidentally, the change in the supreme commander did not inspire the army at all. According to the authoritative testimony

of the archpriest of the army and navy Georgy Shavelsky, the soldierly body "felt" the loss of Nikolai Nikolaevich, but did not imagine "the difference between the previous and present situation of the sovereign": "For them he had always been the Isar, uninhibited in everything he did — in decrees and bans. There was no cause for sorrow among them, nor any cause to be especially happy". "It was impossible to inspire joy artificially," Shavelsky concluded. "So I would say that the removal of the prince was met at the frontline at least with great regret, and the sovereign's appointment as the supreme commander did not raise the army's spirits at all," he added¹⁶. From here on in events began to develop rapidly. Nicholas II left the capital and together with his heir, spent most of his time at the frontline, at headquarters. Meanwhile the scandal surrounding the dismissal of Prince Nikolai Nikolaevich and the participation of Raspulin in the matter once more caused a sensation in the press. Rumours spread that Raspulin was

a German spy. The empress Alexandra Fyodorovna was also suspected of spying for her homeland, Germany. It reached the point that the princes and officers demonstratively ignored invitations to the emperor, when the empress was present at headquarters. "The princes and officers were invited to breakfast," recalled the follower of Raspulin and close friend of the empress A.A. Vyubova, whose honesty can hardly be doubted. "But the princes often 'fell ill' and did not come to breakfast while her majesty was visiting: General Alexeev also 'fell ill'. The empress was tormented, not knowing what to do. For all her intelligence and mistrust, the empress, to my astonishment, did not realise what an unwanted guest she was at headquarters"¹⁷. Behind her back, people said that "she had come to her husband again to give him the latest orders from Raspulin". We will ignore the suspicions of treason by the empress and Raspulin, as fantastic and lacking any basis in fact. But there are situations when false rumours are stronger

than the truth. People want to believe what they want to believe, and do not need any evidence for their conjectures. Vyubova recalled that the Empress Dowager Maria Fyodorovna heard plenty of gossip "about false German espionage, about the influence of Raspulin etc., and I think she believed these fairy-tales"¹⁸. It is well-known that Raspulin was opposed to the war. In the memoirs of Felix Yusupov, there is an interesting conversation with Raspulin. Raspulin said: "Enough of this war, enough bloodshed. It's time to put an end to the sacrifices. Aren't the Germans our brothers? The lord said: Love your enemy like your brother So the war must soon end." Raspulin saw the obstacle to this as being the position of the emperor and empress, who were being given "bad" advice. "But so what," Raspulin said. "If I order something, they must fulfil my will. But it's too early yet, not everything is ready". The conversation did not end here, and the most interesting things lay ahead. It

turned out that Raspulin had a plan for removing Nicholas from the throne after the end of the war: “When we finish with this,” Raspulin continued, “we will declare Alexandra the regent until her son comes of age. And we will send him to Livadia to rest. He will be happy. He is so tired that he needs rest.”¹⁹. Can we trust Yusupov’s testimony? Does that mean that Raspulin (and perhaps not him alone) believed in the need for Nicholas to abdicate? Or did Yusupov invent everything, supposedly to justify discussions among the princes about various ways to act? It’s hard to say, but we cannot ignore his testimony.

At the time the atmosphere in the royal family became increasingly tense. It was exacerbated by Alexandra Fyodorovna herself, who told Nicholas about rumours she had heard that she was going to be locked in a nunnery. On the 10th of September 1915, she wrote to her husband: “M. and S. [Milica and Slana, the wives of the princes Nikolai and Pyotr Nikolaevich] are spreading all kinds of terrible rumours about me in Kiev, that I am going to be locked away in a nunnery”²⁰.

From early 1916, relations between the two empresses were finally and irreversibly ruined. Maria Fyodorovna, intuitively understanding that a catastrophe was approaching, and suffering from the powerlessness to change anything, decided to leave Petrograd. A convenient excuse was chosen for this — on her personal funds she organised a hospital for soldiers and officers in Kiev, closer to the frontline. Her mother could not calmly watch her daughter-in-law having a harmful influence on the fate of Russia, and the fate of her beloved son.

The split in the family reached a threatening scale. Members of the Romanov family began to act openly. The main culprit of all the calamities in their eyes was Raspulin, and they decided to have him physically eliminated.

On the 16th of December 1916, a group of conspirators led by Nicholas’ favourite cousin, Prince Dmitry Pavlovich, and Prince Felix Yusupov, who was married to the daughter of the emperor’s sister, Princess Ksenia, murdered Raspulin. When news of the murder reached Kiev, Maria Fyodorovna prophetically remarked: “Thank God, Raspulin has been got out of the way. But even greater misfortunes await us”²¹. And they did not take long to arrive. Two and a half months remained until the fall of the monarchy in Russia, and members of the royal family did not seem to notice what was going on. Instead of pulling aside their differences, and uniting to protect the throne and their own lives, they continued to fight among themselves.

When Raspulin was murdered, Emperor Nicholas II was at the headquarters in Mogilyov. Alexandra Fyodorovna was alone in the capital, and ordered for Prince Dmitry Pavlovich to be put under house arrest. General adjutant Maximovich carried out her order, although as prince Andrei Vladimirovich wrote in his diary, “he realised that he did not have the right to do so without the sovereign’s permission”²².

Evidently, Alexandra Fyodorovna’s high-handedness “blew up” the Romanov family, for them, it was irrefutable proof of who really ran the country. It was no longer important whether this was true or not. The belief that Alexandra Fyodorovna wanted to send her husband to headquarters, so that she could be in charge in Petersburg, had long been worrying society in the capital. M. V. Rodzyanko recalled:

“they said that she hated Nikolai Nikolaevich and wanted to take the sovereign away from managing internal affairs, so that she could run things on the home front while he was at headquarters”²³.

On the 27th of December, Prince Alexander Mikhailovich came to Kiev and told the Empress Dowager Maria Fyodorovna and her daughter Olga about the events in the capital. Maria Fyodorovna wrote in her diary: “It’s just a mad house led by that fury... His story made Olga and me shudder”²⁴. Receiving news on the exile of Prince Nikolai Mikhailovich from the capital, and certain that it was the work of Alix (which was the case), Maria Fyodorovna wrote in her diary, unable to control her feelings: “She has evidently gone completely mad with rage and the thirst for revenge”²⁵.

In Petrograd, the princes constantly held meetings, looking for a way out of what seemed to be a hopeless situation. They considered it impossible to leave everything the way it was. They decided that if they did not intervene in events decisively, then matters could end with revolution and the abdication of Nicholas. Especially as the situation in the capital was very alarming. Prince Alexander Mikhailovich recalled: “I expected an uprising to begin every day. Some “secret councillors” assured me that a “palace coup” would take place, i.e. the Tsar would be forced to abdicate in favour of his son Alexei”²⁶.

It is characteristic that at this time plans arose for a palace coup as a way to save the country from revolution arose, the irreversible approach of which was becoming increasingly obvious to many. But first the princes decided that Alexandra Fyodorovna had to be removed.

Half for her reached its apogee. There were plans to lock her away in a nunnery, put her in a psychiatric hospital or even murder her. Prince Nikolai Mikhailovich wrote in his diary on the 23rd of December 1916 that the murder of Raspulin was a half-measure, “we must put an end to Alexandra Fyodorovna and Protopopov.’ Duchess N.A. Bobrinskaya and Misha Shakhovskoy beg him to act, but he does not see real possibilities for the murder of the empress, and he himself is not “the murdering kind”²⁷. Nevertheless, on that day he wrote a letter to Empress Maria Fyodorovna in Kiev, which is held in the State archive of the Russian Federation. The letter states: “I place this dilemma before you. After we removed the hypnotist, we must disarm the hypnotized... This concerns saving the throne — not the dynasty, which is still firm, but the present sovereign. Otherwise it will be too late — all Russia knows that the late Raspulin and A.F. are one and the same. The first was killed, now the other must also disappear”²⁸.

When she received this letter, Maria Fyodorovna did not warn her son about the danger that threatened his wife, mother and grandchildren. She simply kept silent. The anger at her daughter-in-law that she had felt from the very beginning had gradually grown to hatred, and she became prepared to resort to any measures, if only Alexandra Fyodorovna would go away.

Several years ago at the major Paris auction of Olivier Coulaud-Begarie the family archive of Felix and Irina Yusupov was put up for sale, after being discovered by accident. Part of this archive was purchased by the foundation of V.F. Vekselberg and given to the State fund of the Russian Federation. Part of the documents of the Yusupov’s archive remained unsold, and



THE STATE MUSEUM AND PARK “TSARSKOE SELO” HOLDS SEVEN PUPPETS FROM THE PUPPET THEATRE OF THE TSAREVICH ALEXEI (ON THE FAR LEFT — “MADLON” AND “POLICHINELLE”)

copies of them were kindly given by the auction house to the State archive. Among the copies are three letters without a beginning, mistakenly described in the catalogue by experts of the auction house as letters from Prince Alexander Mikhailovich to his daughter Irina Yusupova. Experts, from all appearances, were misled by the signature under the letters: “Your daddy”. But the content of these three fragments clearly shows that they were not addressed to Irina, but to Felix. One of the letters, which has never been published, is of particular interest. Alexander Mikhailovich tells of a “plan” by Felix to arrange a meeting of the Empress Dowager with her son, Emperor Nicholas II, so that she can persuade him to send Empress Alexandra Fyodorovna “away”.

The letter was probably written by the prince on the 8th of January 1917, after Felix Yusupov, for his participation in Raspulin’s murder, was exiled to his estate of Rakitnoe in the Kursk province. The letter was preserved by a miracle — Alexander Mikhailovich asked Yusupov to “burn all letters” as “at the moment a sudden search and confiscation of all correspondence is quite possible”. This is why Felix destroyed the start of the letters, only preserving the end of them. Alexander Mikhailovich, taking into account all the circumstances, was very cautious, speaking in the letter about Yusupov’s “plan”. “Your plan on the intervention by M.F. [the Empress Dowager Maria Fyodorovna],” Alexander Mikhailovich wrote to Felix Yusupov, “and convincing her son of the need to remove [his wife] out of harm’s way to save himself and Russia, and thus stop the harmful influence are also correct, if relations between the mother and son were normal, i.e. if she could talk to him about this. Unfortunately, in all these 23 years there have been

cases when she should have spoken, but she did not, and now it will be very hard to convince her that silence is no longer possible, if her son and country are dear to her. My presence at the conversation, for all my readiness to take the most heated participation in it, will of course not be possible because of the mother’s vanity. But let us allow that a conversation between the mother and son takes place. I can say beforehand that the son will deny the influence of his wife on him, for even among ordinary mortals, only in rare cases does a husband notice that he is being led by his wife, let alone in this case. Furthermore, the conversation of the mother will be mild, and she has no clear evidence, only rumours and assumptions. Despite all of this, of course, we need to try to make the mother see her son, and I will try to prepare her for the conversation, but I repeat, I even doubt that she will decide to summon her son to see her. I have talked with the mother about current events a great deal. She understands everything very well, she hates A. [Alexandra Fyodorovna] and is very anxious for her son”²⁹.

Thus, gradually Nicky and Alix found themselves in complete isolation in the large and once happy Romanov family. And this was not about the betrayal or conspiracy of the princes, who allegedly strove, as some scholars believe, to exploit the moment and seize Nicholas’ shaky throne. This was about something else. In planning to save the country by a palace coup, they did not notice that the country, and they themselves, were on the brink of an abyss. Is this not the best proof of the profound dynastic crisis which was one of the factors for the swift and irreversible collapse of autocracy in Russia...

1__Sergei Vladimirovich Mironenko is a doctor of history, professor and academic director of the State archive of the Russian Federation.
2__For a survey of existing literature see: Ye. Ye. Petrova: Emperor Nicholas II and the princely circle on the eve of the February Revolution. Some problems of historiography // Problems of the socio-economic history of Russia of the 19th-20th centuries: Collection of Articles in Memory of Valentin Semyonovich Dyakin and Yury Borisovich Soloviev. St. Petersburg, 1999. Pp. 123-129.
3__See: Emperor Alexander I and Frederic Caesar Lagarls: Letters. Documents. V. 1. Moscow, 2014. V. 2, 3. Moscow, 2017.
4__A. A. Blok, working at the Extraordinary Investigate Commission as its secretary, described Nicholas II as follows in his book “The Last Days of Imperial Power”: “Stubborn, but lacking in will, nervous, but obtuse in all matters, lacking belief in people, worn-out and cautious in his words, he was ‘no longer his own master’” — A. Blok. The Last Days of Imperial power. Moscow. Progress-Dleyada, 2012. P. 6
5__Rodzyanko M. V. Collapse of Empire // Destruction of the Monarchy. Moscow, 2000. Pp. 107-109.
6__Kokovsov V. N. From My Past. Memoirs. 1903-1919 in two volumes. Moscow, 1992. Pp. 448-449.
7__See: State Archive of the Russian Federation. F. 601. Op. 1. D. 620
8__Rodzyanko M. V. Collapse of Empire. P. 175
9__The Diaries of Empress Maria Fyodorovna (1914-1920, 1923). Moscow, 2005. P. 89.
10__Correspondence of Nicholas and Alexandra Romanov. 1914-1915. V. III. Moscow; Petrograd., 1923. P. 225.
11__Ibid. P. 222.
12__Ibid. P. 245.
13__Ibid. T. V. M. ; L., 1927. P. 173 (letter of 9 December 1916).
14__Diary of Prince Andrei Vladimirovich. 1915. L. ; M., 1925. P. 81.
15__Correspondence of Nicholas and Alexandra Romanov. V. III. P. 220.
16__Shavel'sky G. From “Recollections of the last Archpriest of the Russian Army and Navy” // Nicholas II. Recollections. Diaries. SPb, 1994, P. 110.
17__Tanceva (Vyrubova) A.A. Pages of My life // True to God, the Tsar and the Motherland. Anna Alexandrova Tanceva (Vyrubova) — the Nun Maria. SPb, 1999. P. 97.
18__Ibid. P. 87.
19__Yusupov F. Before Banishment. 1887-1919. M., 1993. P. 158.
20__Correspondence of Nicholas and Alexandra Romanov. V. III. P. 231.
21__Prince Alexander Mikhailovich. Memoirs. SPb., 1999. P. 262.
22__Prince Nikolai Mikhailovich. Diaries // Destruction of the Monarchy. P. 319.
23__Rodzyanko M. V. Collapse of Empire. P. 174.
24__The Diaries of Empress Maria Fyodorovna. P. 165.
25__Ibid. P. 169.
26__Prince Alexander Mikhailovich. Memoirs. P. 265.
27__Prince Nikolai Mikhailovich. Notes // Destruction of the Monarchy. P. 71.
28__State Archive of the Russian Federation F. 642. Op. 1. D. 2350. L. 34 ob. — 35.
29__Ibid. F. 1841. Op. 3. D. 76. L. 1.

A VIEW FROM THE EXHIBITION.
THE CONCERT HALL
THE WINTER PALACE
● PHOTO: NATALIA CHASOVITINA



1917. ROMANOV AND REVOLUTION. THE END OF MONARCHY

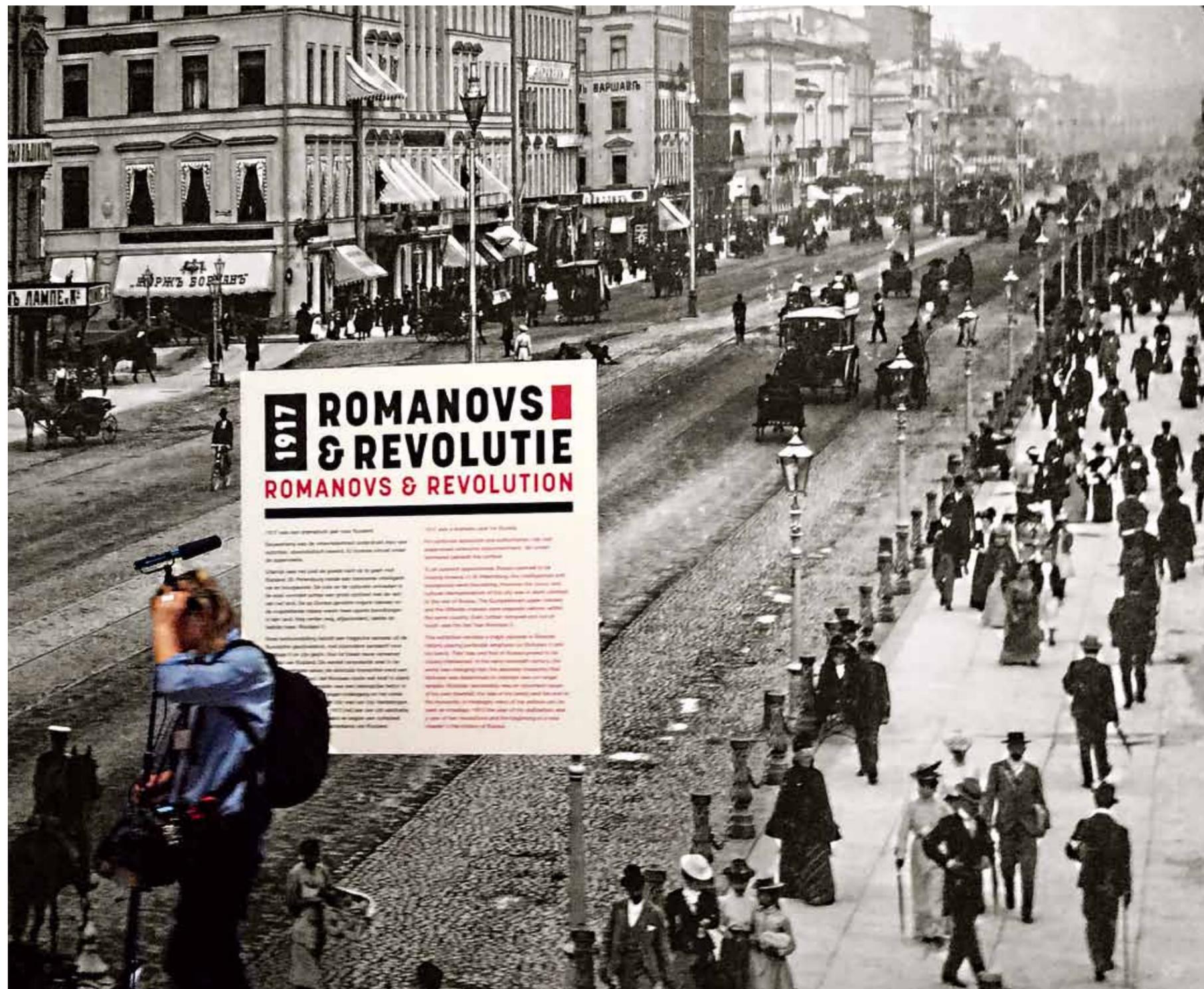


PHOTO: NATALIA CHASOVITINA

FEBRUARY-SEPTEMBER 2017
THE HERMITAGE-AMSTERDAM EXHIBITION CENTRE
(NETHERLANDS)

THESE PHOTOS AND VIDEOS, PAINTINGS, APPLIED ART ITEMS, HISTORICAL DOCUMENTS AND WEAPONS WERE DISPLAYED IN AMSTERDAM FOR EIGHT MONTHS AND COMMUNICATE THE STORY OF THE LAST RUSSIAN EMPEROR AND HIS FAMILY. THEY DESCRIBE THE POLITICAL AND SOCIAL CONTEXT OF HIS REIGN. THEY RENDER THE ARTISTIC ATMOSPHERE IN SAINT-PETERSBURG AT THE START OF THE TWENTIETH CENTURY, THE FIRST RUSSIAN REVOLUTION OF 1905, SHOW THE ROLE OF THE EMPIRE IN THE FIRST WORLD WAR AND TRACE THE REVOLUTIONARY EVENTS OF 1917 AND THE LAST YEARS OF THE ROYAL FAMILY.

The exhibition highlights the papers and personal belongings of the Imperial couple; their portraits, letters and diaries, the toys and drawings of their children, and paintings and prints from the State Hermitage collection. Some unique historical documents, personal letters, diaries and photographs of the Royal family are provided by the State Archives of the Russian Federation. Weapons – rifles, machine guns and mortars of the First World War and the two revolutions of 1917 – come from the Artillery Museum. The exhibition displays more than 250 pieces.

The extensive collection of historical documents, personal belongings and letters of the last Romanovs presented here allow us to look at the events from their perspective, as many of the stories are told in their words.

The Royal family were incredibly fond of photography. Being deprived of their favourite pastime in custody, the prisoners resorted to compiling family albums with previously taken photographs.

A big display of photographs and film snippets recreate the history and reveal the life of the Romanov family in its most tragic period. The exhibition presents original black-and-white pictures by the "Petrograd historiographer" Karl Bulla which show St Petersburg at the turn of the century.

IN JUST 100 YEARS

WAS IT A LONG TIME AGO OR RECENTLY THAT THE EVENTS BEHIND THE EXHIBITION "ROMANOV & REVOLUTION" TOOK PLACE? I UNDERSTOOD THE ANSWER ONE FINE SUMMER'S DAY IN 2017 AS I APPROACHED A GROUP OF PEOPLE WHO WERE BORN 100 YEARS AGO. WE HAD THOUGHT IT WOULD BE A GREAT GESTURE TO GATHER TOGETHER THE OLDER RESIDENTS OF AMSTERDAM TO LOOK AT THE DISTANT EVENTS IN ST PETERSBURG. WE PLANNED TO TAKE SOME BEAUTIFUL PICTURES FOR THE PRESS AND IN THIS WAY TO PRESENT (OR TO USE THE MARKETING TERM, TO "POSITION") THE EXHIBITION IN THE MEDIA. AND THAT IS HOW IT WORKED OUT.

PAUL MOSTERD

However, it also served as an important lesson for us. Our guests, each of whom was at least 100 years old, talked with interest about what they saw at the exhibition as though it was something personal that had just recently happened. We understood how little time had passed since the time of the Revolution. This impression goes hand in hand with the realisation of what an incredible amount has happened in Russia since then. In 1917 the First World War was still under way. The Second World War was still in the future. What would a meeting of centenarian guests be like in the Hermitage in St Petersburg? The city of the imperial court where the revolution broke out, where everything that happened is so incredibly close... If there are people in St Petersburg who were born 100 years ago, I want to be there when they meet up. I'm certain that for them, the history is even more real, and possibly even recognisable. The history of the Revolution is paralytically immense and complex. It wasn't us that it happened to.

A few years ago, we started to prepare an exhibition about the events of 1917 along with experts and colleagues from the Russian State Hermitage. It is an exhibition which has now returned home to St Petersburg. The Hermitage-Amsterdam led the way, and we had the unique opportunity to be the first in Western Europe to present this sensitive subject matter thanks to our many years of collaboration with the Russian State Hermitage. The subject (the fall of the Romanov empire and the Russian Revolution) were sometimes discussed in books and films, but there had never been an exhibition about it in the

Netherlands. We were counting on close cooperation with the museum that lives within the walls where it all occurred, but we were not certain that it would succeed. The Russian State Hermitage is, when all is said and done, a museum of famous artistic treasures, and it probably does not thrive on memories of the turbulent year of 1917. But the plan proved to be an astonishingly good fit. The public, the press and the experts were all ecstatic about the concept and design of the exhibition.

PHOTO: © RUFUS DE VRIES

- We had set ourselves the challenge of serving up a grand, multilayered historical theme to a large audience.

Now that the exhibition has transferred from Amsterdam to St Petersburg, it has become truly novelistic, partly thanks to the Dutch design. It is interesting to see how this exhibition was thought up and delivered. When you look back, it seems as though everything took place very cleanly, as though straight out of a text book, and yes, there was exceptional collaboration that fell right to all concerned. The team of Russian historians shared their vast knowledge with Amsterdam, while the team from Amsterdam proved more multidimensional than ever before. Together we signed a contract for an exhibition consisting of two main chap-



PAUL MOSTERD WITH A GROUP OF 100-YEAR-OLD RESIDENTS OF AMSTERDAM AT THE EXHIBITION "ROMANOV & REVOLUTION" (2017, THE HERMITAGE-AMSTERDAM EXHIBITION CENTRE, NETHERLANDS)



PHOTO: © JANIEK DAM

AT THE EXHIBITION "1917. ROMANOV & REVOLUTION. THE END OF MONARCHY." JUNE 2017, AMSTERDAM

ters: "Chapter One" introduces us to the noisy and vibrant St Petersburg of the early 20th century; in "Chapter Two" the dramatic personal drama of the Romanovs interweaves with the Revolutions of February and the October, and the start of the post-revolutionary era.

For "Chapter One", the team of designers led by Caspar Conijn proposed turning the large exhibition hall at the Hermitage Amsterdam into the famous St Petersburg Passage department store which really did exist, and is still there to this day on Nevsky Prospect. The key words in the concept of the design in Amsterdam were "public space" and "city atmosphere". The ingenious approach made it possible to show St Petersburg life before the revolution in all its variety. Glass and ceramics found their place in among the books by Marx and Dostoevsky, fashionable Russian trends alongside Parisian haute couture from Paul Poiret, a rival of Coco Chanel's.

"Chapter Two" is an intimate history, a love story with a tragic ending, made up of the Tsar's mistakes, two all-encompassing revolutions and the drama in Ekaterinburg. For Amsterdam, the centre of European cosmopolitanism, "Chapter Two" is a tragedy.

The idea and preparation for this large exhibition is part of the successful formula of almost ten years of experience for the Hermitage Amsterdam. Methods of collaborative work improve through practice from exhibition to exhibition. It's very important that the museums should consolidate long-term shared goals and themes. For example, the *Romanovs & Revolution* exhibition was announced in Amsterdam as far back as April 2014. This gave both sides the chance to examine the subject matter in depth and detail, in order to understand which story was more appropriate, and what would be of most interest to the European public. In addition to this, information and comments from different specialists and public groups are always integrated into the process. This works particularly well with exhibitions that are not centred mainly around works of art. With more than 210,000 visitors from the Netherlands and abroad, *Romanovs & Revolution* entered the top 5 shows hosted by the Hermitage Amsterdam since its opening in 2009.



PHOTO: © EVERT ELZINGA



PHOTO: © EVERT ELZINGA



PHOTO: NATALIA CHASOVITINA



PHOTO: NATALIA CHASOVITINA

**EXHIBITION SPACE
("THE SECOND CHAPTER").
AMSTERDAM, 2017**
© The Hermitage-Amsterdam
Exhibition Centre

There are multiple reasons behind the success of the exhibition, and it is difficult to pinpoint which elements, or what combination of elements, were the most significant. This paradox does not prevent the listing of a few "elements of success" with the aim of inspiring the creators of future exhibitions. First and foremost, it was the anniversary year (1917/2017). The timing of an exhibition is exceptionally crucial: in any other year, this exhibition would not have been so significant. The combination of a great historical drama with an intimate family drama... Famous novels (not least those from Russian literature) use this same framework.

But that isn't all: an excellent visual advertising campaign (UNA agency, with Andre Kremer the concept originator) and a special audio guide specially made for the exhibition with three very different but excellent guides, and a successful press-tour for the Dutch press to St Petersburg, Moscow and Ekaterinburg.

We are filled with pride that the main ideas behind this exhibition from the "Made in Amsterdam" series will be presented at the show in the Russian State Hermitage. This illustrates how strong our connections are, as well as our shared wish to interact with the public using the approach stated in the mission statement of the Hermitage-Amsterdam: to inspire, to enrich with knowledge, and to reflect on art and history.



PHOTO: NATALIA CHASOVITINA



PHOTO: NATALIA CHASOVITINA

“WITH GOD’S HELP, I HOPE”

AT THE AGE OF 18, AND HAVING BEEN ON THE DUTCH THRONE FOR ONLY ONE YEAR, QUEEN WILHELMINA OF THE NETHERLANDS FOUND HERSELF FACED WITH THE PROSPECT OF THE RUSSIAN TSAR INTENDING TO HOLD A MAJOR INTERNATIONAL CONFERENCE, WITH REPRESENTATIVES OF THE GREAT EUROPEAN POWERS, IN HOLLAND ¹. <...>



**PARTICIPANTS
OF THE FIRST WORLD
CONFERENCE IN THE HAGUE
ON THE STEPS OF THE ROYAL
PALACE HUIS TEN BOSCH.**
Photo from 1899

ALEXANDER MÜNNINGHOFF ²

Nicholas II was 12 years older than Queen Wilhelmina and was related to her: Wilhelmina’s grandfather, King William II, had been married to the Russian Grand Duchess Anna Pavlovna, sister to Nicholas I. Even as inexperienced as she was in international affairs, Wilhelmina was greatly impressed by the letter sent to her by Nicholas in March 1899, once everything had already been decided. The letter was written in French, as that was the language of diplomatic correspondence at the time, especially between royal personages; Nicholas II called Wilhelmina Madame ma Soeur, meaning “Sister”. <...>

His letter ends with the words: “With God’s help, I hope that my wish will be fulfilled to make my peaceable contribution in the interests of all humankind. Sister, from the dear brother of Your Majesty, Nicholas.”

This phrasing can appear a mere formality, but it is more than banality. In order to understand the path chosen by Nicholas II, we must return to the autumn of 1815. After his defeat to Russia in 1813 and subsequent exile on the island of Elba, Napoleon was finally defeated at the battle of Waterloo in 1815. At that moment, it is possible that the Emperor Alexander I became the most influential man on the planet and, as the undisputed victor in an international conflict, he could demand the Russian portion of the spoils of war at the Congress of Vienna. It was anticipated that large European territories would most likely pass to Russia.

However, Alexander I left the map of Europe virtually unchanged, with the exception of the Kingdom of Poland (which was soon to bring many misfortunes to his heir, Nicholas I). In his wisdom, he considered that annexing territory would merely facilitate public disturbances and, eventually, the emergence of republican regimes. However, wary of the influence of secular democratic ideas from the French Revolution, Alexander I was looking for the means to establish a Christian counterpoint to them in order to unite the monarchies of Europe. He suggested what he termed the Holy Alliance, a new Europe based on Christian principles of love, justice and peace.

At the Congress of Vienna the Russian Tsar’s plan was met with derisive smiles, and sometimes with outright mockery, particularly from the Austrian representative, Klemens von Metternich. Nevertheless, Austria and Prussia entered into the Holy Alliance, and other European monarchies followed suit. The idealistic alliance existed up until the Crimean War in 1853, when France and Britain, supported by Austria, went over to the side of the Turkish Muslims against Russia.

Matters remained unchanged during the reign of Nicholas II: the Romanovs continued to see themselves primarily as Christian rulers, and only in second place as Tsars of all Russia. This was apparent, for example, after the Franco-Prussian war of 1870–71, when Alexander II requested that German Kaiser William I demonstrate restraint in peace negotiations with France. In other words, that he should not divide and humiliate the country as Bismarck was urging, but respect the integrity of the defeated nation. Alexander’s appeal failed to produce the required effect: Germany annexed Alsace and Lorraine, thus giving rise to revanchist ideas and sowing the seeds of future war.

In 1899 Nicholas II was keen for Christian laws and the laws of humanism to be levelled out — he could see a crescendo of conflict. Britain and France were rapidly expanding their empires, colonising ever more territories around the world. But Nicholas II did not want to enter a confrontation on his own. <...>

It is difficult to picture a greater contrast between appearances and reality. The conference took place in The Hague, at the summer residence of the Dutch Royal Family. Problems arose even before the conference opened: the Italians refused to take part if the Pope and representatives from Great Britain were to be present. This latter nation was already at war with the Boers in South Africa at this time (Queen Wilhelmina called the Boers her “African relatives”). The French proved the most dissatisfied of all, as they had supposed that the success of the peace conference would mean the end of any hope of restoring the status quo in Alsace and Lorraine. France was in the process of rearming, and a quick-firing 75mm field artillery weapon had been proudly presented to the French government in Paris. The priorities of the participants at The Hague International Peace Conference were varied, and differed greatly from the objectives of Nicholas II (even Wilhelmina was working with her military leadership to reform and modernise the armed forces in the Netherlands). It is no surprise that the Russian Tsar achieved very modest outcomes. No official decisions were made at the conference, although its work did lead eventually to the creation of the International Court of Justice and the Permanent Court of Arbitration in The Hague. The German Kaiser William II, a blood relative of Nicholas and Wilhelmina, summarised the situation with blatant cynicism: “I agreed to the final protocol, but only because the Tsar must not lose face before the whole of Europe. However, in practice I shall continue henceforth to rely only on God and my sharp sword!” ³

¹ The Hague International Peace Conference opened on 18 May 1899, initiated by Russia.

² Alexander Münninghoff (born 1944, the Netherlands) is a journalist, an expert on Russia, and winner of the Libris History Prize 2015.

³ Fragments from the article “Queen Wilhelmina and the Romanovs. A Complex Kinship” in the exhibition catalogue for 1917. *Romanovs & Revolution, The End of Monarchy* (Hermitage-Amsterdam, February–September 2017).

THE IMPERIAL RESIDENCE

THE WINTER PALACE WAS THE MAIN IMPERIAL RESIDENCE. THE WHOLE EMPIRE WAS GOVERNED FROM HERE. AT THE SAME TIME THE PALACE WAS HOME TO SEVERAL GENERATIONS OF THE ROYAL FAMILY.



PHOTO: NATALIA CHASOVITINA

Rooms in the north-western risalit of the Winter Palace were refurbished for Nicholas II and Aleksandra Feodorovna. Their four daughters were born here: Olga, Tatiana, Maria and Anastasia.

In 1904, after the birth of Tsarevich Alexei, the royal family moved to Tsarskoye Selo for security reasons. But the main residence was still used for hosting official ceremonies and receptions: a costume ball for the 200th anniversary of Saint-Petersburg in February 1903 and a ceremonial reception for the deputies of the First State Duma on April, 27, 1907. In February 1913 the Emperor accepted congratulations from representatives of all estates on the 300th anniversary of the Romanov dynasty in the Nikolayevsky Hall.

1913 was declared "the year of the great anniversary and the pinnacle of prosperity of the Empire".

From the memoirs of the Grand Duke Aleksander Mikhailovich

Under the vaults of these halls the mirrors reflected seven generations of Romanovs. The horseguardsmen had the same appearance, but the face of the empire changed drastically. A different, hostile Russia was looking through the enormous windows of the palace.

1 | FRAGMENTS FROM THE EXHIBITION SECTION "THE HERMITAGE — THE ROMANOV'S HERITAGE" THE WINTER PALACE

2 | FRAGMENTS FROM THE SECTION OF THE EXHIBITION "THE WINTER PALACE WITHOUT THE ROMANOV'S" THE ANTE-ROOM OF THE WINTER PALACE

PHOTO: NATALIA CHASOVITINA



From the memoirs of the Grand Duke Alexander Mikhailovich, January, 22, 1903

While we were dancing, workers' strikes were happening in St Petersburg, and clouds were gathering over the Russian Far East.

F.L. NIKOLAEVSKY
The Nikolay staircase in the building of the New Hermitage
NOT LATER THAN 1915



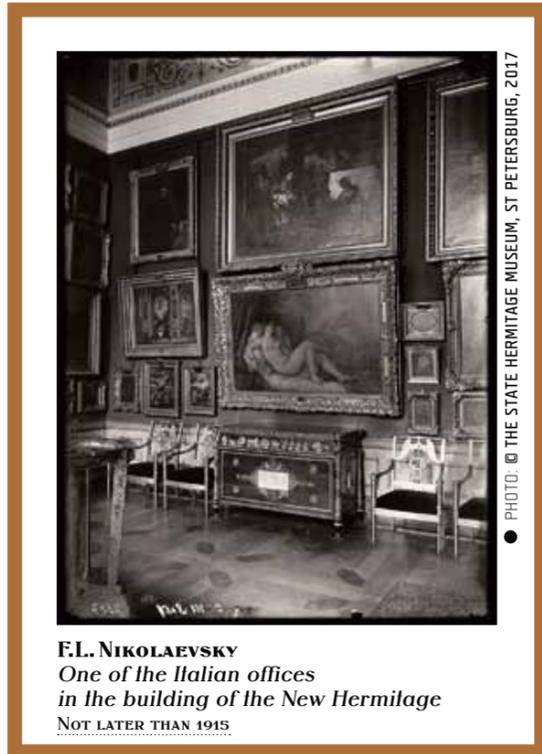
● PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

THE HERMITAGE – THE ROMANOV’S HERITAGE

INITIALLY FOUNDED IN 1764 BY CATHERINE II AS HER PRIVATE COLLECTION, BY 1917 THE IMPERIAL HERMITAGE BECAME THE BIGGEST MUSEUM IN RUSSIA AND ONE OF THE BEST IN EUROPE. THE HERMITAGE WAS UNDER THE JURISDICTION OF THE MINISTRY OF THE IMPERIAL COURT.

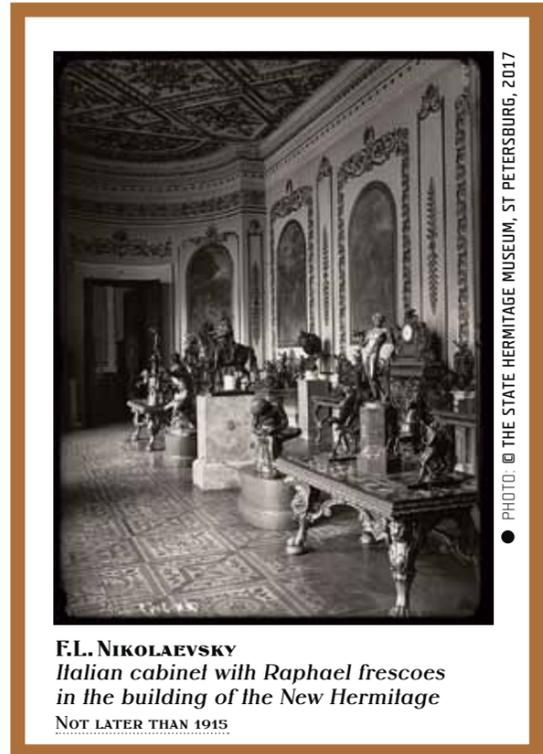
The museum collections were growing rapidly. Works by eminent masters were purchased on the emperors’ orders as well as by the best private collections. On February 5th, 1852, after the New Hermitage building was erected according to the design by architect Leo von Klenze, the Imperial Hermitage was opened as the first fine arts museum in Russia. The museum interiors and the furniture were intentionally designed for hosting the collections.

The museum included collections of paintings, drawings, sculptures, carved stones, bronze, porcelain, carved bone, numismatics, as well as Greek and Roman antiquities, the Treasure Gallery and Peter the Great’s Gallery. The last large-scale purchase for the Imperial Hermitage was made in 1910. It was the unique collection of Dutch paintings which belonged to P.P. Semyonov-Tyan-Shansky. By 1917 the Hermitage collections comprised more than 700 thousand exhibits. Before the World War I, 180 000 people had visited the museum.



● PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

F.L. NIKOLAEVSKY
*One of the Italian offices
in the building of the New Hermitage*
NOT LATER THAN 1915



● PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

F.L. NIKOLAEVSKY
*Italian cabinet with Raphael frescoes
in the building of the New Hermitage*
NOT LATER THAN 1915

From the memoirs of D.I. Tolsloy, director of the Hermitage from 1909 to 1918

I expressed my hope, among other things, that ordinary Russian people would become cultivated enough to understand and value the artistic and cultural heritage created by the previous generations, and would learn to use them, enjoy them and treasure them.

From the decree of Nicholas II to the army and the navy, August, 23, 1915

...Let us carry out our sacred duty of defending our Motherland till the end and let us not disgrace the Russian land.



● PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

WAR TILL VICTORY

ON AUGUST, 1 (JULY, 19), 1914 GERMANY DECLARED WAR ON RUSSIA. THE NEXT DAY A PRAYER SERVICE WAS HELD IN THE NIKOLAYEVSKY HALL OF THE WINTER PALACE ON THE ORDERS OF THE EMPEROR. IN THE PALACE SQUARE CROWDS OF PEOPLE KNELT WHILST HEARING THE EMPEROR'S SPEECH, DECLARING WAR AGAINST GERMANY.

Along with the evident patriotism and a strong desire for victory, anti-German sentiment was growing. Saint-Petersburg's name was changed to Petrograd. In 1915 Nicholas II decided to take charge of the Russian army. By leaving the capital for the front, he made a tragic mistake. By 1917 he had completely lost control of the situation in the capital, where discontent of the people was growing with the ongoing war and civic unrest started to intensify. By that time patriotic sentiment — fighting the war till victory was won — changed to the cry "Down with the war!"

SERGEY SUDEIKIN
*"Allegorical image of Russia,
guarded by the Archangel Michael"*
Russia, 1910s
Card, gouache, 59 × 47.5 cm
The State Hermitage Museum

PHOTO: NATALIA CHASOVITINA



FRAGMENTS FROM THE EXHIBITION
THE SECTION OF THE EXHIBITION
"WAR TO VICTORY"
THE NICHOLAS HALL
OF THE WINTER PALACE



ВОЙНА ДО ПОБЕДЫ WAR TILL FINAL VICTORY

ВОЙНА ДО ПОБЕДЫ
1 августа 1914 года Германия объявила войну России. На следующий день в Петроградском саду. Звонко раздались выстрелы салютной батареи артиллерии. Не дожидаясь приказа, солдаты и офицеры выстроились в шеренгу и дружно закричали: «Слава Петербургу! Слава России!»
В 1915 году Николай II лично возглавил наступление русских войск. Объявив отступать, русские армия отступила на запад. В 1917 году во время революции солдаты устали от войны и захотели мира. В итоге возникло новое государство — Советский Союз.

WAR TILL FINAL VICTORY
On 1 August 1914 Germany declared war on Russia. The following day a salvo was fired in honour of the Tsar in the Nicholas Hall of the Winter Palace. In Petrograd soldiers spontaneously burst into song. Without waiting for the order, they lined up and fired salutes. They shouted: "Glory to Petersburg! Glory to Russia!"
In 1915 Tsar Nicholas II personally led the Russian army. After the order to retreat, the Russian army retreated to the west. In 1917, during the revolution, the soldiers were tired of the war and wanted peace. As a result, a new state was born — the Soviet Union.



UNKNOWN ARTIST
Poster "I will not make peace until we drive out the last enemy soldier"
Petrograd, 1916
Published by the Committee of People's Publications
Comp. Major-General D. Dubensky
Paper, cardboard; typographical
black-and-white and colour printing
The Scientific Library of the State Archive Russian Federation

PHOTO: STATE ARCHIVES OF THE RUSSIAN FEDERATION



PHOTO: NATALIA CHASOVITINA



FRAGMENTS
THE EXHIBITION SPACE
THE NICHOLAS HALL
THE WINTER PALACE

THE PALACE HOSPITAL

ON OCTOBER 10TH 1915 HIS IMPERIAL MAJESTY, THE ROYAL HEIR TSAREVICH AND GRAND DUKE ALEXEI NIKOLAEVICH SURGICAL HOSPITAL WAS OPENED IN THE WINTER PALACE.

The hospital housed a thousand beds and only the most critically wounded soldiers were admitted there. All the state rooms, except for the Saint George hall, were used for the hospital. All decorative objects were removed from the halls and the floors were covered with linoleum. The personnel of the hospital, headed by the chief physician A.V. Rutkovski, included 24 physicians, 50 sisters of charity and 120 hospital attendants. The president of the Red Cross, A.A. Ilyin, who later became the chief of the numismatics department at the State Hermitage, took part in the creation of the hospital.

The hospital was equipped with the latest medical technology. The most complicated surgical operations, including neurosurgical operations, were performed there. Among the hospital personnel was the founder of Russian oncology, N.N. Petrov.

During the February Revolution armed crowds broke into the hospital looking for the Tsar's ministers. During the night of October 25-26 the Winter Palace was fired upon by the cannons in the Peter and Paul fortress. Immediately after the October Revolution, on October, 28, 1917, the Winter Palace hospital was closed.

From the memoirs of the sister of charity N.V. Galanina

Among the hospitals there was one which was different from the others. It was located in the centre of the city on the bank of the Neva in the most beautiful building in Petrograd – the Winter Palace. Its solemn opening was held on October, 5, 1915, on the name day of the royal heir Alexei Nikolaevich, whose name was given to the hospital.



PHOTO: NATALIA CHASOVITINA

THE NURSE LYDMILA VASILIEVNA SOMOVA (1898?-1978)

A Sister of Charity in the Red Cross hospital in the Winter Palace. After graduating from one of the best private schools in Saint-Petersburg she entered the course of the Kaufman community of Sisters of Charity. It was known for its strictness, perfect order and the high qualifications of its graduates. Work in the community was appealing to every strata of Saint-Petersburg society but for L.V. Somova, this choice was to determine the journey of her whole life.



PHOTO. THE "MODERNE" STUDIO, VILNA
Lydmila Vasilyevna Somova, a schoolgirl, St Petersburg
CIRCA 1912-1914
Cardboard, paper; gelatin printing

After a trial period Somova was assigned to work at the hospital for lower military ranks in the Winter Palace, where she worked for 2 years, up until its closing. The work was hard: critically wounded soldiers were admitted to the hospital and the palace halls but even with the best equipment, were not really adapted for real hospital needs. Both her colleagues and the wounded appreciated Somova and her work. The soldiers, when leaving the hospital, gave her their photographs with dedications: "To Sister Somova with love from the injured Vorobiev and Bebka", "To dear Sister Somova with love from Magizov", "To Sister Somova, a souvenir with love from Zarif, Dementiev, Sorokin, Stepanov, Kiriushkin". Somova worked as a nurse for the remainder of her life. She died in Leningrad.

THE SURGEON FROM SIAM – VALPAKORN (MOM-CHAU) (1892-?)

His Highness Valpakorn, the Prince of Siam, was a surgeon at the Red Cross hospital in the Winter Palace. Prince Valpakorn, from the Siam royal dynasty (son of the Prince Naratib of Siam, uncle of the King Chulalongkorn), was sent to study at the Page Corps in Saint Petersburg to strengthen the diplomatic relationships between the two countries. Later he graduated cum laude from the Military Medical Academy as a physician. During the first months of the war, at the will of the Siam government, he was at the disposal of the Russian Red Cross Society on the South-Western front. He was stationed in the Warsaw Hospital for the critically wounded in a forward surgical detachment. In September 1915 Valpakorn was assigned to the Winter Palace Hospital as a surgeon where he worked for more than a year and a half.



PHOTO. THE "DENAR" STUDIO. PETROGRAD
Siamese Prince Valpakorn (Mom Chau)

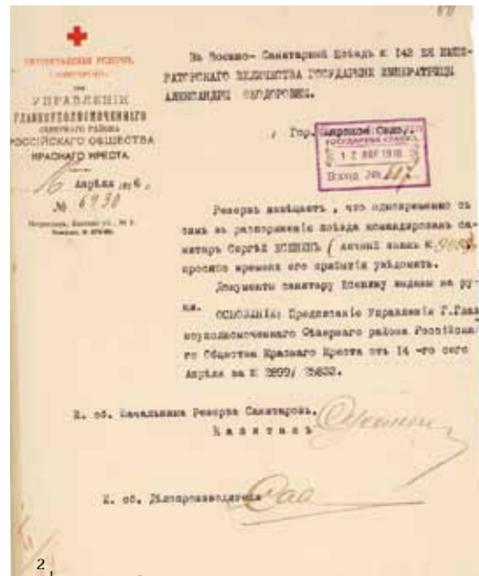
There is very little information about the prince's life in Russia. There is no information about his life afterwards either; he was most probably recalled by the Siam government after the change of power in Russia. On June, 11, 1917 he gave his photograph to L.V. Somova as a souvenir of their work together. On the back of the photograph there is a message saying: "Do not forget your Valpakorn".

1917
On the back, an inscription in ink:
Do not forget
Your Valpakorn.
June 11, 1917
Cardboard, paper; gelatin printing

1 | OPERATING THEATRE OF THE AMBULANCE TRAIN OF THE GRAND DUCHESS OLGA NIKOLAEVNA 1914–1916. Photo. Print from the original The Military Medical Museum



4 | NOTIFICATION OF SERGEI ESENIN'S DISPATCH TO THE MILITARY-SANITARY TRAIN NO 143 OF HER IMPERIAL MAJESTY EMPRESS ALEXANDRA FEODOROVNA APRIL 16, 1916. Printed from the original Russian State Historical Archive



3 | STAFF OF THE INFIRMARY NO 17 OF THE GRAND DUCHESSSES MARIA NIKOLAEVNA AND ANASTASIA NIKOLAEVNA (S.A. ESENIN IN THE CENTRE) Russia, Tsarskoe Selo, Feodorovsky Town 1916. Pholocopy



PHOTO: NATALIA CHASOVITINA



CHARITY

FOR THE EMPEROR'S FAMILY, WAR WAS A PERSONAL MATTER. THE TWO EMPRESSES, NICHOLAS II'S ELDER DAUGHTERS AND OTHER ROMANOV FAMILY MEMBERS ORGANISED HOSPITALS, SANITARY TRAINS AND WORKED IN THEM. IT WAS THEIR CONTRIBUTION TO THE COMMON CAUSE. NICHOLAS II'S MOTHER, THE EMPRESS MARIA FEODOROVNA, WAS THE HEAD OF THE RUSSIAN RED CROSS. IN 1917 ALMOST 140,000 PEOPLE WORKED IN THIS ORGANISATION.

FRAGMENT FROM THE "MERCY" SECTION OF THE EXHIBITION THE NICHOLAS HALL THE WINTER PALACE

Starting from August 1915, meetings of the Imperial Women's Patriotic Society were held in the White Hall of the Winter Palace. The Empress Alexandra Feodorovna presided over these meetings. She spent many hours in the hospitals and her elder daughters also participated in this kind of work. The Committee for charitable assistance to the families of the military and the Committee for medical assistance to the wounded were founded under the chairmanship of the Grand Duchesses Olga and Tatiana. The committees meetings were held in the Arabian and the Gothic halls of the Winter Palace.

The Empress and the elder daughters received a special medical education and worked as simple nurses at the Tsarskoye Selo hospitals.

Many of the imperial family members organised sanitary trains with their own funds, including one bearing the name of the Grand Duchess Maria Pavlovna and the Grand Duke Oleg Konstantinovich, the latter of which died at war.

In his diary the Emperor wrote that on August 1st Olga Alexandrovna went with a sanitary train to aid the army as a nurse. On August 5th he mentioned a visit of the sanitary train bearing the name of the Empress Alexandra Feodorovna, and on September 19th he wrote about a visit of another such train bearing the name of the Grand Duchess Anastasia. The Empress and her elder daughters visited many Russian towns where hospitals were located on their special train. They visited wounded soldiers as well as speaking openly with them.

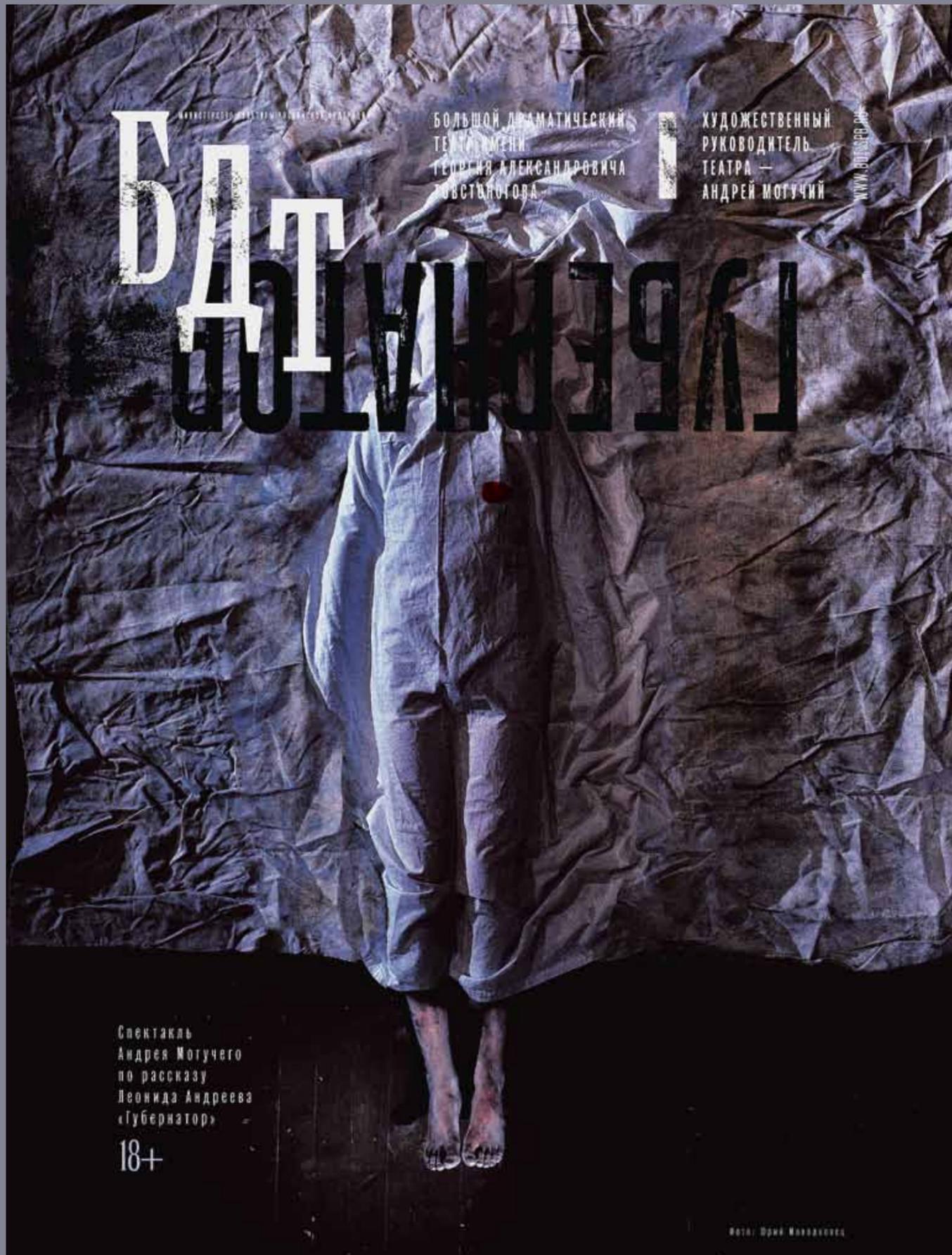
SERGEY ALEXANDROVICH YESENIN (1895–1925)
During World War I he served as a hospital attendant in the Tsarskoye Selo military sanitary field train #143 which bore the name of the Empress Alexandra Feodorovna. In 1914 Yesenin turned 19. This meant that he was to be conscripted to the army. In the spring of August 1915 he received a one-year deferral. This was the year that the poet actively entered the literary world: he was being published and received everywhere. It is not surprising that a new letter of conscription, demanding his return to active service worried his friends. He managed to avoid being sent to the front, instead serving in the Tsarskoye Selo sanitary train. From April–June 1916 Yesenin went to the front line with the train twice and worked as an attendant. He carried the wounded, cleaned up the wagons, distributed food and unloaded personal belongings. Later, he was transferred to the registry office of the train and then to the Tsarskoye Selo hospital #17. According to the memoirs of the poet and those of his friends, Yesenin met with the Royal family during his service where he recited poetry to the Empress Alexandra Feodorovna and her daughters. On March, 20, 1917, after the February revolution, he deserted the army.

From a letter from the Empress Alexandra Feodorovna to the Emperor Nicholas II, March, 2, 1915

I so wish to support and comfort these courageous men and make up for the absence of their loved ones who can not be with them now!

From a letter from Anastasia to Nicholas II, September, 21, 1914

My dearest Daddy! Congratulations on the victory. We were in Alexey's train today. We saw a lot of wounded. Three people died during the trip, two officers.



ON JANUARY 9, 1905, THE 1st GUARDS CORPS OPENED FIRE ON A PEACEFUL DEMONSTRATION OF WORKERS HEADING TOWARDS PALACE SQUARE. THIS EVENT WENT DOWN IN HISTORY AS "BLOODY SUNDAY".

It launched a series of tragic events. Russia, already divided by class differences, was consumed by a wave of violence and mutual hatred. Strikes, and riots swept the whole country. Thus began the first Russian revolution. From February 1905 to May 1906 alone, eight governor-generals, governors and city governors, five vice-governors and advisers of provincial boards were killed. In the course of this all weapons were used — from the knife to the bomb. The victims among the civilian population, the government forces and insurgents were estimated in the thousands. These events are reflected in the existential drama of Leonid Andreev about the mayor who took the decision to open fire on the crowd of striking workers.



PHOTO: STAS LEVSHIN. © TOVSTONOGOV RUSSIAN STATE ACADEMIC BOLSHOI DRAMA THEATRE, 2017

LOOK WITHOUT ANGER



V.I.Lenin, report on the revolution of 1905, delivered in German on January 9 (22), 1917 at the House of the People at a meeting of Young Workers of Switzerland (Zurich)

Thousands of workers, and not social democrats, but religious, loyal subjects, gather from all over the city, and led by the priest Gapon, they march to the centre of the capital, to the square before the Winter Palace, to present the Tsar with their petition. The workers carry icons and their leader Gapon has given the Tsar a written assurance of his personal safety and requests that he appear before the people. Troops are summoned. Lancers and Cossacks attack the crowd with swords and shoot at the un-armed workers who beg the Cossacks on their knees to let them see the Tsar. According to police reports, over 1000 people were killed and over 2000 injured. The workers' anger was indescribable. This is the most general picture of the 22nd of January 1905 — Bloody Sunday.

It was dark and cool in the long barn and the bodies lay under a strip of grey canvas, in two precise rows, like a strange display of curious wares. They had probably been arranged for the Governor's visit, and were laid in careful order, shoulder to shoulder, with faces up. The canvas covered only their heads and the upper part of their bodies; the legs were exposed as though to facilitate their counting — these stiff, immovable legs, some in old worn boots, some with lacerated little shoes, and others bare and dirty, the sunburned skin showing strangely enough through the grime. The women and children were laid by themselves; and here, too, one felt there had been an attempt to simplify the count. And it was still, far too still for such a throng of people; and the living who entered were unable to dispel the silence. From behind a wooden partition came the sound of a groom at work. He evidently thought himself alone — but for the dead — and talked to his horses with careless joviality:

"Whoa there, you devil! Keep still when I'm talking!"

The Governor glanced at the rows of legs that lost themselves in the gloom and said in his smothered bass, almost a whisper: "So many of them!"

The Assistant Police Commissioner, a young, beardless fellow with a pimply face stepped up from behind and, saluting, announced in a loud voice: "Thirty-five men, nine women and three children, your Excellency!"

The Governor frowned involuntarily and the Assistant Police Commissioner bowed himself into the background. He would gladly have called the Governor's attention to the neat lane between the corpses that had been carefully strewn with sand, but the Governor had no eyes for this, though he was staring fixedly at the floor.

"Three children?"

"Three, your Excellency. Would your Excellency wish the canvas removed?"

The Governor was silent.

"There are all sorts of persons here, your Excellency," continued the Commissioner, deferentially but briskly, while he took the Governor's silence for consent and commanded in hasty whispers: "Ivanov! quick, Sidorchuk, take the other end — here, pull away now!"

With a soft, sliding rustle the dingy canvas came away and one after the other the white spots of faces dawned into view — bearded and old, young and smooth — all different, but united in the common likeness of death. One hardly saw the wounds and the blood, they were mostly hidden under their clothes; only in one face the eye appeared unnaturally dark and sunken, shedding strange black tears that looked like tar in the dusk. The majority had the same pale, blank stare; some had kept their identical twinkle and one covered his face with his hand as though to shield it from the glare. But the Assistant Commissioner gazed with a pained expression at these corpses that so disturbed his sense of order. The Governor felt that these pale faces had been among the mob that morning — in the foremost ranks, he knew; and many of them he had seen personally as he parleyed with them. But now they were all beyond his recognition. This new community with death had lent them a most singular expression. They lay there lifeless and motionless on the floor; like plaster casts made flat on the back that they might rest more firmly. Yet this immovability seemed counterfeited — one could hardly believe it real. They were dumb, and the silence seemed as artificial as their rigid pose; but something about them of anxious expectancy made it painfully impossible for the observers to speak. If a busy city had suddenly been turned to stone, and all its inhabitants petrified at one blow; if the sun had stood still, and the leaves had hushed their rustling, and all that walked or moved had stiffened — they might have shown this same strange look of interrupted effort, of breathless expectancy and mysterious alertness for what was yet to come.

"May I ask if your Excellency wishes to order coffins or whether they should be buried in a common grave?" asked the Assistant Commissioner with loud naïveté; he felt that the gravity of the events and the turmoil permitted a certain respectful familiarity. And he was young.

"What sort of common grave?" asked the Governor perfunctorily.

"You just dig a large ditch, your Excellency..."

The Governor turned abruptly and left the place. As he entered the carriage he heard behind him the heavy grating of the rusty hinges: they were shuffling in the dead.

Leonid Andreev, "The Governor" (1905)



From a petition of workers and other residents of St. Petersburg on the 9th of January 1905, with which, led by the priest Georgy Gapon, they marched to see Nicholas II on Bloody Sunday.

Sovereign, there are many thousands of us, but we only seem to be people by our appearance — in fact, for us, like the entire Russian people, not a single human right is recognised, not even the right to speak, think, assemble, discuss our needs and take measures to improve our situation. We have been enslaved, and enslaved under the protection of your officials, with their assistance, with their cooperation. Any one of us who dares to raise their voice in defence of the interests of the working class and the people is thrown in jail and sent into exile. We are punished, as if for a crime, for having a kind heart, and a sensitive soul <...> Look without anger at our requests, give them your attention, they are not meant for evil but for good, both for us and for you, sovereign. It is not impudence that speaks in us but an awareness of the need to escape from a situation that is intolerable for everyone.

WE ARE ALWAYS NEARBY

WE HAVE BEEN WORKING WITH THE HERMITAGE AS LONG AS WE CAN REMEMBER, SINCE THE SOVIET TIMES WHEN THERE WAS ONLY INGOSSTRAKH FOR FOREIGN INSURANCE. IF A PICTURE WAS TO GO ABROAD, WHAT COMPANY COULD INSURE IT? ONLY INGOSSTRAKH¹.



**MIKHAIL VOLKOV,
CEO OF INGOSSTRAKH INSURANCE COMPANY**

MIKHAIL VOLKOV²

I was born and raised in St Petersburg; there were many artists among our family friends and of course, the Hermitage has been my favourite museum since childhood. Each time I come here, it is a happy event for me; new discoveries await me here. I enjoy visiting various museums and art galleries, yet as an insurer, subconsciously, I keep glancing around to see how attentive museum attendants are to what is going on in the hall, where video cameras are installed, where laser beams cross, how the temperature level is maintained.

Regrettably, in Russia nowadays there is no compulsory requirement to have stored museum funds, or part of them, insured. Today, worldwide practice is mostly insuring exhibitions that travel abroad or for temporary display. Ingosstrakh insures more than four hundred exhibitions annually, which include paintings, as well as industrial production, applied art, unique porcelain pieces, amber and photography.

When we insure museum exhibits, we usually follow the principle “from nail to nail”, meaning that the insurance company’s liability period starts from the moment of dismantling a work from the wall and ends at the moment of its return

to “its nail”. As an example: if the humidity in the hall that receives a painting is not as high as required, the paint layer of an old picture may exfoliate, the painting will get over-dried and its paint may peel off during transportation. Even a minute damage of an exhibit is qualified as insured event. An insurance policy with liability for all risks provides for the damage or total loss of works that occurred virtually for any reason.

Art insurance is very specific. Thus, Ingosstrakh pays special attention to transporting companies, because the transportation of values such as paintings, delicate exhibits, or jewellery, requires special care. We are very scrupulous in our work with carriers: they must possess special vehicles that are equipped with pneumatic suspenders, stable micro-climate systems, and they should ensure proper packaging. In transporting of old paintings, icons and archive materials, a certain temperature and humidity level must be maintained.

Museum staff and security guards escort every exhibition. It is also important for us to know what security measures the receiving party provides. From it, we always require a facility report, i.e. information about the state of the premises where the exhibition will take place including fire safety, the time since the last reconstruction, security, ambience, safety precautions, visitors’ access to exhibits, etc. Some museums,



THE MUSEUM OF INGOSSTRAKH INSURANCE COMPANY



for example, provide laser guides, which restrict the distance in front of exhibited objects; they do not allow people to approach the exhibited objects too closely. The better equipped are the premises, the lower is the probability of the insured event.

In such a way, Ingosstrakh has financial liability in connection with the carriage and display of museum valuables; it also consistently works at the security and protection of works of art. Our mission is not only to serve as a financial partner of museums, open to certain risks, but also to reduce these risks, and thus preserve the cultural heritage.

We are proud that we are engaged in insuring museum valuables of the largest Russian (and world!) institutions: the Hermitage, the Tretyakov Gallery, the Pushkin Museum of Fine Arts, the Russian Museum, the Institute of Russian Realistic Art, the “Garage” Museum of Contemporary Art, and many others.

Ingosstrakh had to pay out the highest insurance premium in Russia in the sphere of museum valuables. In 2001, one of the Russian museums sent the “Portrait of an Old Woman” by Rembrandt Harmensz van Rijn to be exhibited in the United States. The amount of insurance coverage was 12 million dollars. A pool of Russian insurers, including Ingosstrakh, took over part of the risk. When the canvas arrived in Houston, the museum workers discovered a fracture of 1 cm on the surface of the picture. Ingosstrakh then paid its share of compensation for 1.2 million dollars. Thanks to the insurance payment, the canvas could be successfully restored and shown to the public at the Museum of Houston. Fortunately, it was the largest payout in this field. In Russia, such events in the practice of museum insurance do not happen too often, very much due to our efforts in reducing risks.

Curious incidents may also occur: several years ago, a Russian museum took ballet costumes to France. On the return of the exhibition, it was discovered that the costumes had come back in a damaged state — moths had made holes

in them. It so happened that French moths spoil Russian costumes and we had to pay for it.

But, seriously speaking, the greatest cost of insured works was a joint exhibition of the Hermitage, the Pushkin Museum of Fine Arts and Louis Vuitton Foundation “Masterpieces of Modern Art. Shchukin’s Collection” in Paris, 2016. It was an unforgettable exhibition.

As the largest insurer, we are able to support our partners’ projects; we do a lot to preserve our cultural heritage, to pass our treasures to the next generation. This is an important and conscious investment of financial resources, as well as our expertise, skills and time. The high level of professionalism of our employees, the quality of reinsurance protection that we provide is beyond any competition. I personally would choose Ingosstrakh for my insurance company.

Ingosstrakh as a socially responsible company regularly supports major international cultural events. For many years we have supported the Bolshoi Theatre, we act as a traditional partner of All-Russian Museum Festival “Inter-Museum”. For several years, our company has been a partner of international musical festivals such as the “Musical Hermitage”, “Music of the Great Hermitage” in St Petersburg.

This year Ingosstrakh is celebrating its 70th anniversary. In this anniversary year, we have given the Russian people a unique present — the exhibition “Windows to Russia. Masterpieces of Seven Generations”. The project, which we implemented in conjunction with the State Tretyakov Gallery and Institute of Russian Realistic Art (IRRA) has become a logical continuation of the Ingosstrakh programme of supporting arts and culture in Russia. Exhibitions were held from Kaliningrad to Vladivostok; they included more than 100 original works from museum collections as well as specially staged multimedia performances on the motifs of famous paintings. We believe that partnership strategy is to maintain relationships and initiatives at all levels. We are always nearby.

¹ Ingosstrakh is the oldest Russian insurance company founded in 1947. Historically, from the very beginning of its activity, Ingosstrakh insured all the international trade of the USSR and it has gained vast experience in insuring museum exhibitions and valuables.

² Mikhail Volkov is Director General of IPJSC (Insurance Public Joint-Stock Company) Ingosstrakh (Since 2014, headquartered in Moscow).

THE FEBRUARY REVOLUTION

ON FEBRUARY 23 (MARCH 8), 1917 THE ANTI-WAR PROTESTS, DEDICATED TO THE WOMEN WORKERS' DAY, BEGAN TO DEVELOP SPONTANEOUSLY INTO MASS STRIKES AND DEMONSTRATIONS.

Then, on February 28 a military rebellion began: the soldiers of the Volinsky Life-Guards Regiment refused to obey government orders and shoot at the protesters. On March, 1 the Petrograd garrison sided with the demonstrators. The insurgents stormed and destroyed police stations and city prisons, and the prisoners, including criminals, were set free. Robbery and pillage broke out, as well as murders of policemen who tried to stand against the crowd. There was a wave of arrests and executions of government members and general officers.

Misinformed by contradictory messages from the capital, Nicholas II left from the Moghilev Headquarters to Petrograd on March 1st. But the Emperor's train was stopped in Pskov by the State Duma Provisional Committee which had been urgently organised in Petrograd. On March 2nd the Emperor Nicholas II, on the initiative and under the pressure of State Duma members and generals, signed the act of abdication from the Russian throne. The February Revolution was accomplished.

The abdication of Nicholas II in favour of the heir Tsarevich Alexey Nikolaevich was delivered to the Emperor in Pskov by the State Duma representatives A.I. Guchkov and V.V. Shulgin. But by the time of their arrival, after consulting with the family doctor on the heir's health, Nicholas II had already drafted his own text, deciding to abdicate on behalf of both himself and his son, in favour of his brother, the Grand Duke Mikhail Alexandrovich. Most members of the Russian Imperial House supported the Emperor's abdication. The next day, on March 3, Mikhail Alexandrovich signed an agreement of non-acceptance to the throne until a decision was made in the Constituent Assembly on the form the government of Russia would take.

During the revolutionary events in Petrograd in February 1917, 1,315 people were killed. The Petrograd Soviet suggested burying the victims of the revolution in Palace Square, right beneath the tyrants' windows. Thanks only to the intervention of the artistic intelligentsia the place of burial was moved to the Field of Mars. The funeral day, March 23, 1917, was supposed to conciliate the opposing parties and unify the people. There were soldiers and officers of the Petrograd garrison, workers from factories and plants, students, civil servants and housewives in the mourning crowds. The coffins with the victims' bodies were carried during the procession. Deputies of the Petrograd Soviet, State Duma members and the Provisional government members were present at the funeral.

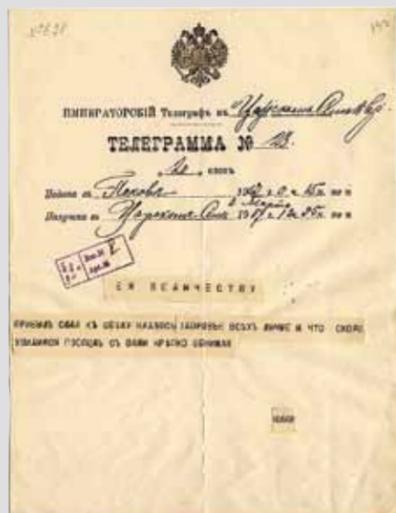
From a telegram from the adjutant general M.V. Alexeev to Nicholas II, March 2, 1917

...If Your Imperial Majesty does not act to calm down the situation, tomorrow the most radical elements will come to power and Russia will live through all the horrors of revolution.



From the diary of Nicholas II, March, 2, 1917

Treason and cowardice and deceit all around!



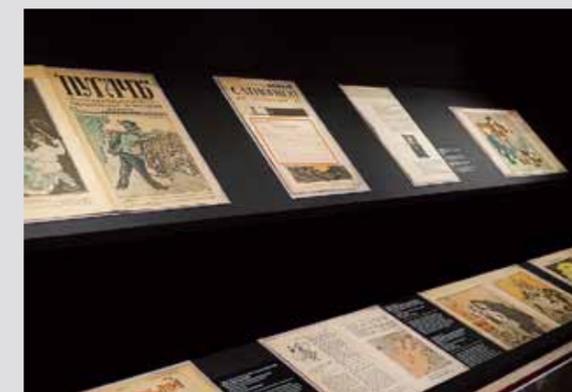
TELEGRAM FROM EMPEROR NICHOLAS II TO HIS FAMILY IN TSARSKOE SELO

Likhoslavl Station, Tver Province

FEBRUARY 28, 1917

Paper; typographical form with pasted text, ink
State Archives of the Russian Federation

Arrived here for lunch, I hope everyone's health is better and that we'll see each other soon. God be with you. Many hugs. Niki



FRAGMENTS FROM "THE FEBRUARY REVOLUTION" SECTION OF THE EXHIBITION THE NICHOLAS HALL THE WINTER PALACE

PHOTO: NATALIA CHASOVITINA

Ставка

Начальнику Штаба.

Въ дни великой борьбы съ вѣдшимъ врагомъ, стремящимся почти три года поработить нашу родину, Господу Богу угодно было ниспослать Россіи новое тяжкое испытаніе. Начавшіяся внутреннія народныя волненія грозятъ бѣдственно отразиться на дальнѣйшемъ веденіи упорной войны. Судьба Россіи, честь героической нашей арміи, благо народа, все будущее доверого нашего Отечества требуютъ доведенія войны во что бы то ни стало до побѣднаго конца. Жестокій врагъ напрягаетъ послѣднія силы и уже близокъ часъ, когда доблестная армія наша совмѣстно со славными нашими союзниками сможетъ окончательно сломить врага. Въ эти рѣшительные дни въ жизни Россіи, почли МЫ долгомъ совѣсти облегчить народу НАШЕМУ тѣсное единеніе и сплоченіе всѣхъ силъ народныхъ для скорѣйшаго достиженія побѣды и, въ согласіи съ Государственной Думой, признали МЫ за благо отречься отъ Престола Государства Россійскаго и сложить съ СЕБЯ Верховную власть. Не желая расстаться съ любимымъ Сыномъ НАШИМЪ, МЫ передаемъ наслѣдіе НАШЕ Брату НАШЕМУ Великому Князю МИХАИЛУ АЛЕКСАНДРОВИЧУ и благословляемъ Его на вступленіе на Престолъ Государства Россійскаго. Заповѣдуемъ Брату НАШЕМУ править дѣлами государственными въ полномъ и ненарушимомъ единеніи съ представителями народа въ законодательныхъ учрежденіяхъ, на тѣхъ началахъ, кои будутъ ими установлены, принеся въ томъ ненарушимую присягу. Во имя горячо любимой родины призываемъ всѣхъ вѣрныхъ сыновъ Отечества къ исполненію своего святого долга передъ Нимъ, повинovenіемъ Царю въ тяжелую минуту всенародныхъ испытаній и помочь ЕМУ, вмѣстѣ съ представителями народа, вывести Государство Россійское на путь побѣды,

Г. Псковъ. благоденствія и славы. Да поможетъ Господь Богъ Россіи.

2^{го} Марта 15 час. мин. 1917 г.

Министръ Императорскаго Двора
Генералъ Адъютантъ Графъ Фредерикъ

Николай

THE ACT OF ABDICATION OF EMPEROR NICHOLAS II FROM THE THRONE

Pskov. MARCH 2, 1917. Paper; typewriting, pencil, ink

Signatures of the emperor and minister of the imperial court, Adjutant General Count V.B. Frederiks
State Archives of the Russian Federation

In these decisive days in the life of Russia, WE consider it a duty of our conscience to make it easier for OUR people to unite and for all the forces of the people to join together for the speedy achievement of victory and in agreement with the State Duma, we have recognised for the general good to relinquish the Throne of the Russian State and to yield from OURSELVES supreme authority.

Тяжело бремя возложено на Меня
вашъ Братъ Моемъ, предавшима Мнѣ
Императорскій Верховный Престолъ
въ родину въпрямую войны и вѣд-
ной народности . . .
Одуревшимъ единомъ со всѣмъ
народомъ, имѣю, что выше всего
блага Родины нашей, признаю Я твер-
дое рѣшеніе въ томъ, лишь суровъ во-
пріятія Верховной власти, самъ такою
буду въ волѣ нашего народа нашего,
которому надлежитъ всенароднымъ
соглашеніемъ, чрезъ представляемый своимъ
въ Предвѣднѣмъ Собраніи, рѣшеніемъ
образъ правленія и новыя основныя
законы Государства Россійскаго . . .
Тому, призвавъ благословеніе
Божіе, прошу всѣмъ гражданамъ Имперіи
Россійской подчиняться Верховному
Правительству, по почину Государствен-
ной Думы возникшему и обрѣтшему
высшій законъ власти, впрямъ до того,
какъ законное въ волю народную кратчай-
шій срокъ, на основѣ всенароднаго, прямого,
равнаго и тайнаго согласованія, суровымъ
на Собраніи своимъ рѣшеніемъ объ
образѣ правленія выразитъ волю
народа. - Михаилъ

3/III - 1917

Петроградъ.

ACT OF NON-ACCEPTANCE OF THE THRONE BY THE GRAND DUKE MIKHAIL ALEXANDROVICH

Petrograd. MARCH 3, 1917. Handwriting. Paper; ink
State Archives of the Russian Federation

Inspired, in common with the whole people, by the belief that the welfare of our country must be set above everything else, I have taken the firm decision to assume the supreme power only if and when our great people, having elected by universal suffrage a Constituent Assembly to determine the form of government and lay down the fundamental law of the new Russian State, invest me with such power.

From the journal of the Council of Ministers
of the Provisional Government, March 2, 1917

All the plenitude of power which belonged to the monarch should be considered
as passed on not to the State Duma, but to the Provisional Government...

MARIA MENSHIKOVA
PHOTO: NATALIA CHASOVITINA

THE PROVISIONAL GOVERNMENT

ON MARCH 2 (15), 1917, THE PROVISIONAL COMMITTEE OF THE STATE DUMA AND THE EXECUTIVE COMMITTEE OF THE PETROGRAD SOVIET OF WORKERS' AND SOLDIERS' DEPUTIES ESTABLISHED THE RUSSIAN PROVISIONAL GOVERNMENT, HEADED BY PRINCE G.E. LVOV. THE MAIN GOAL OF THE PROVISIONAL GOVERNMENT WAS A MEETING OF THE CONSTITUENT ASSEMBLY THAT WOULD DETERMINE THE FORM OF STATE GOVERNMENT IN THE COUNTRY.



"In this room on the night of October 25 to October 26 (November 7-8), 1917 the Red Guards, soldiers and sailors who stormed the Winter Palace, arrested the counter-revolutionary bourgeois Provisional Government." The clock was stopped on the night of the arrest and started again by the director of the Hermitage, Mikhail Piotrovsky, on the night of October 25-26, 2017.

In the end, the Provisional Government did not have the plenitude of power and had to share it with the Petrograd Soviet. On March 1, the Petrograd Soviet, by its Decree #1, placed the army under its command. As a result, a diarchy was established in Russia.

During the very first meeting of the new government in the Tauride Palace on March 2, 1917, topics of discussion included making changes to the Russian legislation, the destiny of the former Emperor and the issuing of new money.

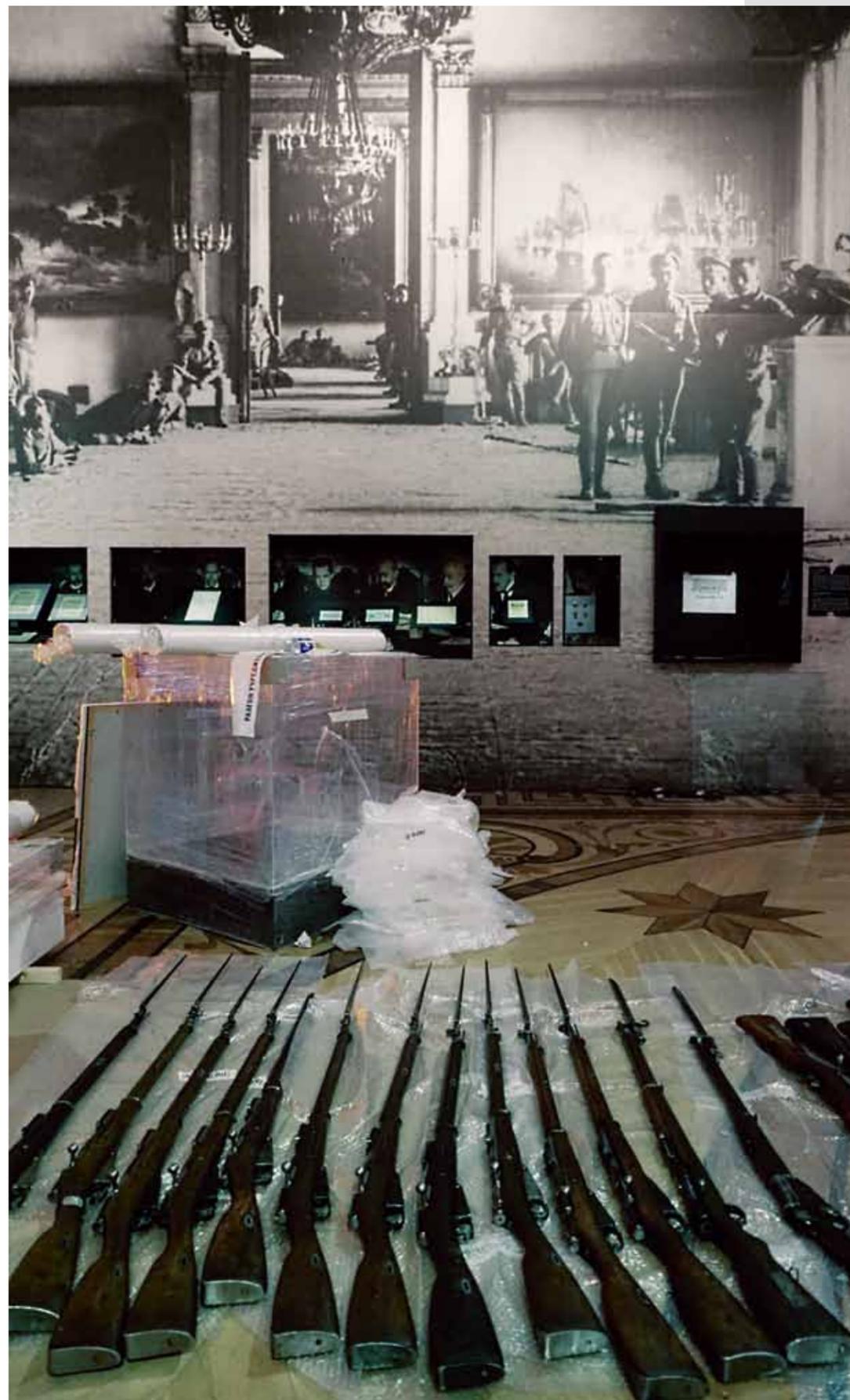
On March 21 a provisional coat of arms of the Russian republic was adopted. It was created with the collaborative help of the future director of the Hermitage, S.N. Troynitsky.

The composition of the government changed several times. On July 8, 1917, after the dismissal of Prince Lvov, A.F. Kerensky became the Minister-President of the government. He moved to the Winter Palace with his personnel and his junker security guards.

On October 25, 1917 the last meeting of the Provisional Government was held in the Winter Palace guarded by these junkers from Kerensky's Life-Guards.

From the journal of the Council of Ministers of the Provisional Government, March 2, 1917

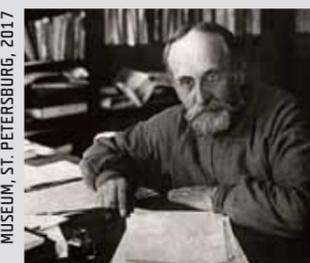
Due to the present circumstances the Provisional Government is forced to take into account the opinion of the Soviet of the Workers' Deputies. Nonetheless, to allow for such an intervention into the government's actions would be an unacceptable diarchy.



SPECIAL INVESTIGATION COMMISSION

The Special Investigation Commission for investigating the illegal activities of former ministers, government officials and other senior officers, both civil and military, was established by the Provisional Government on March 4, 1917. At first its meetings were held in the Senate, then in the Peter and Paul's Fortress, and later in the Winter Palace and the Old Hermitage. Among the members of the commission were the Academy of Sciences secretary and the Minister of Education of the Provisional Government S.F. Oldenburg and the historian E.V. Tarle. Both would later become Hermitage employees. One of the commission members, a well-known Pushkin specialist and historian P.E. Shcheglov (and one of the creators of the Revolution Museum in the Winter Palace) published a transcription of the interrogations. Among the testifiers called in for interrogation was V.I. Lenin. The Commission could not find any crimes committed by the former Emperor, Empress or the Ministers of the Tsar's government.

PHOTO: © THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2017



ACADEMICIAN S.F. OLDENBURG AT THE WRITING DESK IN HIS OFFICE THE ACADEMY OF THE SCIENCES. 1920s

SERGEY FYODOROVICH OLDENBURG 14(26).09.1863 – 28.02.1934

Academic, eminent Russian scientist and orientalist specialising in Indian and Buddhist studies. In 1917 he was a member of the Central Committee of the Constitutional Democratic Party and from July 24 to September 25, 1917 he was the Minister of Education and a member of the Second Coalitional Provisional Government.

In 1885 Oldenburg graduated from the Sanskrit and Persian department of the Oriental Languages faculty of Saint-Petersburg University. His Masters dissertation was on Sanskrit Jatakas, the tales of Buddha's births. From 1900 he was a member of the Academy and, from 1904 to 1929, the permanent secretary of the Academy of Sciences. In 1916-1936 he held the position of director at the Asian museum – the Institute of Oriental Studies of the USSR Academy of Sciences. In 1909-1910 and in 1914-1915 Oldenburg was head of the First and Second Russian scientific expeditions to East Turkestan. The Second Turkestan expedition was organised in order to explore the Buddhist monastery Mogao near the city of Dunhuang. The collected manuscripts and artistic objects were brought to Saint-Petersburg and they are now stored at the State Hermitage and at the Institute of Oriental Manuscripts. Oldenburg was also the initiator of a whole range of Russian expeditions to Central Asia and Tibet. He was the President of the Ethnographic department of the Russian Geographical Society and the secretary of the Oriental department of the Russian Archaeological Society.

The scientist, despite the difficult revolutionary times, organised the first Buddhist exhibition in Petrograd in 1919, as well as lectures on the history of Buddhism and descriptions of collections as he published various works on them. Oldenburg made a great contribution to oriental studies and Buddhist studies and to the research of the culture and arts of Central Asia.

INSTALLATION OF THE EXHIBITION SECTION "THE PROVISIONAL GOVERNMENT" THE NICHOLAS HALL THE WINTER PALACE

TEXT: MARIA MENSHIKOVA



PHOTO: NATALIA CHASOVITINA

ALEXANDER KERENSKY IN THE WINTER PALACE

DURING THE REVOLUTIONARY EVENTS A.F. KERENSKY JOINED THE PROVISIONAL GOVERNMENT WHICH HE PRESIDED OVER FROM JULY 1917. KERENSKY'S STATE ACTIVITY AS HEAD OF THE PROVISIONAL GOVERNMENT LED RUSSIA TO A POLITICAL, MILITARY AND FINANCIAL CATASTROPHE AND THE 1917 OCTOBER REVOLUTION. IN THE MORNING OF OCTOBER, 25 HE LEFT THE WINTER PALACE, LEAVING THE GOVERNMENT WITHOUT A LEADER.

From the diary of A.N. Benois, March, 5, 1917

It is actually still unclear why not only the Winter Palace, but also all the affairs of the Ministry of the Court suddenly fell under the supervision of Kerensky. Is it because he is heading towards dictatorship?



PHOTO: ELENA LAPSHINA

On July, 11, 1917 Kerensky held the first meeting of the cabinet in the Malachite Room, where members of the Royal family gathered before solemn entries during festive ceremonies. In Nicholas II's library Kerensky received reports, and for his private premises he chose the former apartments of Alexander III in the upper floor of the north-western risalit of the Palace, overlooking the Neva and the Admiralty. His lifeguards were housed, among other halls, in the ceremonial White Hall and the luxurious Gold Drawing Room.

**THE LAST TELEGRAM FROM KERENSKY
OCTOBER 28, 1917**
State Archives of the Russian Federation

The "grand-mother of the Russian revolution" Yekaterina Konstantinovna Breshko-Breshkovskaya spent most of her life in prisons, in exile and in hiding. As a result of the February revolution she was liberated and became incredibly popular.



**E.K. BRESHKO-BRESHKOVSKAYA
AND A.F. KERENSKY**

Alexander Fyodorovich Kerensky is a key figure of the 1917 revolutionary events. Lawyer by education and a passionate politician, a brilliant speaker and populist, one of the leaders of the Russian political masonry, Kerensky began his political activity early on in his life.

Kerensky's father, Fyodor Mikhailovich, director of the Simbirsk male gymnasium, worked under the command of I.N. Ulyanov, the father of V.I. Ulyanov (Lenin). After the execution of Alexander Ulyanov in 1887 it was he who gave Vladimir Ulyanov a good evaluation certificate for entering the Kazan University.

In the beginning of his career Kerensky gained incredible popularity and became the head of the Provisional Government. He was called "the people's leader", "the saviour of the Motherland", "the prophet and the hero of the revolution", "the first love of the revolution", "the Russian sun of freedom". Many cultural figures, politicians and even Nicholas II could not resist Kerensky's charm. "This man is definitely at his place in the present time; the more power he has, the better", wrote the former Emperor about Kerensky, who had contributed to his overturn and arrest.

On July, 8, 1917 Alexander Fyodorovich Kerensky, the Minister-Chairman of the Provisional Government, moved into the Winter Palace with his personnel and his lifeguards. This choice was not fortuitous: he needed the former Isar's residence for self-assertion. This caused discontent in different strata of the Russian society: Kerensky was criticised both by his opponents and by many of those who supported him entirely only recently. "The reactionary groups were shocked and offended. The left saw a bad beginning in this. The street sneered and mocked", wrote Mikhail Zoshchenko in 1937.

Kerensky did not pay any attention to the accusations, and not only he did not move out of the Palace, but he also housed

there the "grand-mother of the Russian revolution" Yekaterina Konstantinovna Breshko-Breshkovskaya, who triumphantly returned to Petrograd from her Siberian exile after the February events. The head of the Provisional Government considered her to be his "closest leader in spirit", and she called him "the most deserving of the most deserving citizens of the Russian land". The former political convict was housed in rooms in the third floor of the Winter Palace, on the Palace Square side.

On October, 25, 1917, at about 11 o'clock in the morning, before the storming of the Winter Palace, Kerensky left Petrograd for the Northern front headquarters in Pskov. With the corps of the general P.N. Krasnov he organised the campaign to Petrograd in order to put down the rebellion and restore the authority of the Provisional Government. On October, 27, Krasnov's corps took control of Gatchina. Counting on reinforcements, on October, 28 Kerensky sent a telegram to Petrograd with an order not to submit to the People's Commissars. But the campaign to Petrograd failed: "None of the soldiers stood up for the Provisional Government. We were alone, abandoned by everyone...", the general Krasnov wrote. Kerensky managed to escape. In January 1918 he secretly came back to Petrograd to speak at the Constituent Assembly. In June 1918 Kerensky emigrated from Russia.

A TEMPORARY EXHIBITION FOR THE PROJECT "THE STORMING OF THE WINTER PALACE", "ALEXANDER KERENSKY IN THE WINTER PALACE" (JULY-DECEMBER 2017) BEING HELD AT THE NICHOLAS II LIBRARY IN THE WINTER PALACE

TWO MINISTRIES AND A REVOLUTION

FROM 1830 TO 1917 THE MINISTRY OF FOREIGN AFFAIRS AND THE MINISTRY OF FINANCE OF THE RUSSIAN EMPIRE WERE HOUSED IN THE EASTERN WING OF THE GENERAL STAFF BUILDING.



PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017



PHOTO: NATALIA CHASOVITINA



THE TEMPORARY EXHIBITION "TWO MINISTRIES AND A REVOLUTION" (JUNE-DECEMBER 2017) IS OPEN IN THE GENERAL STAFF BUILDING FORUM

ARCH OF THE GENERAL STAFF BUILDING FROM MORSKAYA ST. 1914-1917 (FRAGMENT)

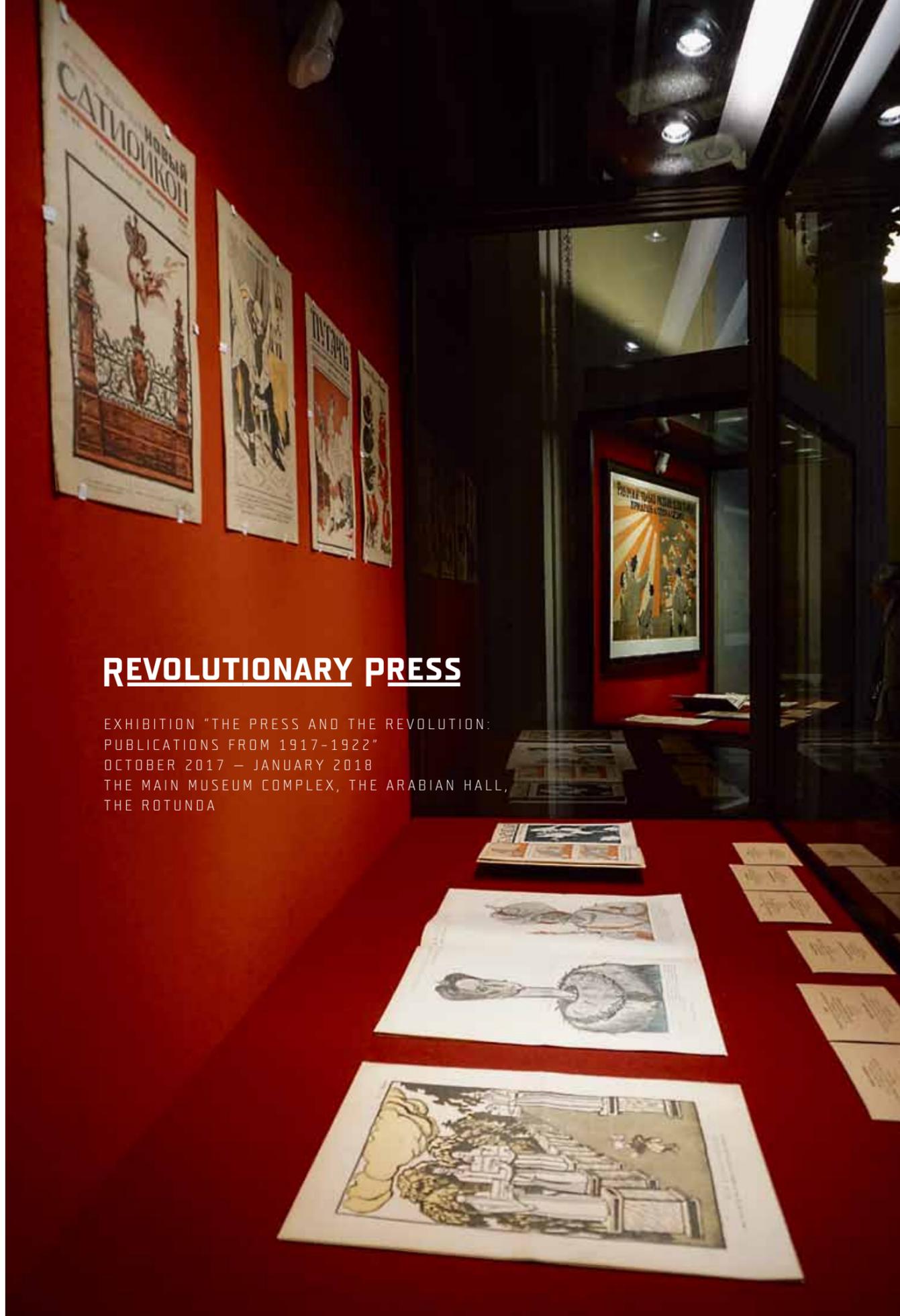
The revolutionary turmoil which happened a hundred years ago affected the life and work of the officials at the Ministry of Foreign Affairs and the Ministry of Finance. During the February events the Provisional Government was established; the Ministry of Foreign Affairs and the Ministry of Finance were under its control. During the eight months of the existence of the Provisional Government the ministries' heads changed several times. But the regime change did not affect the everyday work of the officials. "The Ministry at the turn of the epoch, during the unforgettable hours of mayhem and nervous observation at the very heart of the revolutionary capital, face to face with the silent and empty Winter Palace, where at 5 o'clock in the afternoon on February, 27 the Imperial flag was hoisted down to the sounds of the Keksholm march ¹, was not a ministry, but an assembly of people who, together with the whole of Russia, were witnessing the fall of the regime which seemed to be inseparable from the very name of Russia", as Georgy Nikolaevich Mikhailovsky, head of the Legal department of the Ministry of Foreign Affairs, remembered later.

After the Soviets came to power, the People's Commissariats began to play the ministries' role. Lev Davidovich Trotsky became head of the People's Commissariat for Foreign Affairs, and Vyacheslav Rudolfovich Menzhinsky, the commissar of the Wartime-Revolutionary Committee, became head of the People's Commissariat for Finance. Many of the high officials of the former ministries were dismissed or arrested for refusing to recognise Soviet power. In March 1918 the two ministries were evacuated to Moscow, and different organisations took their place in the General Staff building.

On August 30, 1918 in the hall of the building #6 on Palace Square Moisei Solomonovich Uritsky was shot. He was both the President of the Petrograd Extraordinary Commission and the Commissar for Internal Affairs of the People's Commissars Soviet of the Petrograd Commune. His murder triggered the wave of Red Terror. The Palace Square was soon renamed and was known as Uritsky Square until 1944.

¹ The march of the Keksholm Life-Guard Regiment.

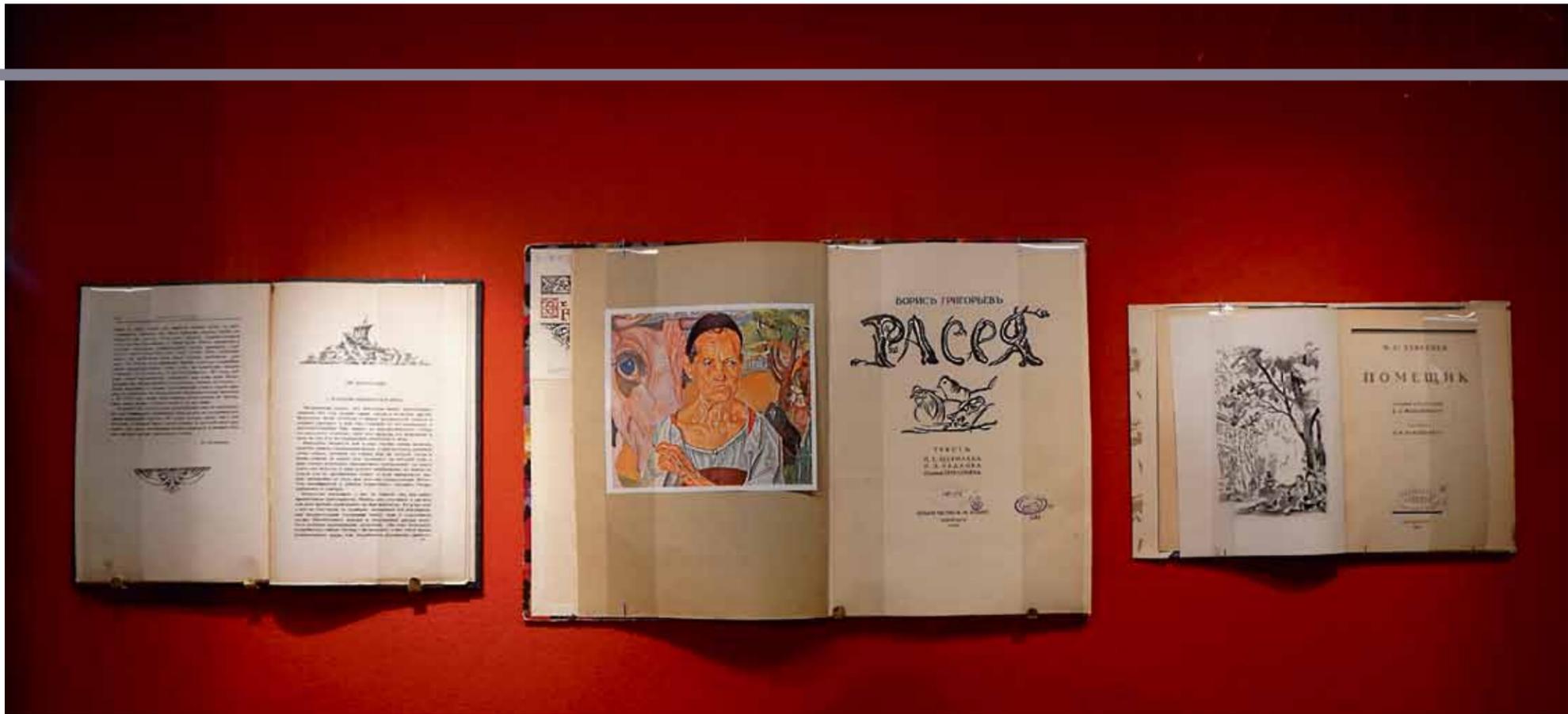
PHOTO: NATALIA CHASOVITINA



REVOLUTIONARY PRESS

EXHIBITION "THE PRESS AND THE REVOLUTION: PUBLICATIONS FROM 1917-1922" OCTOBER 2017 - JANUARY 2018 THE MAIN MUSEUM COMPLEX, THE ARABIAN HALL, THE ROTUNDA

PHOTO: NATALIA CHASOVITINA



PUBLISHING AFTER THE REVOLUTIONARY OVERTHROW IS ONE OF THE MOST INTERESTING PERIODS IN THE HISTORY OF THE BOOK PUBLISHING INDUSTRY IN RUSSIA. THE EXHIBITION SHOWS BOOKS, PERIODIC PUBLICATIONS AND POSTERS PUBLISHED IN 1917-1922 BY STATE (INCLUDING MINISTRIES'), PRIVATE AND COOPERATIVE PUBLISHING HOUSES.

Publications on the activity of the Hermitage are presented separately: exhibition catalogues, scientific works by the Hermitage researchers and guides to the collections. There is a special focus on artistic publications, the development of culture, literature and the museology during this period. About 230 items from the Scientific library are presented, as well as five lithographs from the collection of the Department of the History of Russian Literature. Among the exhibits you can see seven propaganda posters of 1918-1920, two children's popular prints by the artists' society "Segodnya" ("Today"), the poem "The Twelve" by Blok, illustrated by Y. Annenkov, the first edition of V. Lenin's "The State and Revolution", a leaflet on evacuation and re-evacuation of the Hermitage collection in 1917-1920.

**FRAGMENTS
THE EXHIBITION SPACE
THE ARABIAN HALL
THE WINTER PALACE**





LIBERTY, EQUALITY, FRATERNITY. HISTORY REPEATING ITSELF

THE FRENCH REVOLUTION (1789-1794) PREFIGURED THE POLITICAL AND SOCIAL EVENTS IN RUSSIA IN 1917

The overthrow of the monarchy, the proclaiming of the French republic, the execution of the king Louis XVI and the queen Marie Antoinette happened against a background of popular unrest and a cruel struggle between political forces. As a result of the terror — initiated first by the republicans and later, on the decline of the revolution, by the monarchists, — advocates of the monarchy as well as leaders of the revolution were executed.

The mottos of the French revolution — “Liberty, Equality, Fraternity”, “Peace to the cottages! War on the palaces!” — and La Marseillaise got a second birth in revolutionary Russia.

The special meaning of the French revolution was emphasised in Lenin’s monumental propaganda plan. Monuments were to immortalise the names of its most important figures: Maximilien Robespierre, Gracchus Babeuf, Honoré de Mirabeau, Georges Jacques Danton, Jean-Paul Marat.

1 | RECONSTRUCTION OF THE APPEARANCE OF MAXIMILIEN ROBESPIERRE

PICTURE:
© 2012 PHILIPPE FROESCH VISUALFORENSIC

2 | WOVEN DECORATIVE BORDER WITH BRANCHES OF LILAC AND ROSES ON A LIGHT GREEN BACKGROUND.

Designed by Jean-François Bony
Silk, soft binding
France, Lyon
Olivier Defarge’s Studio
1786-1787
The State Hermitage Museum

PHOTO: © THE STATE HERMITAGE, ST PETERSBURG, 2017



CEST ICI QUE PREMIERS SONT LES DERNIERS



PHOTO: NATALIA CHASOVITINA

AND THE FIRST BECAME THE LAST

MONTAGE OF THE “HISTORY REPEATS ITSELF” SECTION OF THE EXHIBITION. [THE WINTER PALACE AND THE HERMITAGE IN 1917]



A. Blok. The Intelligentsia and the Revolution

We loved these dissonances, these roars, these ringings, these unexpected transitions... in the orchestra. But if we really love them and are not just licking our nerves in a crowded theatre hall after dinner, we must listen to and love those sounds now that they are flying forth from the world orchestra, and while listening to them understand that they are about the same thing, the very same thing. <...> Those of us who will survive, who will not be “crumpled by the mighty whirl”, will become masters of innumerable spiritual treasures.

THE OCTOBER

REVOLUTION

THE BOLSHEVIKS MUST TAKE POWER! V.I. LENIN, SEPTEMBER, 12-14, 1917



INSTALLATION OF THE EXHIBITION SECTION
"THE OCTOBER REVOLUTION"
THE NICHOLAS HALL OF THE WINTER PALACE

In the night of October 25-26 (according to the Julian calendar), 1917 the secretary of the Petrograd military revolutionary committee V.A. Antonov-Ovseenko with a group of soldiers and marines arrested the ministers of the Provisional Government in the Small Dining-Room of the Winter Palace. They entered the Palace without impediment, because by that time most of the defenders of the government had left the building. Only part of the Women's Battalion of Death and several cadets in front of the Small Dining-room were ready to defend the government to the last, but the ministers decided to avoid bloodshed and gave them the order to end resistance. The October overturn was accomplished.

ron of the 1st Women's Battalion of Death and cadets from the Petrograd military schools. By 18:30 the Military Revolutionary Committee troops had surrounded the palace entirely. An ultimatum to surrender was issued to the government. By that time most of the defenders of the Provisional Government had left their positions: the Cossacks, the Mikhailovsky military school with their arms and part of the Women's Battalion had left. At 21:00 the Provisional Government sent a radiogram from the lower of the palace: "To everyone... The Petrograd soviet has declared the government overthrown, requested the transition of power by threatening to bomb the Winter Palace with the canons of the Peter and Paul fortress and of the cruiser "Aurora". The government can transfer power only to the Constituent assembly, it decided not to surrender and to count on the protection of the army and the people. Advance the dispatching of troops". At 21:40 "Aurora" fired a blank shot. At 23:00 the canons at the Peter and Paul's fortress began bombing the Winter Palace.

A small man bounced in and cried in a sharp intrusive voice:
 "Where are the members of the Provisional Government?.. I inform you, all of you, members of the Provisional Government, that you are under arrest. I am Antonov, chairman of the Military Revolutionary Committee."
 From the memoirs of the Provisional Government minister P.N. Malyantovich

Death did not scare us. We all considered it a great happiness to give our lives for the Motherland.
 From the memoirs of Maria Bocharnikova, a volunteer at the Women's Battalion of Death

In the morning of October 25 the Military Revolutionary Committee took over the main strategic points and government institutions of Petrograd. Marines from Kronsladt, the Red Guard from the Narva outpost and Vasilevsky Island, as well as the detachment from the "Aurora" cruiser, which was located at the Nikolaevsky Bridge came to support the Bolsheviks.

The Provisional Government called on supplementary troops to defend them in the Winter Palace. There were three hundred Cossacks from the 14th Don regiment, the 2nd squad-

The elections to Constituent assembly in order to determine the form of government for Russia were announced by V.I. Lenin for November, 12, 1917. The Constituent assembly meeting took place in the Tauride Palace on January, 5, 1918. It approved the nationalisation of land and the signing of a peace agreement and proclaimed a Federalive Democratic Republic in Russia. But the majority of the deputies refused to discuss the Bolsheviks' declaration of rights of working and exploited people, thus refusing to accept the legitimacy of the power of Soviets.

On January, 6 the Constituent assembly was dissolved by decree of the All-Russian Central Executive Committee.

Daniil Granin. It all happened in a different way

The 1917 February Revolution had already happened but the wheel kept turning. Contemporaries often ignore major historic events, and only learn about them much later from books or films: it turns out something was happening nearby. Starik Mezhenko, a famous bibliographer, assured me that the October revolution did not happen: "I can assure you, in the evening of October, 25, 1917 I was passing with a carriage by the Winter Palace, it was all quiet. I stayed for some time at a friend's place and I came back through the Palace square, and I did not see anything either".

THE STORMING OF THE WINTER PALACE

MIKHAIL PIOTROVSKY 1

MUCH HAS BEEN SAID IN HISTORY ABOUT THE DAY AND NIGHT OF OCTOBER 25, 1917, OFTEN IN VARYING KEYS. CHIEF AMONG THIS IS THE CREATION OF THE MYTH OF THE HEROIC STORMING OF THE WINTER PALACE. MANY UNTRUTHS WERE TOLD FOR THE SAKE OF ESTABLISHING THIS PRETENCE, AS THEY ALWAYS ARE WHEN AN EPIC IS CREATED. IT SHOULD BE NOTED THAT HALF OF THE STORY IS MADE UP OF LIES, AND NOT ONLY FROM AN IDEOLOGICAL PERSPECTIVE.

In our living memory there have been two more stormings — those of the White House in Moscow in 1991 and 1993. These are also, on one hand, theatrics and legend, on the other — trivial stories that have grown into enormous tales. When you watch the documentary footage from those years, much also becomes clear about the October takeover. Almost the very same words were uttered both by ministers of the Provisional Government and the insurgents sitting in the White House; the same negotiations were conducted by representatives of the military both in Moscow and here; just as much remains unknown, with various secrets both here and there, and the storming of the Winter Palace still holds plenty of mystery.

Today we are able to look at the storming of the Winter Palace in October 1917 with a substantial degree of hindsight, and see that history changes in people's eyes with time, with each step it takes.

On one hand, in the first years of the new administration it was necessary that the storming was a great, triumphant, beautiful event, that people described it, recounted the story. And even now, when the revolution is discussed, the black-and-white footage of Eisenstein's films plays a documentary role. The famous case of Eisenstein is a frightening example of how art can supplant history. For Eisenstein it was important that his picture be aesthetically attractive. The real staircase used in the storming — the October Staircase — was not to his liking at all ². For the film ³ a different staircase was needed — the enormous Jordan Staircase, which in reality only led to an infirmary ⁴. In the film it was the Jordan Staircase up which the crowds of well-organised soldiers ran; it was here that shots rang out and the dead fell to the ground. Eisenstein's film does feature some ingenious elements, for example Alexander Kerensky's passage through the Winter Palace, but Eisenstein and those who came after him, the masters of Soviet mass cinema, significantly reinforced this romantic, affected, big lie. All of this mass filming in the palace caused substantial losses and inflicted damage on the Hermitage; before it was not appropriate to discuss this, but now we are talking about it as we try to preserve the museum.

On the other hand, when a reassessment of values took place and it became clear from newly accessible historical documents that no bloody storming had taken place, a popular opinion developed that it had been no revolution, but a coup — something which had rather negative associations. If during Soviet times there had been an effort not to discuss the looting that had taken place in the Winter Palace, then in the post-Soviet period people began to talk about the mindless plundering, about the place being cleaned out. In actual fact it was a "normal" looting of the kind that occurs when a mob breaks into a wealthy house. A stop was quickly put to it, as a stop was quickly put to so much during the events of October 25.

By the way, it is high time that we stop recalculating historical dates: October 25 should remain precisely October 25. Here it is: outside, "as always, the October winds were blowing, as they blow during Capitalism." ⁵ The weather was probably worse, darkness fell early, and the square was gloomy, although the lanterns were lit: all of these buildings, including the Winter Palace, were painted in a brownish-red colour. To this day we cannot understand or explain how such a colour, which so clearly heralded blood and revolution, was used. Something else that was still there in those days but we cannot see today is the large, high fence that surrounded the garden. This served, along with a high parapet, to protect the imperial family from terrorists, making it impossible to throw a bomb. After the revolution the fence was removed to workers' districts, and we are now in discussions about returning it to its former place.

I myself caught the time when buildings were still heated with firewood in Leningrad: all the yards were chock-full with logs, which were brought there in the autumn. Heating the Winter Palace also required firewood, and this was stacked around the Komendantsky entrance of the Winter Palace, in front of the General Staff Building and around the Alexander Column. As a matter of fact, wood had always been stored on the Field of Mars, but after the February revolution a memorial was erected there ⁶, so the firewood was then stacked on Palace Square, which had always been a place for parades, grand ceremonies and the like.

So then, it is evening on the square — stacks of firewood, people gathered under the arch ⁷ and crowds of people in front of all the entrances. We know that there was a cordon line to hold those assembled back, but nobody was detained, and people moved to and fro. It is interesting to note that these cordons roughly correspond to those that were set up in Soviet times when Palace Square hosted festive parades, to which people were admitted only by permit. The square is large, and draws a crowd into it, as it did on the day of Bloody Sunday, as it does for various public festivals. When I try to imagine the day of October 25, I remember the crowds that



PHOTO: NATALIA CHASOVITINA

FRAGMENT OF THE EXHIBITION DESIGN THE JORDANIAN GALLERY THE WINTER PALACE

“In the meanwhile unrebuked we walked into the Palace. There was still a great deal of coming and going, of exploring new-found apartments in the vast edifice, of searching for hidden garrisons of *junkers* which did not exist. We went upstairs and wandered through room after room. This part of the Palace had been entered also by other detachments from the side of the Neva. The paintings, statues, tapestries and rugs of the great state apartments were unharmed; in the offices, however, every desk and cabinet had been ransacked, the papers scattered over the floor, and in the living rooms beds had been stripped of their coverings and ward-robos wrenched open. The most highly prized loot was clothing, which the working people needed. In a room where furniture was stored we came upon two soldiers ripping the elaborate Spanish leather upholstery from chairs. They explained it was to make boots with...

The old Palace servants in their blue and red and gold uniforms stood nervously about, from force of habit repeating, ‘You can’t go in there, *barin!* It is forbidden.’ We penetrated at length to the gold and malachite chamber with crimson brocade hangings where the Ministers had been in session all that day and night, and where the *shveitzari* had betrayed them to the Red Guards. The long table covered with green baize was just as they had left it, under arrest. Before each empty seat was pen and ink and paper; the papers were scribbled over with beginnings of plans of action, rough drafts of proclamations and manifestos. Most of these were scratched out, as their futility became evident, and the rest of the sheet covered with absent-minded designs, as the writers sat despondently listening while Minister after Minister proposed chimerical schemes. I took one of these pages, in the hand writing of Konovalov, which read: ‘The Provisional Government appeals to all classes to support the Provisional Government...’”

John Reed. Ten Days That Shook the World (1919)

I have seen myself upon the square, crowds of all kinds: showy, celebratory, and other, frightening crowds. I grew up as a little boy here, and saw several folk festivals; which are quite frightening events: as a rule, after any evening or nighttime festive event somebody always ended up killed. The revolution can be found between these two things: on one hand — “hooray, a beautiful sacrifice,” on the other — a whirling, terrifying mob.

But, according to the impressions of eyewitnesses, by night the square was empty. As we know well, nobody lies like an eyewitness. Now it is interesting to observe the impressions people had in the attempts to reconstruct events using recollections. There are many different things here, for example the confusion with these salvos from the *Aurora*. There were no salvos at all; there was a shot. The salvo came from the cannon of the Peter and Paul Fortress, in response there was a shot from the *Aurora*, and a little while later, when the ultimatum was rejected ⁸ and the decision had already been taken to storm the Winter Palace by night, the guns began to fire here, from the square, and from the Peter and Paul Fortress, this time for real.

Here, to the side, where alongside the Guards’ Headquarters the district headquarters were also located, and where negotiations were taking place, an amusing incident occurred: at the beginning of the evening it was taken by revolutionary troops. At Smolny there was some geographical confusion, and it was decided that the Winter Palace had surrendered. Podvoisky,⁹ having arrived to accept the capitulation of the Winter Palace, saw that nobody had yet surrendered. We know of a series of episodes that now seem oddly comical: Bolshevik units had sneaked into the Winter Palace throughout the evening of the 25th. They were disarmed by cadets but put up no resistance, saying: now you’ve disarmed us, but in a couple of hours we’ll be disarming you. New brigades took back those who had been arrested — and this confusing whirlwind of people running in and out, seizures, arrests and new seizures went on constantly.

With the air being dank and damp, the lanterns were obviously lit. People hid under the arch and around the corners, fearing that they would

be shot at, though in fact there were fewer and fewer people to shoot at. We know that gradually, one after another, the defenders of the Winter Palace left the building on October 25: the artillerymen and the Cossacks left, and towards evening the women’s shock battalion, which was garrisoned near the Komendantsky entrance, and the Oranienbaum Cadets (known as *junkers*) also withdrew; of 3,000 defenders only 400–500 of the most loyal cadets remained by night. These people deserve to be especially remembered in history — the young lads carried out their duty to the last. It has become accepted to describe them as trembling and frightened — but they did not waver and were not afraid, on realising that the fight was lost and that they were standing against the whole city. This was how they understood their officers’ duty.

There is much confusion surrounding stories on the subject of how troops broke into the Winter Palace: the War Gallery of 1812 often figures in these tales, but in fact nobody broke into it (it was part of the palace that had been designated an infirmary), and people confuse the Dark Corridor ¹⁰ and the other corridors that lay on the way to the apartments used by the Provisional Government. Some argue that Kerensky had taken up quarters in the Winter Palace ¹¹ not because he wanted to enjoy the feeling of being in an imperial residence, but because it was easier to defend himself and hide if troops broke in: there were far more rooms and corridors here than in the Mariinsky Palace. In actual fact, the number of free rooms in the Winter Palace at that time was far fewer; people often forget that a large part of the palace had been commandeered as an infirmary: all the reception rooms were being used as hospital wards ¹². All these parts of the palace were cordoned off, and when the attackers broke in, there were partitions everywhere. The Hermitage was also cordoned off. Although the attackers broke into the wine cellars under the Hermitage building and looted the director’s apartment in the Little Hermitage, the legends that the Winter Palace was penetrated via the rooms of the Hermitage cannot be confirmed.

People have grown used to treating the Provisional Government with ridicule. But those in the government were truly extraordinary and cunning people with serious connections, including in various parties, meaning that what happened here was not quite so simple; all of these surrenders and negotiations were both subtle and interesting. The army’s refusal to come to their aid, this whole story with Kornilov ¹³, inflicted serious harm on Kerensky: soldiers could have come and freed the Provisional Government, but today we understand clearly that they did not want to do this. Why? How? It is likely that there were many various undercurrents at play here.

Kerensky’s tactics were not bad but one thing did not work out: as many documents make clear, he gambled on disturbances similar to those that had occurred in July erupting, hoping that crowds of people would go out into the streets, threatening property and citizens — and the army would then step in and, as in July ¹⁴, disperse these crowds. But the army did not intervene. This is why the Bolsheviks won the revolution: their ability to manipulate the masses and bring public order. The masses love to be manipulated, to be shouted at, and this is what happened on that night.

The first Bolshevik units entered Her Majesty’s Own entrance to the palace, followed by a crowd of people, the so-called revolutionary masses, looters... call them what you will. Having ascended the stairs, one group, with Antonov-Ovseyenko and Chudnovsky ¹⁵ at its head, passed through the Dark Corridor, along which they emerged into the Rotunda and reached the Small Dining Room, to where the members of the Provisional Government had moved shortly before. The story of the last dinner here has been passed down: the ministers were served artichokes and fish (there was much subsequent mockery about the artichokes). Soon they had no artichokes: the arrested ministers were not taken away by car, but sent to the Peter and Paul Fortress on foot.

Another group of Bolsheviks made it a little further, turning into the White Hall and on down the enfilade whose windows looked out over the square. Today it houses an exhibition of French art (for a long time cadets had been garrisoned there, and much of the furnishings in these halls had been torn, scratched and stolen). They subsequently reached the offices of the Provisional Government, where they gave vent to their fury: they ripped the canvases that hung upon the beautiful damask wallpaper, smashed the furniture (some of which was stolen by those who followed them) and left via the Malachite Hall to the Small Dining Room, where they saw both the cadets and their own troops — the arrest of the Provisional Government was complete.

Understandably, everybody wanted to find Kerensky. It is clear that Kerensky had not, as post-revolutionary legends insist, fled in a woman’s dress: he had departed in his own car with the American military attaché; he had left the city to raise troops. Unable to find Kerensky, they broke into the Concert Hall and the Nicholas Hall, where there was a hospital ward for those with head and jaw injuries. They searched among the wounded, some of whom were heavily bandaged. Wounded soldiers explained to the attackers that Kerensky was not there and that they should leave. And they left.

Among those people of leisure who entered the palace then were several prominent journalists, including John Reed ¹⁶, his friends and associates. They had been anticipating, as journalists always do, historic events, then managed to gain access and became witnesses to all that had happened here. I remember that the first edition of Reed’s book *Ten Days That Shook the World* was forbidden here. In the Soviet Union there were all kinds of republications, because Lenin barely featured in it, there was just Trotsky. Nowadays, when all the facts are known, it doesn’t particularly concern anybody who was more important then, Lenin or Trotsky.

As time passes, all these events are increasingly fading, becoming part of the property of the Hermitage. The Winter Palace itself became the property of the Hermitage. Initially, when the Provisional Government “departed,” it was Anatoly Lunacharsky’s ¹⁷ office, then the Museum of the History of the Revolution, which the Hermitage gradually supplanted over a long period of time (even after the war part of it was still located here), and the Winter Palace became a museum.

I always say that the Hermitage is a monument of Russian statehood, and not simply a place where beautiful paintings are hung. It is a place where Russian history took place on a grand scale, both political and cultural — history of which these paintings are part. The value of the Hermitage is not only in its masterpieces, but also in how these masterpieces were acquired, including as a result of the storming of the Winter Palace, and the subsequent revolution and nationalisation. In them is imprinted the cultural history of Russia, as well as the cultural history of humanity.

1 _____ Based on M. B. Piotrovsky’s programme *Moi Ermilazh* (“My Hermitage”) (2014).

2 _____ The staircase received the name “October” in memory of the revolutionary events of 1917. The precise date of the appearance of the name is unknown. Until then the staircase had borne the name of “Her Imperial Majesty,” since it led directly to apartments formerly inhabited by Paul I’s wife (and later widow) Maria Feodorovna and Alexander II’s wife Maria Alexandrovna.

3 _____ Sergei Eisenstein’s silent film *October: Ten Days That Shook the World* (Sovkino, 1927).

4 _____ A hospital for the lower ranks was set up on the decision of Tsar Nicholas II and his family. The hospital did not last long: from October 10, 1915 to October 28, 1917. The Anteroom, the Eastern Gallery, part of the Field Marshals’ Hall, and the Armorial, Pickel, Alexander and Nicholas halls were given over to hospital use. The duty doctors were based in the Petrovsky Hall, where the most seriously wounded lay, cordoned off by screens. The orderlies were quartered in the galleries of the Nicholas Hall and the Anteroom, and the nurses in the residential apartments. Bedlinen and essential items for taking care of the wounded were kept in the War Gallery of 1812, where an X-ray room was also located. In the vestibule of the main staircase was a cafeteria, and on the landings were an administrative office, the head doctor’s office, a consulting room, a laboratory and an X-ray room. The Nicholas Hall accommodated 200 people with injuries to the skull, thorax and spine. The Eastern Gallery housed those with wounded limbs and an ophthalmologist’s office. The Armorial Hall was for soldiers with wounds to the abdominal cavity, thigh and hip joint, while the Alexander Hall housed those wounded in the shoulder or back. A room behind the Alexander Hall was assigned as an operating theatre.

5 _____ From Vladimir Mayakovsky’s poem *Khorosho!*

6 _____ Memorial honouring the dead of the 1917 February Revolution.

7 _____ The arch of the General Staff Building.

8 _____ During the day of October 25 the Guards Headquarters and the Provisional Government were served with an ultimatum to surrender. At 7 p.m. and again an hour later the commissar of the Petrograd Military Revolutionary Committee Grigory Chudnovsky and a group of envoys entered the Winter Palace and issued the Provisional Government a second ultimatum with the demand to give themselves up.

9 _____ **Nikolai Ilyich Podvoisky (1880–1948)** was a member of the Military Revolutionary Committee (VRK) and the “operational troika” at the head of the October armed uprising, and during the days of the rebellion the deputy chairman of the VRK and one of the organisers of the storming of the Winter Palace.

10 _____ Hall № 303.

11 _____ See article “Kerensky v Zimmem Dvoritse,” based on material from the on-site exhibition, p. 84.

12 _____ See article “The Palace Hospital,” based on material from the on-site exhibition, p. 68.

13 _____ **General Lavr Kornilov**, then commander-in-chief of the Russian army, was responsible for an attempted coup against the Provisional Government of Alexander Kerensky in August 1917.

14 _____ The anti-government demonstrations of July 3–5, 1917 in Petrograd, following defeat on the front and a government crisis.

15 _____ As secretary of the Petrograd Military Revolutionary Committee (VRK), Vladimir Antonov-Ovseyenko, having joined the Field Headquarters of the VRK, formed on October 24, took an extremely active role in the October armed uprising in Petrograd. As part of the “operational troika” (along with Nikolai Ilyich Podvoisky and Grigory Chudnovsky) he prepared the seizure of the Winter Palace.

16 _____ **John Silas Reed (1887–1920)** was an American journalist, socialist, and author of the book *Ten Days That Shook the World* (1919).

17 _____ **Anatoly Vasilyevich Lunacharsky (1875–1933)** was the first Soviet People’s Commissar of Education, a position he held from October 1917 to September 1929. In this role he was responsible for matters of culture and education.

THE WINTER PALACE AND THE HERMITAGE IN 1917

HISTORY WAS MADE HERE

ELENA SOLOMAKHA

From the end of February revolutionary sentiments began to intensify. On March, 1 the majority of the Petrograd garrison sided with the strikers. Only a small fraction of the troops remained true to their oath, they gathered near the Winter Palace under the command of the Petrograd military district commander general-lieutenant S.S. Khabalov. Under these circumstances Khabalov decided to lead the troops into the Winter Palace. Heavy artillery was brought into the grand courtyard, infantry soldiers and policemen dressed in soldiers' overcoats marched in. The headquarters were deployed in the halls near the Sallykov entrance, surrounded by a stone wall and the railing of the Private garden ¹. In the halls facing the square the windows were removed to place machine guns in them. The Winter Palace could become the last bastion of the faltering regime. But by that time the main Imperial residence of the Russian Empire, the "stronghold of monarchy" was no longer one, really. The Imperial family, due to the heir's illness and the complicated situation in the capital, was living in the Alexander palace in Tsarskoye Selo since 1904, only coming to the Winter Palace for official ceremonies. And from 1915 the major part of the palace was turned into a surgery hospital with a thousand beds for heavily wounded soldiers. All the ceremonial halls, except for the Saint George's Hall, were given to the hospital. It was the best surgery hospital, outfitted with state-of-the-art medical equipment, the most complex surgeries were done here, including neurosurgery ². The hospital was financed by

the Ministry of the court, and after the February revolution — also with contributions from the ministry officials, including the Hermitage employees.

In February 1917 there were "more than five hundred helpless people [in the hospital], who had no idea that behind the wooden partition-wall, next to the beds of the patients, it was decided to place machine guns" ³. The Winter Palace was in the sights of the cannons of the Peter and Paul's Fortress, its soldiers having sided with the rebels. Understanding the threat to the wounded, the Winter Palace chief of police I.A. Raliev made a telephone call to the Grand Duke Mikhail Aleksandrovich. At around 3 a.m. the Grand Duke came to the palace. He consulted with the general S.S. Khabalov and the military minister M.A. Belyaev. Mikhail Aleksandrovich refused to take charge of the defense of the palace and ordered the retreat of the troops and military equipment. This decision saved the lives of the wounded and the Imperial residence.

The Hermitage, located next to the Winter Palace, was closed to the public during the days of the February revolution, due to the unrest in the city.

There was no security outside of the museum, so due to the unrest the employees took turns to maintain a 24-hour watch in the museum. The custodians also took turns to help them during the nights. According to the memoirs of the Hermitage director D.I. Tolstoy, the day of March, 1, 1917 was "one of the most troublesome days in [his] life" ⁴. The director's

From the memoirs of D.I. Tolstoy, director of the Hermitage from 1909 to 1918

We could say that at that time the entire Hermitage led a difficult, frantic life; it felt like we were living through a nightmare or burying someone very close and dear...

BOX WITH A PACKED STATUE
OF VOLTAIRE BY J.-A. HOUDON

Photo. 1917



PHOTO: © THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2017

apartment was located in the Small Hermitage building, under the Pavilion Hall, so he could reach the Hermitage quickly via the Peter's Gallery⁵. The city authorities including the chief of police I.A. Raliev⁶ could not ensure protection of the museum, as all of their resources were dedicated to the defence of the Winter palace. In the night of March, 1 a group of drunken armed soldiers broke into the entrance hall of the museum. They wanted to get to the roof to search for the city policemen, the only ones who remained loyal to the old regime. D.I. Tolstoy remembered that "only after midnight, after intense shooting at our entrance in Millionnaya street, a crowd of 20 armed soldiers, very agitated and very drunk soldiers burst into our entrance hall. They immediately requested, swearing heavily, that they be led upstairs. Y.I. Smirnov, not quite measuring their state, tried persuading them that he could not lead them upstairs, as they have loaded guns on them and can accidentally cause irreparable harm, damage the paintings etc. Then a young soldier from the Preobrazhensky regiment jumped out and attacked Yakov Ivanovich with unprintable swearing and shouting: 'Your things are more important to you than a soldier's life!'"⁸.

Thanks to the intervention of the Hermitage director D.I. Tolstoy, the soldiers were stopped, but it became clear that it was urgent to deal with the protection of the museum. On March, 2 the 6th Reserve Engineer Battalion was sent to the Hermitage. But the reliability of such protection was quite doubtful, too. Bolshevik ideas were quite popular in the battalion, and the soldiers repeatedly said they would not resort to arms in case of an attack on the museum⁹. So the custodians continued their night watch.

The February revolution and the abdication of the Emperor Nicholas II was met with enthusiasm at the Hermitage. On March, 3 the museum director Tolstoy sent an official statement to the Executive committee of the State Duma that all the employees of the museum "are stating their full readiness to serve their Motherland with the new regime and stay in their positions loyal to the new Government"¹⁰.

For the Hermitage, as for the whole country, the February revolution became the start of an entirely different life. The "spirit of freedom" and "revolutionary sentiments" immediately captivated the junior staff of the museum: the employees and warders started fighting for their rights. Starting from March they regularly organised meetings, where, in accordance with the spirit of the time, they demanded the administration raise their salaries, shorten the working day, and improve their housing conditions. They also tried to take control of the whole financial functioning of the museum. But negotiations with the custodians and the director of the museum led to the settling of all disputes.

As for the Hermitage custodians, they saw the revolution as a possibility to realise the projects they had been thinking about earlier and to put in place the reforms which could not be realised under the Ministry of the Imperial Court and which they were hoping to realise under the new head

THE HERMITAGE DIRECTOR, COUNT DMITRY IVANOVICH TOLSTOY (1860–1941)

Director of the Hermitage from 1909 to 1918. The count D.I. Tolstoy was confronted with the task of preserving the museum collection in the beginning of the World War I when part of the museum exhibits were evacuated to Moscow. The street riots and shootings aggravated the situation: the employees feared both the looting of the museum and for their lives. It was the director who had to face all these troubles. In spite of his own problems (during the October events his own apartment was pillaged), Count Tolstoy managed to preserve the Hermitage from what happened to many of the palaces in Petrograd. During the first months after the October overthrow the Hermitage headed by its director officially boycotted the Bolshevik government. This allowed them to avoid the withdrawal of the "Ukrainian regalia" from the museum collection. Other damage was also avoided: the tsar's cellar under the museum building, the existence of which "kept awake" the count since the beginning of the riots, was looted, but the Hermitage was not damaged. For an entire year Tolstoy managed to maintain the fragile balance between the museum and the changing authorities, to organise surveillance of the buildings, to maintain productivity and the peaceful state of mind of the employees. In 1918 he emigrated to France.

CUSTODIAN BARON ERNST FRIEDRICH VON LIPHART (1847–1932)

Curator of the Paintings gallery of the Imperial Hermitage. An academician, full member of the Imperial Academy of Fine Arts, renowned connoisseur of the Italian and Spanish painting, he is known for the attributions of the "Benois Madonna" to Leonardo da Vinci and of "St Sebastian" to Perugino. He lived in Europe for the major part of his life. He was supported by the Grand Duchess Maria Nikolaevna, the daughter of the Emperor Nicholas I; the President of the Imperial Academy of Fine Arts, and the princess Mathilde Bonaparte. Liphart was the author of a great number of portraits of the Emperor Nicholas II and other Romanovs, he also decorated a piano for a present to the Empress Alexandra Feodorovna. But it was also him who greeted the October revolution in 1918 with a note: "The new regime, which is now cursed and disrespected, in a year or two will become a new religion, a new era for the whole Earth". The new power took away his revenue house in Kamennoostrovsky prospect, and his daughter Maria was executed in 1921 in Omsk for harbouring an officer. Liphart became almost blind towards the end of his life. He died in Leningrad.

of the ministry, the commissar F.A. Golovin¹¹. The plan of reorganising the museum that they prepared was so ambitious that the ideas proposed by the custodians in 1917, are still being realised now. It was necessary to house the vast collections in a decent way, and for that reason the Hermitage was to acquire the halls of the Winter Palace, the Old Hermitage building, where there were no exhibitions at the time, and the caserns of the Preobrazhensky regiment¹². The annexation of a part of the palace to the Hermitage seemed quite possible, as on March, 5, 1917 the Executive committee of the Petrograd soviet ordered the arrest of the whole Isar's family and the confiscation of their property. The Winter Palace and the Hermitage were proclaimed state property.

The custodians hoped that the new government would give the museum the possibility to systematically acquire works of art. This issue was of a special importance in the revolutionary chaos, when many collectors, fearing the riots, began to evacuate their collections abroad. The Hermitage custodians considered it their task to "save for Russia what could otherwise be get scattered all around the world"¹³. Besides that, between the February and the October revolutions, as a result of the unstable situation in Petrograd and the "revocation of rights of personal possession" that started all over Russia, there were more and more cases of vandalism against cultural objects. There were looting and stealing of works of art. The issue of preserving the cultural heritage of the country became urgent. "Izvestia", the newspaper of the Soviet of Workers' and Soldiers' Deputies, published an appeal by M. Gorky "To the citizens of Petrograd" on preserving the objects of culture and art¹⁴. On March, 13, a Special Counsel on the Arts Matters was established, presided by F.A. Golovin, its actively aimed at the preservation of the former imperial palaces and works of art housed in them. As a result objects of art from the former imperial residences in the environs of the city were brought to the Winter Palace in order to transfer them to the Hermitage. The Hermitage custodians went to these palaces themselves, to inspect the collections and choose objects for the museum. Later on, on the eve of the October overturn, at the night meeting of the Provisional government on October, 21, it was decided to prohibit exporting of works of art and historic objects from Russia¹⁵.

In April, when the situation was more or less stabilised, the Hermitage was reopened for public. Technically, the number of visitors was halved in comparison to the previous year¹⁶, but taking into account the fact that the museum was closed for the most part of the year, it can be said that the public interest in it increased in the revolutionary cataclysms context. The tension of the previous months was showing: people came to the museum halls in search of something eternally beautiful and constant, which they lacked so badly in these stormy times. The public of the Hermitage changed radically: there were many soldiers and workers coming to the museum, which had been hardly seen there before.

PHOTO: © THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2017



**DIRECTOR OF THE HERMITAGE
DMITRI IVANOVICH TOLSTOY
AND THE CURATOR OF THE PICTURE GALLERY
ERNEST KARLOVICH LIPHART**

Photo, 1918

ON NOVEMBER, 17, 1917 THE VERESHCHAGIN COMMISSION, FULFILLING ITS MAIN TASK – TO PRESERVE AND PROTECT THE ARTISTIC AND HISTORIC HERITAGE – FORMULATED ITS POSITION ON GIVING OUT ANY OBJECTS FROM THE MUSEUMS:

- 1. THE PRINCIPLE OF INTEGRITY OF THE STATE MUSEUMS IS AT THE BASIS OF THEIR EXISTENCE.**
- 2. AMONG SUCH MUSEUMS THE HERMITAGE HAS A SPECIAL POSITION OF THE CENTRAL RUSSIAN TREASURY OF WORLDWIDE IMPORTANCE.**
- 3. THE HERMITAGE IS AN INALIENABLE PROPERTY OF THE PEOPLE AND IS OWNED BY THE ENTIRE PEOPLE, ITS WILL BEING EXPRESSED THROUGH THE CONSTITUENT ASSEMBLY (PARLIAMENT).**

A TEMPORARY EXHIBITION FOR THE PROJECT
"THE STORMING OF THE WINTER PALACE" –
"THE VERESHCHAGIN ARTISTIC COMMISSION"
(JULY–DECEMBER 2017) –
IS OPENED IN THE WHITE HALL OF THE WINTER PALACE.

On July, 7 the Provisional Government decided to allow for “attaching females to the Hermitage”, with reservations concerning their “occupation of permanent staff positions”¹⁷.

The issue of the protection of the Hermitage was still urgent, and it was complicated by the fact that the museum was not completely isolated from the Winter Palace, where the chairman of the Provisional Government A.F. Kerensky housed his personal guards, consisting of Baltic fleet marines¹⁸ and military warders, whose discipline was far from perfect¹⁹. Alexander Kerensky himself lived on the third floor of the palace, in the former apartments of Alexander III, which gave people a reason to call him “Alexander IV” and “Alexandra Feodorovna”. The guards were housed in the second floor halls, their windows looking out on the Palace square.

By the middle of the summer the situation in Petrograd became aggravated. After the shooting of the July uprising the fragile balance between the Provisional Government and the Petrograd Soviet was disturbed, the Bolshevik organisations were dispersed; Lenin, accused of being a German spy, fled to Finland. But Kerensky’s popularity was shaken by that time as well because of the unsolved economical problems, the continuing chaos in the army, the large number of deserters fleeing from the front and joining the political struggle. Seeing the inability of Kerensky’s government to restore order in the country, in August 1917 the general L.G. Kornilov attempted a military coup d’état. The Germans continued their offensive and took Riga. In Petrograd there were fears of enemy’s zeppelin attacks. In these circumstances the question arose regarding the evacuation of the most valuable artistic collections from the capital. On August, 28 the government decided to evacuate the Petrograd museums to Moscow. The most valuable part of the collections, such as the Hermitage Treasure Gallery, the crown treasures, the most valuable wines from the Winter Palace cellars had been evacuated to Moscow in 1914, two weeks before the official declaration of war. The remaining collections were not evacuated at the time to avoid panic among the population. The packing materials were ready, the packing planning of paintings according to their value was determined; the whole algorithm of the operation was thoroughly thought through. Thanks to this it has been possible to quickly, and, most importantly, so carefully pack a very large number of objects of different formats, including very fragile ones, that their transportation and the three-year-long housing outside of the museum did not cause any damage to them²⁰.

The Petrograd artistic collections were supposed to be evacuated from Petrograd in three special trains, but only two managed to depart. The first train was prepared in two weeks, it left the capital on September, 15; the second one left on October, 15. The third train was supposed to leave on October, 25. But during the night the Bolsheviks took Nikolayevsky station, and the train could not depart.

During the night before that, on October, 24–25, the relations between the Provisional Government and the Petrograd Soviet came to a breaking point. The Bolshevik newspapers were closed down. Marines from Kronstadt came to Petrograd to help the Bolsheviks. On October, 25, with almost no resistance the Bolsheviks took over the most important



PHOTO: © THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2017

A.F. POPOVSKY
*Packing the exhibits
in the Arsenal
of the Hermitage*
Photo. 1917

MARCH, 1, 1917 AT THE HERMITAGE

From 7 to 10 it was relatively calm inside our walls: only outside the shooting continued and even intensified on the side of Millionnaya street. Around 10 p.m. an anxious warder came running from the Palace to tell us that the Preobrazhensky regiment from Millionnaya Street told them over the telephone that the soldiers were threatening to shoot at the Hermitage and destroy it if the machine guns were not removed from the roof of the building immediately. All of our premises, as I have mentioned earlier, were under the jurisdiction of the Palace Administration, so I was not responsible for what was happening on the roof, and I could not even know what was going on there: even though our steward carrier had a key for the rooftop, the roof was connected to the adjoining buildings with arches, so anyone could bring anything there without us knowing it. Nevertheless, I was sure that there were no weapons there. Our employees and warders refused to go to the rooftop fearing that the Preobrazhensky soldiers, mistaking them in the darkness for policemen armed with machine guns, who were being hunted down throughout the city, would shoot at them from the caserns. And the soldiers would probably not believe the unsupported claims that there was nothing found on the roof. So it was decided to tell the Preobrazhensky soldiers to send their representatives, who would make sure first-hand that there were no machine guns on the roof. We were told then that several people would come from the caserns to search the roofs.

Only after midnight, after intense shooting at our entrance in Millionnaya street, a crowd of 20 armed soldiers, very agitated and very drunk soldiers burst into our entrance hall. They immediately requested, swearing heavily, that they be led upstairs. Y.I. Smirnov, not quite measuring their state, tried persuading them that he could not lead them upstairs, as they had loaded guns on them and could accidentally cause irreparable harm, damage the paintings etc. Then a young soldier from the Preobrazhensky regiment jumped out and attacked Yakov Ivanoich with unprintable swearing and shouting: “Your things are more important to you than a soldier’s life! You, motherf..., do not care that a soldier will be shot? You only care for your damned pictures!” Smirnov started to protest that he, quite naturally, cared most for what was under his responsibility, and then the soldier pushed him down to the marble floor and began threatening him furiously with his gun club and with his bayonet. The moment was terrible, the

feeling was dreadful, odious, it felt like his skull would be caved in or he would be stabbed in the stomach with a bayonet... I ran to the other soldiers, to the officer, praying them to stop their companion from an unnecessary murder. The more sensible, or, rather, the less drunken soldiers pulled their companion away, and the officer ordered Smirnov to get up and put a huge parabellum under his nose, repeating the same swearing and the same blame for not caring enough about the soldiers’ security.

Our poor custodian, who had kept his wits and only measured the danger later on, was about to object again, but I hurried to interrupt him and turning to the attacking officer, tried to tell him that “It’s no use listening to the silly chatter of the half-mad old man, all he has is just the paintings, he has spent all his life with them”. That’s what I tried to tell the chief of the guards. The storm died down little by little, and the soldiers crowded at the doors, discussing what to do. I led Smirnov away to the steward carrier’s room to hide him from the soldiers and stayed there with him. The employees convinced us to let them deal with the soldiers alone, because the latter would be more receptive to the words of their peers and would agree not to search the rooftop in the night. In the end the employees did manage to convince the soldiers and they left one by one, leaving behind two guards, who preferred to leave too after a short while. The street calmed down a little, too, and I left Smirnov with the employees on duty at the Hermitage and decided to get some rest in my apartment.

*Revolutionary time in the Russian Museum and the Hermitage:
[Memoirs of the count D.I. Tolstoy] //*

*Russian Archives: the History of the Motherland in Testimonials and Documents
of the XVIII–XX centuries: Anthology*

From the article “Art in the Days of the Revolution”,
“Birzhevy Vedomosti” (“The Stock Exchange News”), July 5, 1917

**Only by merging the Hermitage halls with the Winter Palace halls
can we create the “Russian Louvre” which could house the artistic treasures
collected in Russia over the centuries.**



PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017



PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

1) **MAY 1, 1917.
ON PALACE SQUARE**
Photo. 1917

2) **SISTERS OF MERCY
OF THE KAUFMANN
COMMUNITY
OF THE INFIRMARY
NAMED AFTER THE
TSESAREVICH
ALEXEI NIKOLAEVICH**
Photo. 1915–1917

strategic points in the city: the main telephone station, the main post office, the central bank — and closed down the central newspapers. Bridges were also under control of the Bolsheviks. At 10 a.m. on October, 25 the Revolutionary Committee declared the Provisional Government overthrown. At 1 p.m. the Bolsheviks took over the Mariinsky palace and dissolved the Parliament. By the evening on October, 25 almost the whole city was under control of the Military Revolutionary Committee. In the morning Kerensky had left to the front for back up, the ministers of the Provisional Government remained in the Winter Palace with the 2nd Company of the 1st Petrograd Women's Battalion, cadets from the Petrograd military schools and three hundred Cossacks from the 14th Don Regiment. An ultimatum was issued to the government with a request for immediate capitulation, which notably suggested the evacuation of the hospital, but as there was only 20 minutes given for the answer, the evacuation was not possible²¹.

The shot from the cruiser "Aurora" which was fired during the night was the signal for the battery in the Peter and Paul's fortress to start shooting at the palace. By that time about 100 wounded still remained in the hospital. The windows in the Nicholas' Hall, transformed into a hospital ward, looked onto the Neva. Knowing that, the artilleryists first refused to shoot at the palace, and later during the shooting they aimed their guns at the corner of the third floor where Kerensky's rooms were located. One of the shells hit through one of the windows of the corner room and broke through the partition. By that time the Cossacks, the Mikhailovsky military school cadets and part of the women's battalion had left the Winter Palace. There was chaos in the palace, the entrances were not guarded properly. When the attackers, led by V.A. Antonov-Ovseenko, learned that there were almost no cadets left there, they entered the palace with no resistance through Her Majesty's entrance (now the October entrance)²². "The cadets did not put up any resistance when we entered, and we penetrated freely into the palace searching for the Provisional Government", Antonov-Ovseenko remembered²³. The cadets at the entrance to the Arabian Hall were ready to defend the Government, but the ministers decided to avoid bloodshed and did not put up resistance. At 2:10 they were arrested. Crowds of people fled into the palace. Part of the cadets ran to the hospital, where the nurses tried to hide them. Firefight started in the hospital itself²⁴. One of the nurses, Nina Valeryanovna Galanina recalled "Everything was turned upside down in the hospital. Armed people everywhere... The main nurse was under arrest... The lying wounded were very frightened by the storming and were constantly asking if there would be more shooting"²⁵. A.D. Zinoviev, the general manager of the North-Western branch of the Red Cross, who came into the palace in the morning of October, 26, recalled "There were guns and empty shells everywhere, there were bodies of dead soldiers and cadets in the hall and on the stairs, there were wounded people lying here and there, that have not been put into the hospital yet"²⁶. The next day, October, 27,

the wounded began to be sent to other hospitals. On October, 28 His Imperial Majesty the royal heir, Isarevich and grand duke Alexei Nikolaevich hospital was shut down.

The soldiers and marines, not restrained by any guards any more, ran through the palace in search of the tsar's gold and treasures, destroying on their way everything that seemed so hateful to them. Besides the soldiers, all kinds of different people came into the building. The interiors of the palace were at great risk. In the morning of October, 26 the president of the Winter Palace Artistic commission V.A. Vereshchagin tried to enter the Winter Palace, but was stopped by military guards. The next day, on October, 27 the Commissar for People's Education A.V. Lunacharsky, appointed by the new authorities, ordered a special commission to evaluate and document the damage. The results of the commission's inspection of the palace were described in detail²⁷, the devastated halls of the palace were photographed by K. Kubesh²⁸. It was said in the newspapers that the total value of the stolen art objects was of 10–15 million. One of the members of the commission, A.A. Polovtsov, noted, though "Political hate was much more important here than the craving to steal. <...> It seems that the crowd was driven by the spirit of revenge which at times was stronger than greed for gain"²⁹. He was struck by the fact that the objects stolen were mostly small and not the most valuable. For example, no one took the beautiful 18th-century chandeliers and clocks that were laid on the floor in one of the halls, ready to be evacuated to Moscow; but the cupboards in the same hall with less valuable but smaller objects were ransacked.

On November, 4 the newspaper "Izvestia" published the decree of the People's Commissar Lunacharsky, who occupied the apartment of his predecessor, Golovin, in the Winter Palace, about its safeguarding.

During the night of the October overturn the Hermitage was not damaged. About 30 soldiers from the Preobrazhensky regiment were sent from the Red Guard headquarters to protect the museum, and the passage from the Winter Palace was blocked. Machine guns were put on the Neva embankment to protect the wine cellars in the basements of the Old Hermitage³⁰.

The existence of this wine cellar under the building housing such artistic and historical treasures had always been a reason for worry for the employees and the director of the Hermitage. Pogroms of wine cellars were happening throughout Petrograd. In the beginning of winter thieves broke the doors and finally penetrated into the wine cellar itself. During the entire night the drinking soldiers were randomly shooting on the embankment, terrifying everyone in the vicinity. The whole embankment near the Hermitage was covered in wine. Finally the place was closed off, fire pump hoses were put down into the cellar and the wine was pumped out directly into the Neva³¹.

The attitude of the Hermitage custodians towards the October overthrow was less univocal than their attitude towards the February revolution. Part of the romantically-minded intel-

"TRACES OF THE RUTHLESS STRUGGLE". THE WINTER PALACE, 1917

After the arrest of the Provisional Government soldiers and marines ran around the Winter Palace in search for the tsar's gold and treasures. Private apartments of the tsar's family were devastated, the Emperors' portraits were stabbed with bayonets.

The new Commissar for Education A.V. Lunacharsky settled into the Winter Palace, in the children's rooms on the first floor. On October, 27 he ordered to let in the members of the Artistic commission for the reception of the moveable property from the Petersburg palaces of the former Petrograd palace administration, for documenting the damage. The commission had been already created under the Provisional Government, in July 1917. It was headed by V.A. Vereshchagin, one of the founders of the Society for protection and preservation in Russia of objects of art and history. At the same time all the interiors of the palace were photographed by the court photographer K.K. Kubesh. The results of the inspection of the palace after Lunacharsky's decree were described in detail by the commission, the devastated halls were photographed by Kubesh again under the same angles. This allowed for a clearer understanding of the scale of the damage. It was said in the newspapers that the total value of the stolen art objects was of 10–15 million.

● In conclusion of the description of the events of October, 25 and 26, the Commission considers it its duty to pay tribute to the self-sacrificing activity of the palace employees who remained in their positions the whole time, and obviously risking their lives helped to stop the pogrom and in some cases to take back the stolen objects.

From the Journal of the Artistic and Historical Commission at the Winter Palace, October, 27, 1917

● Windows in almost all the rooms have been shattered by bullets; in Maria Feodorovna's cabinet not only the window, but also the opposite wall is damaged by a shell, there is a large opening in the wall; the shell exploded in the corridor behind the wall, turning the objects that were there into a shapeless pile of rubble and splinters.

From the Journal of the Artistic and Historical Commission at the Winter Palace, October, 27, 1917

● The most characteristic traces of ruthless struggle are visible in all the state rooms of the first reserve half (in six of them), where the guards protecting the Provisional Government were housed. The windows are pierced with bullet holes, mattresses where the guards slept are scattered on the floor, there is straw everywhere; the furniture is piled up chaotically, probably used as barricades; porcelain vases are unbolted, bronze ornaments from the chandeliers and clocks are stolen; paintings are pierced with bullets, one of them is destroyed by a shell.

From the Journal of the Artistic and Historical Commission at the Winter Palace, October, 27, 1917

ligentsia greeted the new regime with enthusiasm. But most custodians met the October overthrow with apprehension.

On November, 10 the custodians' meeting presided by the director D.I. Tolstoy unanimously decided to "join the employees of all the governmental organs and, particularly, to the boycott measures of the representatives of the usurpers of power in order to prevent them from consolidating their positions"³². It was decided to "respond by boycott in the form that will be the most appropriate in each case; to open the mail but not to act"³³. Officially the Hermitage never accepted the Soviet power, and the new government did not request any act of acceptance. The People's Commissar for Education A.V. Lunacharsky in his first decree made it clear that he was not going to change much in the management of the museums and proposed to continue working on the projects that had been started earlier. Measures for preserving the cultural and artistic heritage of the republic were proposed, in particular for preventing thefts from museums and private collections; security was increased. The question of turning the Winter Palace into a national museum was discussed again³⁴.

There were new tendencies as well. On November, 16 the Council of People's Commissars, trying to establish contact with the Central Rada, adopted a decree on transferring to the Ukrainian people its historical heritage, which was mostly taken away during Catherine II's reign. The decree was signed by the People's Commissar for Nationalities I.V. Jughashvili (Stalin). The Hermitage director D.I. Tolstoy refused to comply with this demand, saying that he did not accept the authority of the People's Commissars. Besides that, the objects that were under discussion had not been confiscated from the Ukrainians, they had been acquired through purchase, donations etc, so they could not be considered to belong to Ukraine. To protect the Hermitage collections from the infringement of the new power, it was decided to attract public attention to the problem. The next day the newspapers published an open letter from the museum collective to all Russian citizens; it said that the objects from the museum could not be given away to anyone except for legitimate authorities that could be elected only by the All-Russian Constituent Assembly.

Later events in Ukraine led to the break of relations between the Council of People's Commissars and the Central Rada. The question of transferring objects to Ukraine was forgotten, but Georgian newspapers started discussing the return of Georgian relics.

In the end of 1917 the Hermitage Council was created, which was a collegiate authority running the museum. It included all the custodians, the librarians and the academic secretary, and was presided by the director. The Council took all the decisions on the exhibition, custodian and scientific activities of the museum. The Council also confirmed nominations to positions. It existed till mid-1920s. At its second meeting (the last one in 1917) the director elections were run. Tolstoy was reelected by an absolute majority. He was the director until 1918³⁵. His emigration marked the end of a whole era in the history of the museum³⁶.

An entirely new life started for the Hermitage, as well as for the whole country. Many of the events of 1917, even the ones that seemed negligible against the general background of the global changes, found their development later.

There were suggestions to divide the Hermitage collections and create museums in the provinces and in the future capital. The idea of solving political problems using the cultural heritage of the country was discussed for the first time.

But the February revolution gave a powerful impulse for new ideas, for developing various aspects of the life of the Hermitage. Part of these ideas were realised after the October overthrow, with the arrival in 1918 of A.N. Benois and his like-minded colleagues from "Mir Iskusstva" ("World of Art"). Thanks to the annexation to the Hermitage of the Winter Palace and different affiliated organisations, to the acquisition of a large number of objects from the nationalised collections, new displays were organised, new exhibitions were opened, catalogues of the collections and articles on specific issues in art were published. In 1919, despite the absence of the main collections, evacuated to Moscow, the first Hermitage exhibition was opened in the museum, which included the remaining objects of the collection³⁷, as well as the exhibition "The Burial Cull of the Ancient Egypt". Many of the transformations, suggested then, in 1917, were realised only many decades later.

1 _____ The railing was removed in 1920. For more information, cf.: Konivels A.V. *May, 1st, 1920. How the Winter Palace railing was removed* // History of Saint-Petersburg. 2009. № 1 (47). Pp. 22–24.

2 _____ Cf.: Marishkina V.F. *His Imperial Majesty the Royal Heir, Tsarevich and Grand Duke Alexei Nikolaevich Surgical Hospital*. Saint-Petersburg, 2012.

3 _____ Lukash I. *Night of February, 28 in the Winter Palace*. Petrograd, 1917.

4 _____ *Revolutionary time in the Russian Museum and the Hermitage: (Memoirs of the count D.I. Tolstoy)* // Russian Archives: the History of the Motherland in Testimonials and Documents of the XVIII–XX centuries: Anthology. [V.] II–III. Moscow, 1992. P. 332.

5 _____ At the time the Winter Palace and the Hermitage were only connected with the Orlov's passage from the Palace square side.

6 _____ **Ivan Dmitrievich Raliev (Ralishvili) (1868–1958)**, duke. From 1916 — colonel, chief of police of the Winter Palace, from April 1917 — assistant of the head of the Winter Palace Administration. In March 1924 he was arrested with regard to the case of "counterrevolutionary monarchist organization". He was sentenced to five years at a concentration camp, later modified to exile. In the end of the 1950s he lived in Tbilisi as a person receiving a merit pension for "merits to the state".

7 _____ Ibid, p. 337.

8 _____ Ibid, p. 337.

9 _____ The State Hermitage Archives, F. 1, Op. 5, D. 23, L. 121

10 _____ Ibid, L. 45.

11 _____ **Fyodor Aleksandrovich Golovin (1867–1937)**, lawyer, chairman of the Second Russian Duma, a figure of the zemstvo, one of the founders of the Constitutional Democratic Party and a member of its central committee, in 1917 — the commissar of the former Ministry of the Imperial Court. In 1921 he was a member of the All-Russian Committee for the Relief of Starving; he served in positions of the Soviet government institutions. In 1937 he was accused of belonging to an anti-Soviet organisation, and was shot on the decision of an NKVD "troika". He was rehabilitated in 1989.

12 _____ The incorporating of the Winter Palace to the Hermitage began in 1920. The expansion of the museum around the Palace square was realised only in the end of the XX century, with the annexation of the General Staff Building. The Hermitage Director General M.B. Piotrovsky initiated the idea of transforming all the buildings surrounding the Palace square, together with the square itself, into a unified museum space.

13 _____ Ibid. D. 59. L. 50.

14 _____ The text of the appeal, adopted on March, 7 at the meeting of the Executive committee of the Soviet of Workers' and Soldiers' Deputies, read: "Citizens, the old owners are gone, there is a vast heritage left behind them. Now it belongs to the entire people. Citizens, preserve this heritage, preserve the palaces, they will become the palaces of our all-people's art; preserve the paintings, the statues, the buildings — they are the incarnation of your spiritual force and that of your ancestors. Art is the beauty that talented people were able to create even under the oppression of despotism, and that testifies of the beauty, the force of human soul. Citizens, do not touch any stone, preserve the monuments, the buildings, the old things and documents — they all are your history, your pride. Remember that this is all the soil that your new people's art will grow on." ("Izvestia", 1917. March, 8, №9, p. 2)

15 _____ The decree never got a chance to come into effect, and a year later, on September, 19, 1918, it was the Council of People's Commissars that adopted its decree on the prohibition of exportation of objects of art and historical value.

16 _____ In 1916 the Hermitage was visited by 110 167 people (including 15 611 with guided tours), in 1917 — by 60 311 people (including 21 497 with guided tours) (cf. The State Hermitage Archives, F. 1, Op. 5, D. 396, L. 34)

17 _____ Ibid. D. 23. L. 134

18 _____ According to A.A. Polovtsov, member of the Artistic and Historical Commission at the Winter Palace, "in the Empress' living rooms, not really suitable for turning them into caserns, in the grand salon, covered with red damask, furnished with boule furniture with Florentine mosaics, the soldiers, who slept on mattresses on the floor, amused themselves by tearing off cherries and apricots from the mosaic with their bayonets". (Polovtsoff A. *Les Iresors d'art en Russie sous le regime bolcheviste*. Paris, 1919. P. 101)

19 _____ They did not cause serious damage to the palace properly though, not counting the stealing of felt boots and overcoats, as well as fabrics cut off from the furniture and the folding screens (cf. Konivels A.V. *The Winter Palace: from the Imperial Residence to the OSOAVIAKHIM School*. St Petersburg, 2014, pp. 120–121).

20 _____ V.P. Zubov wrote in his diary: "Several months later a great miracle became known: when the boxes with the objects were brought back to Petersburg one night, from the whole Hermitage collection only one cup had been broken". (Zubov V.P. *The suffering years of Russia: Memories of the Revolution (1917–1925)*. Moscow, 2004. P. 61)

21 _____ Cf.: Starlsev V.I. *The Storming of the Winter Palace*. Leningrad, 1987. P. 90.

22 _____ Another version recently appeared, based on the memoirs of the member of the Military Revolutionary Committee K.S. Eremeev, stating that Antonov-Ovseenko's group actually entered the Winter Palace through the Komendant's Entrance, then walked through the first floor to the exit under the main gable arch and through it to Her Majesty's entrance. The passage through this entrance and the first floor to the exit under the main gable arch did exist, but it would be very difficult to find it for people who had never been to the palace before. During the storming of the Winter Palace the attacking groups entered through several entrances, including from the embankment side, through the Delsky and the Private entrances, which later disappeared as a result of more recent reconstructions.

23 _____ Antonov-Ovseenko V. *The October Tempest // The October Armed Insurrection in Petrograd*. Leningrad, 1956. P. 105.

24 _____ The attackers were probably looking for Kerensky in the hospital, as there had been a rumor that he had fled dressed as a nurse.

25 _____ Marishkina V.F. *His Imperial Majesty the Royal Heir, Tsarevich and Grand Duke Alexei Nikolaevich Hospital*, p. 85.

26 _____ Ibid, p. 92.

27 _____ Cf. The Journal of the Artistic and Historical Commission // *The Hermitage We Lost: Documents of 1920–1930*. St Petersburg, 2002. Pp. 40–45.

28 _____ **Karl Kubesh (1872–?)**, photographer at the Hermitage, the Russian Museum (1897–1941 (intermittently)) and the Department of Recording and Registration of the Objects of Art and History. By the order of the Artistic commission he photographed the interiors of the Winter Palace before the revolution of 1917 and after the storming of the Winter Palace.

29 _____ Polovtsoff A. *Les Iresors d'art en Russie sous le regime bolcheviste*. P. 104.

30 _____ The most valuable wines had been evacuated to Moscow in 1914 with the Tsar's regalia, the Treasure Gallery etc. But this could not stop the thieves, and in the beginning of winter, trying to penetrate into the cellar, thieves entered the halls of the Medieval department through the basement which had been inadvertently left open. There were boxes with objects ready to be evacuated, including gold ones, but the thieves did not touch them, as they were looking for wine.

31 _____ Cf. *Revolutionary time in the Russian Museum and the Hermitage...* P. 354.

32 _____ The State Hermitage Archives, F. 1, Op. 5, D. 45, L. 50.

33 _____ Ibid.

34 _____ Cf.: "Petrogradskaya gazeta", 1917, November, 12.

35 _____ On June, 11, 1918 D.I. Tolstoy received authorisation to go to Kiev to see his family and he never came back. He was officially dismissed from the Hermitage on September, 1, 1918.

36 _____ Before his departure D.I. Tolstoy gave to the Hermitage the collection of Russian coins that he inherited from his father, Ivan Ivanovich Tolstoy. "Not wishing to encumber the state scientific museum with a demand to pay me the real price of the collection, Tolstoy asked to pay 50 thousand rubles as an emergency capital to the hospital "Samopomoshch" ("Self-help")" (The State Hermitage Archives, F. 1, Op. 5, D. 42, L. 1–2).

37 _____ The last transport with the collections was retained by order of the Bolsheviks who had taken power and remained in the Hermitage.

THE PROJECT "SERGEI EISENSTEIN: 'OCTOBER' IN THE WINTER PALACE"
AS PART OF THE EXHIBITION "THE WINTER PALACE AND THE HERMITAGE IN 1917"

"OCTOBER" BY SERGEI EISENSTEIN

IT'S HARD TO OVERRATE THE MEANING OF THE FILM "OCTOBER" BY SERGEI EISENSTEIN AND GRIGORI ALEKSANDROV ¹, CREATED FOR THE 10TH ANNIVERSARY OF THE OCTOBER OVERTHROW, NOT ONLY FOR THE HISTORY OF THE WORLD CINEMA, BUT ALSO FOR OUR COLLECTIVE MEMORY ABOUT THE REVOLUTION. THE CROWD RUNNING ACROSS TO STORM THE WINTER PALACE. THE SAILOR CLIMBING THE MAIN GATE. THESE IMAGES WERE SO CONVINCING THAT THEY WERE LATER OFTEN USED AS DOCUMENTARY FOOTAGE AND QUOTED IN WORKS OF ART AND POSTERS.

KSENIA MALICH

Despite the opportunity of working amid the historical interiors and the carefully collected testimonials of those who had participated in the events of October, 25–26, 1917, many of the famous episodes were written by Eisenstein. The distortion of specific facts was done not only for ideological, but also for artistic purposes: "October" became an apocryphal work, the beginning of the heroic legend about the revolution, thanks to its extremely powerful emotional impact, the brilliant innovative montage techniques and the exceptionally apt metaphors.

The film crew had great trouble finding actors to play the historical figures. Announcements were published in newspapers to find people who looked like Kerensky and Chkheidze. In the end Aleksandr Kerensky was played by a student, Nikolai Popov, Lenin was played by Vasili Nikandrov, the father of one of Eisenstein's friends from Proletkult. Nikolai Podvoisky and Vladimir Antonov-Ovseenko played their proper roles in the episodes. For the roles of the Provisional Government ministers, the "shock workers" and the Bolsheviks-agitators Eisenstein chose people with faces that could create a specific image of a hyperbolised social type. Nikandrov was chosen solely for his physical resemblance. The former factory worker was taught the leader's characteristic gestures and trained to walk like him; his head was shaved. Eisenstein was aware that at the time of the October uprising Lenin did not have a beard, but he deliberately replicated the already mass-reproduced propaganda portrait. Grigori Alexandrov complained to Eisenstein about Nikandrov's behaviour. He would sporadically disrupt the shooting, start rows and disappear to disreputable establishments.

In March 1927 the filmmakers Sergei Eisenstein and Grigori Alexandrov came to Leningrad to look at the shooting location. The Winter Palace made such a strong impression that Eisenstein almost completely revised the original script. Many of the scenes did not make it into the final cut (scenes in the hospital, the laundry and the furnace room). The film was being created on the spot anyway: the treatment changed literally every day. It was the historical setting that determined the character of the future myth. The opposite was also true — because of October, the Winter Palace and Uritsky Square (as Palace Square was known from 1918 to 1944) became sacred places for early Soviet history.

Eisenstein wrote with enthusiasm: "The Winter Palace in sectional view is wonderfully rich cinematographic material... The servants' rooms. The electric station. The wine cellars... And what roofs! What attics!"

The filmmaker was later criticised for his excessive, almost unreasonable attention to the objects that he used as bright metaphors, but that were not directly connected to



SERGEI EISENSTEIN
IN THE LIBRARY OF NICHOLAS II
IN THE DRESSING-GOWN OF NICHOLAS II

Sergei Eisenstein

Just as "Strike" is built around the factory, "Potemkin" — on the battleship, "October" could have been entirely built on the Winter Palace alone, if we had had the necessary time.

¹ "October" is a silent fiction film by Sergei Eisenstein on the events of the October Revolution, produced by "Sovkino" (Moscow) in 1927.



1) **THE CELLARS OF THE WINTER PALACE**
Still from the film "October"

2) **A DARK CORRIDOR OF THE WINTER PALACE**
Still from the film "October"

3) **KERENSKY ON THE JORDAN STAIRCASE**
Still from the film "October"

4) **STORMING THE MAIN GATE**
Stills from the movie "October"

the plot. He was captivated by the excessiveness of luxury and comfort, everything that was supposed to symbolise the bourgeoisie nature of the palace and Kerensky. If there was not enough objects for the image in the palace collection, they were taken from other collections. For example, the "idols" (except for the Burmese Buddha statuette) were taken from the Museum of Anthropology and Ethnography.

By the beginning of the shooting of "October" not all of the palace interiors remained intact. In the summer of 1926 it was decided to remove the historical interiors of the former apartments of Nicholas II and Aleksandra Feodorovna to transform them into exhibition halls. That is why the main locations in "October" are the Gothic Library, the Malachite Room (which was indeed the meeting place of the Provisional Government ministers) and the White Dining-room. The crew also managed to film the halls that did not survive until our time: the service storage rooms, the basements with old electric wires. In one of the episodes we can see paintings on the walls of the Dark Corridor that used to hang there before the revolution. In another episode there are the now lost chandeliers from the study room of the grand dukes and from the Malachite Room, as well as the billiard table of Nicholas II.

One of the first interiors that appears on the screen is the Jordan Gallery and the Jordan Staircase. Here Aleksandr Kerensky begins his long ascent of the grandiose baroque staircase, he passes through the same flight of stairs several times, which creates an impression of an endless "ascension". In reality the Provisional Government came into their cabinets through the Saltykovsky and the October entrances. Besides, there was a military hospital opened during the World War I in the ceremonial halls of the Winter Palace, so the Jordan Staircase was used to enter the hospital. The Ante-room (where the doors are so spectacularly opened for Kerensky in the film) was occupied by wounded soldiers. The crowd storming the palace in the end of the film is also running up the Jordan Staircase, even though in reality they entered the Winter Palace in the night of October 25–26 through the October entrance, which seemed too narrow and plain to Eisenstein.

Eisenstein shot several scenes in the Emperor's bedroom. According to his idea, the intimate atmosphere should provoke "a sense of disgust", as the filmmaker wrote in his diary. He was also amused by the coincidence of names of the "usurper" Kerensky and the Empress: Aleksandr Feodorovich and Aleksandra Feodorovna. But the interiors of the actual boudoir and bedroom were already destroyed. So to show "Aleksandra Feodorovna's bedroom" he filmed first the Ceremonial Bedroom of the Gatchina palace, and then the bedroom of Nicholas II and Aleksandra Feodorovna in the Aleksandrovsky palace in Tsarskoye Selo (partly shot in a pavilion, not on location).

The film crew had all the resources of the Leningrad branch of "Sovkino" and the city Artistic Committee at their disposal. Eisenstein recalled that "you could have pulled off a bank robbery in broad daylight on the corner of the Avenue of the 25th October and 3rd of July Street and put it down to the film shooting". The tremendous preparations for the filming of the "storm" involved army units, workers from Leningrad factories and the militia. Eisenstein wrote in his diary: "Our administrator, little Somov, has become like a commander-in-chief. His concerns at the moment are rations for the forces, troop trains coming from Luga and working out how to cordon us off using militia on horseback and on foot". In reality, the events on the night of 25 October were not so large-scale and nor as swift, and Eisenstein knew that. His consultants urged him to shoot the sailors advancing from Millionnaya Street and not from beneath the arch of the General Staff Building. But "October" was supposed to bring to the screen an epoch-making event – an elemental force sweeping away the hated regime.

After the premiere "October" was criticised for the absence of newsreel footage, its philistine character, brutality and long scenes. Sergei Eisenstein was only 30 when the film was produced, but people expected nothing short of a clear and unarguable masterpiece from him. The film was shown in cinemas up until 1933 and served as the iconographic basis for all subsequent screen versions not only of the events of the October overturn, but also revolutionary events as such (for example, in Jean Renoir's film "The Marseillaise").

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1 | MAY DAY DEMONSTRATION ON PALACE SQUARE IN 1979

2 | PHOTO CORRESPONDENT OF LENINGRAD PRAVDA IGOR POTEKIN ON A LADDER DURING THE SHOOTING OF THE DEMONSTRATION IN 1991

PROTECTING THE HERMITAGE

ONE OF THE MAIN AREAS OF ACTIVITY AT THE HERMITAGE IN THE TWENTIETH CENTURY HAS BEEN PROTECTING ITS COLLECTIONS FROM OUTSIDE INTERFERENCE. SOMETIMES IT WAS SUCCESSFUL, SOMETIMES IT WAS NOT. THE FIRST INSTANCE OF THIS PROTECTION WAS THE POLICY OF THE MUSEUM IN 1917¹.

MIKHAIL PIOTROVSKY

In the year of the Russian revolution the Hermitage responded to the challenges of the times, applying all its efforts to continue functioning in the new, extreme conditions and also to use these conditions for developing the museum. The year of 1917 brought chaos with it that was deadly for culture. It was a large upheaval at the heart of the empire centred around Palace Square and the Hermitage. The Winter Palace had been a hospital for a long time previously. After February and the abdication of the emperor, it was “opened up” and turned into a space where many people and institutions sought refuge, not without success. All the entrances and doors of the palace were easily accessible, people entered and exited through them without obstruction. Numerous commissions moved in though some were considered inappropriate to the palace and museum (the Extraordinary Commission of Inquiry, investigating the activity of the Tsarist administration) and others appropriate (the Artistic and Historical Commission of Vereshchagin, which described and protected monuments). This commission was the prototype of bodies that would protect all monuments in the new Russia.

The height of the invasions were witnessed during the period that Kerensky, his government, chancellor, military guard and the renowned revolutionary Breshko-Breshkovskaya moved into the Winter Palace. This was a disastrous step for the minister as far as public opinion was concerned, giving rise to a series of contemptuous associations. Amid the comings and goings of civilians and soldiers, the storming of the winter Palace — the swift arrest of a handful of members of the Temporary Government, was just an episode. Antonov-Ovseenko easily found the White dining room where a session was being held. It was all fairly easy, but was later described as an impressive theatrical event: an ultimatum, the rattle of weapons, an arrest, words said for history etc.

The Russian revolution constantly compared itself with the French revolution. The Tsar was arrested and, like Louis XVI, was to be put on trial; members of the Extraordinary commission were called on to be “a bit like Marat”; the palace had to be taken by storm, just like the Tuileries. The theatrical and propagandistic organisation of the events was a vivid display of the emotions and tactics of the Russian revolution. Another example is the changing portrayal of Kerensky/Bonaparte: some regarded him with disdain, others hoped for a strongman figure. From the cull of Kerensky, which was cut according to the French mould, the cull of the next revolutionary leaders emerged: Lenin, Trotsky, Stalin. The overall chaos brought general devastation and several days of looting, where the main targets were wine and “textiles” — upholstery fabrics and clothing.

After this period of looting, the number of “tenants” grew drastically. Lunacharsky and many other representatives of the government moved in and peasant congresses were held. The Museum of the Revolution was founded. Films were shown in the St George Hall and a cavalry school also found a home. All of this was seen as inappropriate to, and highly dangerous, for the neighbouring museum which naturally saw itself as being the most entitled to the historical premises.

When the February disturbances began, the museum decided to take measures to protect the halls and collections. The museum was decisively separated from the palace, perhaps because of the subconscious memory of

how the Hermitage was saved in the fire of 1837. Previously, the management of the Hermitage had stopped a hospital from being opened in the exhibition halls. Now the main tasks were to organise an armed guard. The soldiers of the engineer battalion who were sent to the Hermitage were highly unreliable. So the Hermitage urgently requested the traditional Preobrazhensky soldiers to be returned. But this only took place after October. The unreliable military guard, who were also in charge of the wine cellars, was supplemented by Hermitage employees and kept watch around the clock. They were able to protect the museum exhibits from robbery attempts most of which were in boxes. Although robbers, even if they reached the halls, were not looking for exhibits, but wine or entrances to wine cellars.

The museum recognised the temporary government and cooperated with it, in particular on issues of security. In October, the Hermitage joined the boycott of the new regime — the Bolsheviks. This enabled the museum formally, and not only physically, to reject the decree of the people’s commissar Dzhugashvili for exhibits originating from the Ukraine

¹ Foreword by M.B. Piotrovsky to the archive “Black Series” (“Pages of the history of the Hermitage”), 2017.



PHOTO: PAVEL MARKIN



PHOTO: PAVEL MARKIN

HOW THE RALLIES HAD TO BE PHOTOGRAPHED

“There was a rule. One image had to contain Lenin, the current leader, a slogan and a boy or girl on their dad’s shoulders as a symbol of the next generation. It was vital to come to the demonstration with your own stepladder. There was a stepladder at Leningrad that had been used by Vasily Ilyich Loginov to film the Victory Parade on Palace Square back in 1945. Although I was the news photographer for the main newspaper in the city, and I had a press pass with ‘Access All Areas’, I was always being stopped because of my stepladder — who’s this painter and decorator? Up at 6 in the morning, into the office by 8, you grab the ladder and walk to Palace Square. At 8.50 you’re already on the stepladder in Palace Square. A line of cadets would be stretched across the square, and we’re rousing the crowd behind their backs “Come on, come on, smile. Hooray!” And we take some pictures. At 11, back at Lenizdat, rush to get them printed out, lay the photos along the corridor. Andrei Varsobin appears, the editor in chief, and he walks up and down the corridor, picking out shots with his foot. It almost never happened that you got one shot with all the leaders, the slogans and a child on somebody’s shoulders. We used to stick that on later. There were Lenins in all directions, and slogans that were from all different angles, from pictures taken in previous years. With the help of a pair of scissors and a bit of glue, the picture for the front page would be assembled.”

Igor Potemkin, news photographer for the Leningrad Pravda newspaper in the 1980s.



to be handed over to members of the Ukrainian Central Rada. Thus the long battle began, which continues to this day, against illegal attempts at confiscations under the slogans of historical justice and restitution. The Hermitage objected the campaign to divide up the museum funds. Despite active resistance, by the 1920s the Hermitage had already lost a considerable amount of its finest objects.

This new political era was marked with great activity by custodians and wardens of the Hermitage. They created their own committees which set requirements for improving conditions and guidelines for museum work. Many of the new rules were quite sensible and accepted by the directorate. Some arose from political fashion rather than from pragmatism. In discussing requirements for introducing an eight-hour workday it was discovered that at the Hermitage, custodians spent considerably less time at work.

Another form of protection from the circumstances of this new era was the preservation of professional working conditions. The museum continued working during these difficult times. In April, it was opened to the public (before evacuation began). The management of the Hermitage and the council later made decisions on the acquisition of exhibits, working conditions, the possible introduction of a fee for visiting the museum and rules of copying and photography. Important guidelines on the rules for museum work were developed. This method of overcoming difficulties through a steady rhythm of work was regarded by the Hermitage as a tradition and played a major role in preserving its collection and reputation during the next war and the evacuation of Leningrad and in Sverdlovsk. Decrees on seemingly untimely problems were issued. Discussions were held about principles of restoration, protection from atmospheric pollution and the creation of a medical centre. The work rhythm of the administration also helped museum scholars to maintain the rhythm of their scholarly work.

Finally, the Hermitage tried to use the situation for its own interests. The museum was nationalised first by the Temporary Government, then by the Soviet government, and began to lay claim, quite rightly, to the role of national museum. It resisted attempts to make it another element of the new system of education. Today we admire the project by D.A. Shmidt and I.I. Zharnovsky to reform the Hermitage, where the principles and tasks of the further development of the museum were clearly and sensibly laid out as an independent cultural institution. Most of their initiatives form the basis of the strategy that developed into the Hermitage of today. Some ideas, such as establishing the Society of Friends of the Hermitage, were only realised at the end of the twentieth century.

From the very beginning of the revolution the Hermitage management consistently and regularly raised the issue of joining the Winter Palace to the museum. This was fundamentally important in order to turn a court museum into a national museum. The Hermitage constantly emphasised the impossibility and harm of the large-scale and chaotic bureaucratic settlement of the palace, both under Kerensky and under the Bolsheviks. The museum's "storm" of the Winter Palace dragged on for a long time but it always remained a priority task for the heads of the Hermitage. It was not until after WWII that the entire Winter Palace was transferred to the Hermitage. Special "government" rooms continued to exist until the mid-1990s.

The Hermitage emerged from the ordeals of 1917 with honour. It became more independent while maintaining control over the collections of the suburban imperial palaces. It gradually included several private collections in its holdings. Though even harsher ordeals lay ahead: looting, confiscation, sales, war, evacuation, the siege of Leningrad, perestroika etc. But in 1917 the tradition and infrastructure of protection had been established. Unfortunately, they are still necessary today.

One of the new decisions of 1917 was the permission from the Temporary Government to employ women in the scholarly collective of the Hermitage. While women were already working at the Hermitage, this decision took heed of the reality and legitimised it. The first female custodian was Maria Ivanovna Maksimova, the pride of Russian and Soviet classical studies.

A hundred years have passed and still the traditions of the Hermitage have been preserved. Many practices and tasks that were organised in the past have been fulfilled or are being fulfilled. These are the constant problems for museums all over the world. Hidden or out in the open, threats remain. Threats of division, confiscation, separation and "optimisation". But the tradition of using new possibilities that arise from political events has also been preserved and for the good of the museum. A hundred years ago, at the very epicentre of Russian history, the Hermitage offered an example of how to implement the principle that culture is above politics.

● PHOTO: NATALIA CHASOVITINA

**THE OCTOBER REVOLUTION OF 1917 ALTERED
THE EVERYDAY LIFE OF PEOPLE IN SOVIET RUSSIA.
CERTAIN PIECES OF CLOTHING WORN BY THE PEOPLE SERVED
AS IDEOLOGICAL MARKERS AND MANIFESTED
THE WEARER'S COMMITMENT TO REVOLUTIONARY IDEALS.**

**LIKE A PHRYGIAN CAP
SCARVES IN REVOLUTIONARY RUSSIA**

Among these was the red head scarf. After the coup in October 1917 it was worn by most revolutionary-minded women. In fact, the colour red has meant much for Russian folk culture; it symbolises fertility and wealth. Both city dwellers and country women began to wear a plain red scarf without any pattern. Indeed, it resembled the revolutionary banner which the Bolsheviks made the symbol of their struggle for freedom. Furthermore, red stood for the blood shed by the oppressed for their liberation. The red scarf was also associated with *the Phrygian red cap* worn by French revolutionaries¹. In his novel *Sisters* V.V. Veresaev writes about a young worker from the *Red Hero* rubber factory: "Basia... was now getting dressed. Very carefully. She put on her best dress. She tentatively looked at herself in the mirror. Beautiful black curls had escaped from under the red scarf tied around her head like a Phrygian cap."²

Meanwhile, in the early 1920s, textile factories launched a new type of scarf named "propaganda". They became an ideological tool thus marking a milestone in the history of textile art. Scarves of the time would feature revolutionary leaders, state symbols, abbreviations, slogans, commemorative dates and manifestos of collectivisation and industrialisation.

V.I. Lenin was the first to outline an ideology for revolutionary art in his famous plan of "monumental propaganda"³ as early as 1918. The Soviet government urged artists to use subject matter which would not invoke associations with the life of pre-revolutionary Russia. Textile ornamentation played an important role in this ideological restructuring. In a supplement to the periodical *News of the Textile Industry* A. Karabanov writes that we need to "find new colours and patterns of fabrics, which, being poorer in fibre, will win the global competition for deep meaning, boldness and the revolutionary beauty of thought."⁴

A few years later, the famous theorist of production art B.I. Arvatov also called for the "destruction of flowers, garlands, grass, female heads and stylisation forgery", and to introduce new ornamentation⁵ to the design of industrial products.

By the time the debates over new ornamental motifs in the Soviet textile started, a number



WORKERS ON EXCURSION. 1926



PHOTO: © IVANOV STATE HISTORICAL MUSEUM OF LOCAL LORE
NAMED AFTER D. G. BURYLIN

In 1922 the Teikovo factory of the Ivanovo-Voznesensky textile trust launched a series of scarves to celebrate the fifth anniversary of the October revolution. Two scarves of this series — under the slogans "All power to the Soviets!" and "Workers of the World, Unite!" were made according to drawings by the artist L.M. Chernov-Plyos⁶.

The first has a complex ornamental composition with a centerpiece depicting "the dissolution of the Constituent Assembly by the Bolsheviks" framed in a five-pointed star and a round medallion. The picture is supplemented with explanatory inscriptions "All power to the Soviets!", "Workers of the world, unite!", etc. The corners of the scarf feature "A good fight in the days of the October Revolution", "The taking of the Perekop", "Annexation of the Far Eastern Republic", "The destruction of the signs of autocracy." In the upper part of the frame the artist put the portraits of V.I. Lenin, Sverdlov, Kalinin and L.D. Trotsky⁷. Both the central and the outer pattern are characterised by complex compositions and flamboyant decorative elements.

TEIKOVO FACTORY
THE IVANOV-VOZNESENSKY TRUST
ARTIST L.M. CHERNOV-PLESKY
Scarf "All power to the Soviets!"

1922



The second scarf manufactured by the Teikovo factory in 1922 also features the leaders of the world proletariat, F. Engels, K. Marx, V.I. Lenin and L.D. Trotsky framed in decorative round medallions in the corners. The central part is decorated with an image of the Freedom Obelisk, an architectural and sculptural group dedicated to the Soviet Constitution. The obelisk, designed by N. Andreev and D. Osipova, was installed on Soviet (Tverskaya) Square in Moscow in 1918–1919. The monument has not survived to the present day. Therefore, the scarf with its image has a special historical and cultural value.

On either side of the obelisk Chernov-Plyos placed monumental figures of a worker against the industrial landscape and a peasant during the harvest⁸. The decorations at the edges are characterised by sophisticated graphics with one of the most important Soviet symbols — the hammer and sickle. At the top there is an inscription "February 1917 — October 1917" and a five-pointed star. The caption at the bottom says: "Workers of the World, Unite!"

TEIKOVO FACTORY
THE IVANOV-VOZNESENSKY TRUST
ARTIST L.M. CHERNOV-PLESKY
Scarf "Workers of the world, unite!"

1922

of Russian enterprises had launched printed scarves which fully met the ideological objectives that the country's leadership set for the industry.

The textile produce of the 1920's to the early 1930's suggested a variety of revolutionary slogans. For example, a red scarf presumably made at Schlüsselburg at the factory named after P. Alekseev has the words "Committed to the precepts of Ilyich". This text is placed next to an exquisite pattern of wheat, a sickle, hammer and scythe.

It should be noted that the compositions, field and edge embellishments of promotional scarves manufactured at Russian factories in the 1920s resembled those of pre-revolutionary products. Soviet artists and their predecessors turned to realism, borrowed motifs from prints and paintings and depicted monuments and sculptures. The most popular decorative designs were lush Baroque and ancient patterns typical of this historical style.



**SCHLUSSELBURG
SCREEN-PRINTING FACTORY
NAMED AFTER P. ALEKSEEVA (?).
UNKNOWN ARTIST.
Scarf**

"We fulfill the precepts of Ilyich"

LATE 1920S — EARLY 1930S

From a private collection
Published for the first time

PHOTO: NATALIA CHASOVITINA

This small rectangular piece of bright red cloth became not only an important symbol of the new Soviet regime but also a fashion accessory of the revolution. A milling machine operator of the Dinamo Moscow factory, Y. Pylayeva, recalls that in 1923 "the most fashionable clothes according to Komsomolskaya Pravda was a black pleated skirt, a white blouse, a red scarf and a leather jacket".

Scarves with revolutionary subject matter were not only kept as souvenirs or used

as propaganda posters, but they were worn by the people. In the Central State Archive of film and photo documents in St Petersburg there is a photograph from 1925 depicting workers on a city tour. In the centre a young woman sits at the table wearing a headscarf with revolutionary motifs⁹.

Thus, revolutionary changes in Russia of 1920–1930s left a bright mark on the making and artistry of scarves with propagandist themes, turning a traditional item into a powerful ideological tool in the fight for new ideals.



In 1924 the *Fifth of October* factory of the Vladimir-Alexander Trust launched a memorial scarf with a portrait of Lenin designed by the artist N.S. Demkov.

The composition of the scarf is traditional and consists of five images related to the background. The central field is decorated with a bust portrait of Lenin in a circular medallion and is framed by a decorative frieze depicting the march of future Soviet people with comments on monetary reform, cultural revolution, etc. The dark brown background is covered with an exquisite lace pattern and portraits of Marx, Engels, Kalinin and Trotsky. In October 1924, a test batch was made and in November the mass production began. This scarf was presented to the workers of the enterprise and honorary guests at the seventh anniversary of the October Revolution as a commemorative gift. In January 1925, N.K. Krupskaya gave these scarves to the members of the First all-Union Teachers' Congress in Moscow¹⁰.

**FACTORY OF THE FIFTH OF OCTOBER
OF THE VLADIMIR-ALEXANDROVSKY TRUST
ARTIST N.S. DEMKOV**

A scarf with a portrait of Vladimir Lenin

1924



In 1928 one of the Ivanovo-Voznesensky factories launched a scarf to mark the 10th anniversary of the Worker-Peasant Red Army (WPRA). The centre of the scarf features a five-pointed star with a portrait of the prominent revolutionary military leader M.V. Frunze. The edge design depicts the Red Army and features various stories of *Ufa's capture*, *the Far East liberation and the cruiser "Aurora" on the Neva*. Both the centre and the edges were decorated with battle scenes, and military hardware — guns, planes and so on, rendered in black and white. This piece stands out due to its graphic quality and fine detail.

The new holidays and memorial events were not the only subject matter for textile. In 1924–1927 the outstanding textile artists Ivanovo V.I. Maslov and S.P. Burylin designed a series of scarves dedicated to the pioneer organisation. They were produced by the enterprises of the Ivanovo-Voznesensky textile trust¹¹. Against a white background on the edge there are such pioneers playing sports or carrying red banners with the slogan "Be ready! Always ready!"

**FACTORY OF THE IVANOVO-VOZNESENSKY
TEXTILE TRUST
ARTIST S.P. BURLIN**

1924–1927

1. See: *Lebina, N.* Soviet Daily Life: Norms and Anomalies. From War Communism to Grand Style. Moscow, 2016. p. 133.

2. Veresaeu, V. Sislers. Moscow, 1990. p. 198.

3. The tasks of the plan of monumental propaganda were defined by a decree of the Sovnarkom of the 14th April 1918.

4. Karabanov A. The New Cotton Printers // Supplement to the "News of the Textile Industry". 1923. №6. p. 1.

5. Arvalov, B.I. Art and Industry // Soviet Art. 1926. №1. p. 84.

6. Leonid Mikhailovich Chernov-Plesky (1883–1937/1938) — a painter, was born in Kineshma (Ivanovo region). In 1913 he graduated from the Imperial Academy of Arts in St Petersburg. After the revolution he wrote posters, designed books, and also worked as a decorator at the Kineshma Drama Theater named after Alexander Ostrovsky, painted scenery and drew costume sketches; became the author of the first propaganda scarves. Repressed in 1937 shot.

7. L.D. Trotsky — one of the main participants in the revolutionary events of October 1917. In 1927 he was removed from all posts, in 1929 he was expelled from the country and declared an enemy of the people. In this regard, all the portraits of Trotsky on propaganda shawls were cut out.

8. See: Kareva, G.A. Ivanovo agitational textiles. Ornament and inscriptions // Theory of Fashion. 2011. №21. p. 64.

9. The photo was published in the article: Blumin, M. The art of dressing: agit textiles from the 1920s–1930s to the present day // 100% Ivanovo... p. 122.

10. See: Kuskovskaya, Z., Vyshar, N., Kareva, G. Brought to birth by the revolution: non-iradable works from the collection of the museum // 100% Ivanovo: agitation textiles of the 1920–1930s from the collection of the Ivanovo State Historical and Regional Museum named after D.G. Burylin. Moscow, 2010. p. 79.

11. See: As above p. 78.



One of the textile products of the Leningrad factory named after Vera Slutskaya is another red scarf dedicated to the 10th anniversary of the October Revolution. The author of the drawing, V.I. Losev, created, as can be seen, a sophisticated graphic composition.

The Central box of the product is decorated with two diagonal and reverse stripes with images of wheat, flowers and the inscription "1917-1927". Between the anniversary dates in the centre there is the sickle and hammer with floral garlands attached. The scarf rim is embellished with the same ornamental bands and the inscription "Long live the working men and women striving for the international October Revolution".

FACTORY NAMED AFTER V. SLUTSKAYA.

ARTIST V.I. LOSEVA
*Scarf for the 10th Anniversary
of the October Revolution*

1927
From the collection of the State Hermitage
Published for the first time



However, the late 1920s to the early 1930s witnessed a new trend in the design of promotional scarves. It was closely associated with Russian avant-garde art, namely constructivism. For example, in the first half of the 1930s the Schlüsselburg factory produced a red scarf with the original edge decoration.

The centre is blank but the corners show images of the cruiser *Aurora*. It is not a boring silhouette image though but rather a more interesting frontal view. *Aurora* is crowned with the hammer and sickle. The edge decor conveys a sweeping panorama of Leningrad in 1930s with factories, as well as residential and public buildings being erected after the revolution and in a constructivism style. Horizontal and vertical black lines recreate structures of the city on the Neva, the building site for new factories and buildings in the style of Soviet constructivism.

SCHLUSSELBURG SCREEN-PRINTING

FACTORY NAMED AFTER P. ALEKSEEVA.
UNKNOWN ARTIST
*A scarf depicting architectural
constructions in the style of constructivism*

THE END OF 1920-1930s
From the collection of the State Hermitage
Published for the first time

● PHOTO: © THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2017

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MARINA SITNINA
EXECUTIVE VICE-PRESIDENT
OF JSC GAZPROMBANK CORPORATE CURATOR
OF THE GAZPROMBANK ART COLLECTION

AVANT-GARDE,



DMITRY GUTOV
*There is no one by my side
on the deserted bank
of the Moscow River...*
2004. Oil on canvas. 80 × 100 cm
Corporate Collection
Gazprombank

CONCEPTUAL



SERGEI BUGAEV ("AFRIKA")
Unlilled.
From the series "Anli-Lisilsky"
1991. Fibreboard, acrylic paint
100 × 147.5 cm
Corporate Collection
Gazprombank

AND ROMANTIC



ALEXANDER DZHIKIA
A Portrait of Gagarin
2011. Paper, crayon. 54 × 74 cm
Corporate Collection
Gazprombank

THE CENTENARY OF THE 1917 RUSSIAN REVOLUTION HAS SPARKED WIDE INTEREST IN THIS HISTORIC EVENT WHICH HAS HAD A PROFOUND IMPACT ON THE DEVELOPMENT OF RUSSIA AND THE LIFE OF ITS PEOPLE. ART, AND VISUAL ART IN PARTICULAR, CAN ROMANTICISE REVOLUTIONS, CREATING MYTHS AND LEGENDS, AS WELL AS PLACE HISTORICAL EVENTS INTO THE CONTEMPORARY CONTEXT.

The universal idea about the transformative mission of the artist is at least over three centuries old; thus, Henri de Saint-Simon saw artists marching in the vanguard (*avant-garde*) of society, spreading new ideas. Despite the tragic outcomes of countless social upheavals, the French Revolution being no exception, revolutionary romanticism still holds irresistible appeal, and the right to liberty, equality and brotherhood as well as "the pursuit of happiness" remain the core values for many generations of rebels.

At its origins, the early twentieth century Russian Avant-garde was associated with revolutionary radicalism both artistically and politically. It was the time when the Russian Avant-garde indeed became the vanguard of art development in the world. Contemporary Russian art has been largely shaped by the conceptual approach and constructivist spirit of the Avant-garde which were suppressed (though not completely destroyed) by the Stalinist doctrine of Socialist Realism.

Notwithstanding the diversity of modern art media, which range from painting to installations, contemporary Russian art follows the definitive principle of the early Russian Avant-garde – a strict formalism where every element is assigned its place, both in terms of the composition and the way the artwork is displayed. One vivid example is Yuri Albert's "A Self-Portrait with Eyes Closed", made up of descriptions of Van Gogh's paintings in Braille. The monochrome panels are horizontally aligned with each other as if they were hanging on an invisible washing line; as a result, the minimalist installation acquires a formal austerity resembling a sublimated version of Malevich's Suprematism.

Even Olga Chernysheva's series of snapshots with knitted woollen hats, which seem to have been randomly photographed in a street crowd, is closer to the conceptual materiality of architectural typologies than to narrative street photography; the effect is achieved owing to the centre-dominated composition. Both the works and the title of the photographic series (*Waiting for a Miracle*) represent an inseparable unity of conceptual art, constructivism and the magic of poetry.

These examples, quoted by Dr. Klaus Albrecht Schröder, Director of the Albertina Museum, in his introduction to the Gazprombank exhibition catalogue,

THE COLLECTION

The Gazprombank collection is unique in that it is the first-ever corporate collection spanning the history of Russian art from the 1990s to this day. It brings together the most representative works by acclaimed Russian masters and young artists over the past several decades. Wishing to preserve both the original concept and integrity of the art pieces, Gazprombank tends to acquire whole projects rather than individual works. Apart from purchasing art objects which have already found their place in the national and global art context, Gazprombank also initiates the production of new works. The collection includes objects in a broad variety of genres and media, from paintings to multimedia projects and installations.

The Gazprombank collection began in 2012; however, despite the recent origin, it has already participated in over 50 exhibition projects at Russian and international art forums hosted by the Russian Museum (St Petersburg), Moscow Museum of Modern Art (MMOMA), Multimedia Art Museum (Moscow), Winzavod Centre for Contemporary Art (Moscow), Museum and Exhibition Centre "Rabochiy i kolkhozitsa" (VDNKh, Moscow), and the National Centre for Contemporary Art (Moscow, Nizhny Novgorod, Yekaterinburg); some of the works have also been presented at biennales of contemporary art in Venice, Liverpool and Moscow.

illustrate just some of the links between modern conceptual art and the traditions of the early twentieth century Avant-garde. The exhibition became the "world premiere" for the Gazprombank collection, the first-ever corporate collection focussing entirely on Russian art from the 1990s until the present. The collection includes over 800 works by 70 acclaimed and aspiring artists working in a broad range of genres and media.

It is often rightly said that history is the present thrown into the past. Our assessment of history and its landmark events always depends in our current social and political thinking. As for contemporary art, Russian art in particular, it is much more than "a reflection of reality" or a way to make sense of past and present events and phenomena – it is an environment generating new ideas and meanings. For Gazprombank, collecting contemporary art means investing in the intellectual capital of future generations.

MATERIAL EVIDENCE

THESE STRANGE OLD THINGS ONCE BELONGED TO MY GREAT-GRANDMOTHER, YULIA S CLUB, NEE KOSTINA, WHO WORE THEM FOR OVER 70 YEARS. THEY TELL US HER STORY AND SHOW HOW GREAT EVENTS OF HISTORY AFFECT INDIVIDUAL LIVES. IT IS NOT POVERTY THEY TELL US ABOUT, BUT SPIRITUAL POWER. THE MESSAGE HERE IS THAT CHALLENGES ON A PERSONAL AND NATIONAL LEVEL MAY DESTROY A LIFE BUT NEVER A PERSON. INDEED, YOU CAN SURVIVE EVERYTHING.



MARIA KHALTUNEN
● PHOTO: NATALIA CHASOVITINA

Yulia Stefanovna was born in 1872 in Orel. At 18 she married a wealthy manufacturer and moved to Odessa. At 26 she was widowed and became a doctor. In 1908 she was struck again when her kind, giving and demure sister Alexandra died. She was a noted philanthropist. The local poor felt for her and asked the family's permission to carry her coffin from the church to the cemetery.

Alexandra left six children behind: Ludmila, Anatoly, Athanasius, Valentina, Vassili and the new-born Mary. Yulia Stefanovna returned to Orel to help the widower Vasily Ilyich Voinov (who died in 1912) with the orphans. In 1924 her house burned down and from that time until 1941 she and her daughter Mary (my grandmother) lived in the household of Alexandra Afanasevna, the second wife of the late Vasily Ilyich. Yulia Stefanovna was nicknamed "grandma" while Alexander Afanasevna was called the "mistress". There are some other passages from my family chronicle which are dear to me regardless of their historical importance. Such as "Nadia, I can't be your mistress, I'm your grandmother!" In fact, she was the mistress of a household in Novoselovskaya Street near the fair site on the Ilyinskaya square. Another passage remains memorable: "the Fair is now banned. Let's go and see the last one, Nadia."

The household involved her own living quarters, a hotel open to the public, a coachman's room, a small shop, stables and a huge carriage house. But after the revolution everything turned communal. The stables were disassembled for wood stocks. The carriage house became the storage room for Bondarsky goods. The hotel was reduced to three rooms and a kitchen which is where my great-grandmother and mother lived. The larder



PHOTO AND PERSONAL EFFECTS OF Y.S. DUBINA FROM THE FAMILY ARCHIVE



was left intact where there were six chests. My mother told me that two or three of them contained the Svyato-Vvedensky' valuables. After the convent's closure nuns settled in the town and survived by sewing quilts. The valuables would be passed on to fellow parishioners who would guard them temporarily. Our chests stored ancient icons which would not fit on the walls, as well as all sorts of rotunda, grandfather's coats, tablecloths and vintage embroidery.

All of these burnt in the fire of 1941. For many years we blamed the firehouse that was located nearby. Much later we learnt the actual cause of the fire, which was highly dramatic. It was started by my mother's cousin Evgeny before the Germans entered the city. He confessed to my mother on his deathbed: "Indeed, Nadia, I set the house on fire. I was desperate. I couldn't have the Germans touch it." The last thing my mother would remember about the place was standing in the ashes looking at the shapeless silver ingots that had formerly covered the icons.

Then the family faced the long hardships of war. Julia Stefanovna had lived a long turbulent life and died in 1963. She was the embodiment of modesty and humility. She brought up my mother and ran the house. She wouldn't burden her loved ones with her troubles and misfortunes. She kept a note in her common prayer book which said: "Lord, do to me as you will."

After my great-grandmother's death my mother chose to keep these rags as memorabilia. Being worn and mended for almost a century they turned into a statement of secret work and humility.

In 1941, before the fire, as if anticipating the catastrophe — the destruction of the old house and the old life, my mother, then a 12-year-old girl, chose to take some photos from the vintage albums and a trinket with simple forget-me-nots and an inscription saying "Remember!"

These things were saved and should have been burnt. Now they might be more than just an illustration of a single person's life. They can serve as material evidence of the historical turmoil which affected the lives of many.

IT'S MUCH STRONGER
THAN YOU THINK



PAUL MOSTERD

1917. ROMANOV'S & REVOLUTION, THE END OF MONARCHY IS THE HIGHLY SUCCESSFUL EXHIBITION IN AMSTERDAM THAT HAS BEEN BROUGHT TO A CLOSE ¹. MORE THAN 150,000 VISITORS CAME TO SEE THE DREADFUL STORY OF TSAR NICHOLAS II, HIS WIFE ALEXANDRA AND THEIR CHILDREN DURING THE TIME OF THE REVOLUTION. THE EXHIBITION WAS DESIGNED BY BUREAU CASPAR CONIUN AND EMPHASISED THE CONTRAST BETWEEN THE IMPERIAL COURT — THE CENTRE OF ST PETERSBURG — AND THE REVOLUTIONARY EVENTS TAKING PLACE AROUND IT. THE PRINCIPAL EXHIBITION HALL OF THE HERMITAGE-AMSTERDAM WAS TRANSFORMED INTO THE FAMOUS PASSAGE DEPARTMENT STORE IN PETERSBURG: WHILE THE ELEGANT FABERGE SHOP WINDOWS SPARKLE WITH JEWELS, VISITORS TO THE EXHIBITION ARE SURROUNDED ON ALL SIDES BY THE TURMOIL OF THE REVOLUTION.

AFTER THE OPENING OF THE EXHIBITION IN AMSTERDAM, THE TEAM FROM THE HERMITAGE ASKED CASPAR CONIUN IF IT MIGHT BE POSSIBLE TO REPRODUCE THE EXHIBITION IN ST PETERSBURG, IN THE FAMOUS PALACE SEIZED BY THE BOLSHEVIKS IN OCTOBER 1917. AFTER ALL, THAT WAS THE EVENT THAT SPARKED THE REVOLUTION IN RUSSIA AND HAD SUCH A HUGE IMPACT ON WORLD HISTORY.

THE AMSTERDAM SHOW WAS A GREAT CHALLENGE FOR CASPAR CONIJN. HIS BUREAU HAS BEEN CARRYING OUT EXHIBITION PROJECTS FOR THE FRANS HALS MUSEUM ² AND THE MUSEUM OF EDUCATION ³ FOR THE LAST TEN YEARS.

“WE ALWAYS ASK OURSELVES: IF WE LOOK AT SOMETHING IN AN EXHIBITION, DO WE UNDERSTAND WHAT WE ARE SEEING? DO WE UNDERSTAND THE STORY THAT IS BEING TOLD TO US? IT’S A QUESTION OF CONTENT. OF COURSE, THE FORM HAS TO BE BEAUTIFUL, BUT IT ONLY TAKES ON MEANING IF IT IS COMMUNICATING WHAT NEEDS TO BE COMMUNICATED. THERE IS NO QUESTION THAT THIS IS TRUE OF A HISTORICAL EXHIBITION, AND PARTICULARLY IF THE EXHIBITION IS DEVOTED TO LANDMARK EVENTS. WE HAVE TO THINK LONG AND HARD ABOUT THAT.”

(CASPAR CONIJN.)

Paul Mosterd: What was the starting point for Romanovs & Revolution?

Caspar Conijn: The initiative came from the Hermitage Amsterdam. They had the idea of doing something about the Russian Royal Family in connection with the Revolution. They had been waiting for a very long time. The question was whether or not it could be done. There were enough special, significant items for the exhibition, but at the Hermitage-Amsterdam they had doubts as to whether everything could be shown together so that it would be a “regular” historical exhibition, with a great number of images of the history, as well as the other dramatic items. They were not sure that the exhibition could attract a substantial audience.

Our idea of a “walkway” (a retrospective), starting from 1880, gave the organisers the opportunity to display a great number of wonderful artefacts from that period. These were items that were not directly connected either to the Royal Family or the Revolution, but they were important in telling the story.

The concept for the exhibition in Amsterdam was a sort of two-stage missile. To start with you land in Petersburg in the 1880s. At that time, thanks to the burgeoning intellectual and cultural life of the city, St Petersburg was the symbol of all that was fashionable and modern.

After that you are plunged into the tragic tale of the Romanovs and the disappearance of the Russian imperial dynasty.

We made the exhibition with two curators from Amsterdam and two from Petersburg: Viacheslav and Lena⁴. This proved very useful, as they all had a close affinity with the history of the Russian Royal Family. “For Russians, it runs close to the heart,” as I was told by one member of the Hermitage team.

How was the main trajectory determined for the content of the exhibition?

Any history created in a museum is complex: items in a museum have nuances of meaning. Nevertheless, museum history must be clear. The exhibition was about the Tsar and his family. Nicholas II was the last Russian Tsar: how did this happen, and what did he do wrong? The exhibition asks these questions. It tells how he made the wrong choices virtually throughout his life. He married the wrong woman; she was cold, with no sense of humour, and she bore a son with haemophilia. He caused his own isolation through his political acts, and he took on command of the army himself, which proved to be an absolute catastrophe. And of course, there was Rasputin. The Hermitage-Amsterdam showed the history of the fall of a contradictory national figure and of a loving man. We presented a great number of quotations from Nicholas in the exhibition texts: “I’m an ordinary man,” “I never want to rule,” “I should have...” When I discussed this with Viacheslav, he said that the Hermitage would never agree to anything like this. There should be no talk of “the Tsar’s mistakes”, everything was much more complicated than that.

And then you asked about an exhibition in St Petersburg?

We started talking about it at the opening of the exhibition in Amsterdam, in February. The Russian experts already knew that they were going to do an exhibition about the Revolution in the Winter Palace, which played such a leading role in the whole story, and they understood that



CASPAR CONIJN AND COLLEAGUES. DESIGNING THE EXHIBITION “THE WINTER PALACE AND THE HERMITAGE IN 1917. HISTORY WAS MADE HERE”.
The Caspar Conijn Bureau, Amsterdam
September 2017

CASPAR CONIJN (CENTRE), LAWRENCE DE GRAAFF, RODERIK VAN DER WEIJDEN (THE CASPAR CONIJN BUREAU).

Installation of the exhibition
"The Winter Palace and the Hermitage in 1917. History was made here".
The Nicholas Hall of the Winter Palace. October 2017



PHOTO: NATALIA CHASOVITINA

it would not be possible to explain this story only with physical objects. They could see the connection between the objects, the images and the text in the Amsterdam exhibition.

It was an excellent proposition...

Oh, it was fabulous. It's an enormous honour; imagine, 100 years after the Revolution that started in this same palace... We realised that the exhibition here would have to be very different from the one we had created in Amsterdam. The Hermitage has a "physical" history, a history in photographs, a collection of objects, and we can do a great deal with light. Basically, it was going to have to be an utterly new experience.

The whole concept was going to have to be completely different, is that right?

In Petersburg it was a question of the buildings — the Winter Palace, and the Hermitage. Visitors would have to understand that the history took place right here. It is an extremely emotional exhibition, and the subject matter is of great significance to many people in Russia. It is also complex, just like the Russians. In Amsterdam, all these events might seem like someone else's problem, but the Russian people take the whole drama to heart. The Tsar and his family were canonised and buried in Petersburg, in the Peter and Paul Fortress, directly opposite the Hermitage.

What do you think about the exhibition practices of the Hermitage?

They are very different from how things are done in the Hermitage Amsterdam, which has no collection of its own, and which therefore has a lot of experience in putting on temporary exhibitions.

The fact that we are putting on an exhibition with a rich history is unprecedented. The Hermitage has never worked with the experience of the building itself. It was important for us that the building "entered into" the exhibition. We are using three large halls, including the great ballroom ⁵ but we are leaving the majesty of the space untouched. We are allowing the walls to speak, everything is lit, and the entire palace becomes the narrative. It was adding images to the architecture of the rooms that really made a difference.



PHOTO: NATALIA CHASOVITINA

CURATOR OF THE EXHIBITION VYACHESLAV ANATOLYEVICH FEDOROV (RIGHT).

Installation of the exhibition
"The Winter Palace and the Hermitage in 1917. History was made here".
The Nicholas Hall. The Winter Palace. October 2017

How did the concept come about?

Viacheslav and Lena gave us a short list of themes and objects in the collection. We asked them to single out 12 items and to write a story about each of them. The period that we are describing in the exhibition exactly matches the photos. Almost all members of the Royal Family had cameras, often equipped with the most cutting-edge technology of the age. We have so many pictures, and my entire computer is filled with them. There are images of the Tsar on the go, life at the court, the Tsarevich by a swimming pool; I've got a whole royal photo album in my head!

We tried to make the palace and these images interact. For example, you can see the panorama of the same hall as a hospital during the First World War. You can see Kerensky, head of the Provisional Government, in the Tsar's library; you see this in 2D, and then if you move, you can see the same thing in 3D. It is a spatial game between the building and the images, a game in enormous spaces, on enormous walls. Some of the walls in the ballroom are 11 metres high.

What will we see?

Every single wall in the rooms has been completely designed by us. The image, the text and the objects are interconnected. You have to engage the public in the story by telling it well. You have to know who the family are, what the Winter Palace is, and what the Hermitage is.

For example, on one giant wall, the Tsar and his son are pictured at the front: the tsar was the Commander in Chief and took his son with him to the battlefield. It's possible to see here an image of a meeting where he is consulting with the generals, and beside that are items from the museum collection: a military uniform, a portrait, a letter Nicholas wrote to his mother, a photo of the Tsarevich, pictures of the Tsarina and Rasputin who influenced Nicholas. In this way, we create the history of the objects and the images and accompany them with text. It really is a new approach for the Hermitage, and this is possibly the greatest difference between the exhibitions in the museums in the Netherlands and in Russia.

How do you explain this difference?

The people I work with at the Hermitage-Amsterdam, Marlies Kleiterp and Vincent Boele ⁶, know very well how to satisfy the public. You go in, you see a picture, you see the caption, you see the text and you immediately get an answer to the question, "How do I actually view this exhibition?" It's different in Russia. I explain it by saying that the museum finds it harder to express itself; also, it's possible that Russian museums suppose that the Russian public already knows a lot and there are a lot of things that they don't need to explain.

In the Netherlands I say, "If I'm going to an exhibition about Juliana, Wilhelmina or Beatrix ⁷, I want to know why I'm going."

Where did these differences make themselves most apparent?

While we were putting together the exhibition in Amsterdam, the first comment that the Russian curators made was, "Couldn't you just hang one photograph beside another? Is that not possible?" This was a fundamental moment, which, incidentally, is the same in other museums: is it possible for exhibits to submit, to be part of a larger history?

The best example of this contradiction is the drawings by the Tsar's little children. In Amsterdam the pictures lay on a table, as though in a domestic setting, as though the children had just run out of the room. In the Hermitage they are beautifully framed, they are on a pedestal, and the drawings are sacred. Again — in our country, they lay on the table in among other objects, which is precisely why it was difficult for our Russian colleagues to understand why we had done it that way. Well, it was because we wanted to upend their traditional perceptions. We wanted to give an impression of the Tsar's son, to tell about his illness, to show his cap and to create the "sense of the child". You can't do that if you are presenting such objects in a detached, dry and stately manner.

Telling how these children sat at the table, how they lived and what had been taken away from them, how the picture was drawn by the same girl shown in the photograph and who was later killed — that was what underpinned what I was doing. It's a way to connect with the public. To stun the viewers with a history that affects them.

The exhibition in Amsterdam has ended its tale of Tsar Nicholas II. What will it be like in St Petersburg?

One might not see why the Hermitage has hired a Dutch agency to show the Russian public a decisive moment

in Russia's national history, but that is exactly what has happened. We Dutch are used to discussing our king or queen; it's easy for us. It's a completely different matter for Russians. In Russia, you have to read between the lines of the official rules. There is a great deal that lies hidden beneath the surface. But I don't know how the Russian visitors will read the texts mentioned earlier; some things might prove much stronger than you think.

It is a revolution for the Hermitage — like the story with the image and the light. It's difficult to overstate the case.

How are preparations going for the Petersburg exhibition?

We're all intending for it to be a success, but there are a lot of problems still to be solved. It will be very interesting to see how it works out. We are trying masses of new approaches. For example, will it be possible to print the photographs in St Petersburg? We have asked the lighting artist, Joost de Beij to design the exhibition, to create drama in the palace. There should be dynamic lighting in the rooms, which will change, sometimes turning red, and sometimes with dramatic shadows appearing on the walls. The lighting design experts aren't entirely sure yet. They have never done anything like this before. We are carrying out a lot of consultation, and we have a marvellous intermediary in Svetlana Datsenko⁸. Not everybody speaks English, so we sometimes use Google Translate.

At the end of the day, I think that our joint efforts are something special. We are going to hang an enormous print of a Bolshevik poster on the staircase of the Winter Palace, and we've been allowed to hang revolutionary banners around the rooms, as though the revolutionaries were here and have just left.

1. The show was held at the Hermitage-Amsterdam and closed in September 2017. For more information on the exhibition, see p. 52.
2. The Frans Hals Museum (home to a fine collection from the Golden Age of Dutch painting) is an art museum in Haarlem, the Netherlands, and was founded in 1862.
3. The National Museum of Education in Dordrecht (the Netherlands).
4. **Viacheslav Feodorov**, head of the Department of Russian Culture at the Russian State Hermitage, and **Yelena Solomakha**, exhibition curator and deputy head of the Hermitage's Department of Manuscripts and Documents.
5. The Nicholas Hall of the State Hermitage Museum
6. **Marleis Kleilerp** is director of the Exhibition Department of the Hermitage Amsterdam; **Vincent Boele** is an art historian, archaeologist and member of the Exhibition Department of the Hermitage Amsterdam.
7. **Juliana (1909–2004)** was Queen of the Netherlands from 1948 to 1980. **Wilhelmina (1880–1962)** was Queen of the Netherlands from 1890 to 1948. **Beatrix (born 1938)** was Queen of the Netherlands from 1980 to 2013.
8. **Svetlana Anan'evna Datsenko** is the representative of the Hermitage-Amsterdam in St Petersburg.

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"The city after the rain"

APARTMENTS IN THE HEART of Saint-Petersburg

ArtStudio house
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Street



"St. Petersburg at dawn"

The view of the
"House close to Nevsky"
through the arch
of the Fedorovsky cathedral



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REVOLUTION AND THE ICON

ANNA IVANNIKOVA

THE EVENTS OF OCTOBER 1917 AND THE APPEARANCE OF A NEW GOVERNMENT NOTABLE FOR ITS PROCLAIMED ANTI-RELIGIOUS CHARACTER LED TO A BONA FIDE "WAR" AGAINST THE CHURCH AS THE PRINCIPAL RIVAL FOR INFLUENCE OVER MASS CONSCIOUSNESS. ESPECIALLY SHOCKING WAS THE SCALE OF DESTRUCTION OF HUNDREDS OF THOUSANDS OF ICONS, WHICH HAD BEEN SYMBOLS OF ORTHODOX CHRISTIANITY FOR MANY CENTURIES.

Holy images completely determined the way of life of a peasant family in imperial Russia. They accompanied the believer from the cradle to the grave, and filled not only residential, but also external space: in palaces, government agencies, shops, and taverns. They were even encountered upon wooden posts erected in fields and forests. This was how the sweeping image of "Holy Rus" was created, a land entrusted to the unshakeable authority of God's anointed. The revolution swept away even the finest signs of religiosity, leading to the formation of a belief "vacuum," which was quickly filled with the symbols of the new era.

The roots of many of the religious and artistic processes that took place during the revolutionary years can be found in the period of the reign of the last representatives of the Romanov dynasty.



KARL KUBESH
The bedroom of Nicholas II and Alexandra Feodorovna in the Winter Palace 1917. Photo, silver bromide print. 16.8 x 22.5 cm. The State Hermitage Museum

PHOTO: I.E. REGENTOVA / © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

The mythologem of the “God-bearing people,” disseminated in the late imperial period, led in the 1880s to the formation of the theory of the “people’s autocracy.” And it was the peasantry, to which qualities such as deep belief and loyalty to the Isar had traditionally been ascribed, that was to become the mainspring of the monarchy. Model forms of similar rule were seen in the pre-Petrine era. This return to the ideals of ancient Russia was an opportunity to resurrect the ideological components of the idea of Moscow as the “Third Rome” and reinforce the divine reality of Isarist power. A wave of canonisation unprecedented for the synodal period (1721–1917) was directed towards the sacralisation of the monarchy: in one and a half decades (from 1896 to 1916) six saints were canonised in Russia (in the course of the two previous centuries only five miracle-workers had been glorified).

As part of the national policy of reviving “true” Orthodox piety, a special role began to be played by the traditional icon, which was far removed from the works of “academic” religious painting widespread in society at that time. While the status of its true guardian was also vested in the people, the desire to form extensive household iconostases went beyond the boundaries of peasant environment and the merchant class — the personal chambers of the imperial family were also filled with icons. In the “rug-style” hanging of holy images in the bedchambers of Nicholas II and Alexandra Feodorovna and, often, the simplicity of the choice of the icons themselves (which were either of common style or executed in the spirit of primitivism) revealed the special piety of the august family and its inclination to “folk” belief, as well as its patronage of icon-painting.

A number of provincial centres specialising in traditional industries received active support from the Isarist authorities, first and foremost the villages of Palekh, Mstyora and Kholui in the Vladimir Gubernia, whose production reached unbelievable scales in the last third of the 19th

century: more than 2 million (!) icons departed each day on their way all over Russia. The gradual waning of these centres, which ultimately could not withstand competition from machine production, became a problem on a national scale for Nicholas II. In 1901, he founded the Committee for the Guardianship of Russian Icon-Painting, charged with supporting the Vladimir masters. However, these efforts did not bring success, and technological progress put an end to the mass production of the traditional icon all the same. They were replaced by printed icons and images executed on tin, whose “service” life was far shorter than their predecessors. This led to a careless attitude towards shrines and the budding of blasphemy, which subsequently found expression in the revolutionary pogroms of churches.

● PHOTO: L.G. KHEIFETS / A.M. KOKSHAROV
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avant-garde, whose members proclaimed themselves the successors of medieval traditions and posited the new beauty of colour and plasticity of form (Wassily Kandinsky, Natalia Goncharova). Despite a similarity to icon-painting in terms of the understanding of its concerns — the primacy of spiritual content over form — the fundamental difference: it contained the energy of both creation and destruction. The “acquisition” of the ancient Russian icon could have breathed new life into the official church art, which had become fully divorced from its foundations during the 18th–19th centuries. However, the first shoots of a religious revival (for example, the work of Kuzma Petrov-Vodkin) perished under the yoke of Bolshevik power. And it is in this that we find the true drama of Russian icon-painting.

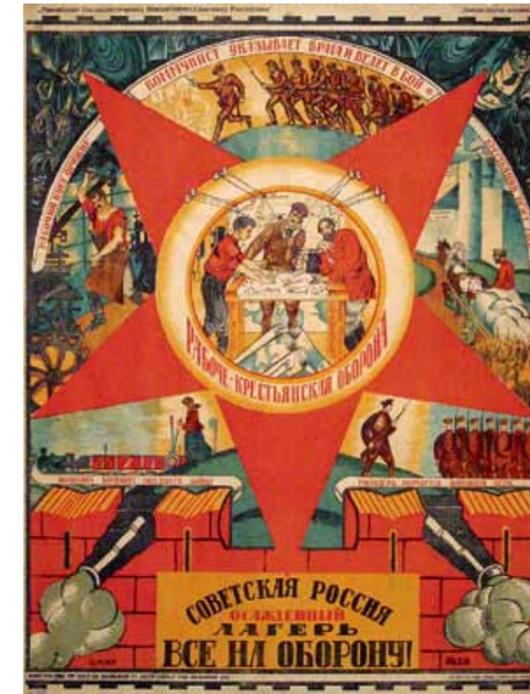
The revolution of 1917 opened a new and terrible chapter in the history of the Russian Church. December 1917 saw the implementation of an orthographic reform and the issuing of a decree “on civil marriage.” In January 1918, decrees “On the separation of church and state and school from church” and “On the introduction of the Western European calendar” entered into force. The message sent by these first steps by the government was clear and signposted the destruction of national tradition and culture. The anti-Soviet propaganda of the Orthodox clergy and the serious support that it rendered to the White movement resulted in harsher measures and repressions. A red terror descended on the country: a terrible wave of iconoclasm swept all before it and led to a genuine darkening of consciousness. The energy of destruction also took hold of a broad layer of the peasantry. The understanding of “belief” and “the Church” were not identical in the folk consciousness. In circumstances of complete

One of the significant aspects of the reign of Nicholas II was the “discovery” of the ancient icon as a visual art form. A 1913 project dedicated to the 300-year anniversary of the House of Romanov found wide resonance with the public. Prior to this Russian icon-painting had been perceived as “young” (its history did not extend beyond the 17th century) and was considered a secondary art form, completely devoid of aesthetic interest. Thanks to the efforts of restorers, icons from the 14th–16th centuries were cleaned of soot and the accumulated layers of hundreds of years, striking contemporaries with the richness of their colour and the depth of their spiritual content. The uncovering of this ancient layer of Russian artistic tradition led to a philosophical interpretation of its complex symbolic language, theological and liturgical meaning. The sensational character of this phenomenon was reinforced by the intense patriotic mood on the eve of the First World War; it broadened the horizons not only of researchers, but also of the creative intelligentsia, giving a powerful impulse to various experimental artistic trends. It could be said that the “discovery” of the ancient icon provoked a genuine “revolution” in art. The diverse and intensive searches of the artists of the time found their expression in the movement of the Russian

Nadezhda Mandelstam, “Hope Abandoned” (1972)

We are constantly repeating that with the revolution came the discovery of ancient Russian painting, formerly hidden under heavy icon plating, but on the subject of how it was discovered, we are silent. And we do not remember, that countless icons were destroyed and cleaved into splinters, a multitude of churches in Moscow and all over the country were ruined to the foundations. It was fortunate if a church was transformed into a storehouse — it had a chance of remaining intact.

1. **UNKNOWN ARTIST**
Icon “Saint Seraphim of Sarov”
Mstera.
THE BEGINNING OF THE 20TH CENTURY (AFTER 1903)
Wood, primer, mixed media. 31 × 26.5 cm
The State Hermitage Museum
2. *Icon “Our Lady The Sovereign”*
Moscow. AFTER 1917
Wood, primer, mixed media; silver,
chasing, engraving. 26.8 × 21.8 cm
Private collection



- 11 **A.P. Apsit**
Poster "Workers of the world, unite!"
Russia, Moscow, 1919
Paper, seal. 67 × 107 cm
The State Museum
of the Political History of Russia
- 21 **D.S. Moor**
Poster "Soviet Russia —
a camp under siege"
Russia, 1920
Paper, printing. 90 × 70 cm
The State Museum
of the Political History of Russia
- 31 **N.M. Kochergin**
Poster "The queue for Wrangel!"
Russia, Moscow, 1920...
Paper, lithography. 35 × 53 cm
The State Museum
of the Political History of Russia

illiteracy, belief largely bore an "unconscious" character and was the consequence of the maxims of whole generations of ancestors. Amid the social crisis of the beginning of the 20th century, attitudes to the Church, and first of all to the clergy, acquired a pronounced negative shade: the impoverished peasantry accused the priesthood of enriching themselves at the expense of the peasant's pocket. This mood led to the looting of churches immediately after the revolution, as the people look away the material blessings contributed over years of exhausting labour.

The reigning chaos and the outbreak of civil war almost deprived icon-painters of the opportunity to practise their profession. It was not directly forbidden to possess icons at home, but it was frowned upon. However, this did not mean the complete extinction of spiritual life in society. The first months of the new regime were marked not only by bloody atrocities, but by sev-

eral events linked with miraculous "appearances" of icons, which awoke a belief in the resurrection of Russia. The discovery of the image of the Madonna, which received the title Our Lady of Great Power, is strongly linked with the end of the Russian Empire. The icon, which "appeared" on the day Nicholas II abdicated the throne (March 2, 1917), became an object of national worship and was perceived as the protector of Russia, having taken for herself the role of symbol of autocratic rule. Numerous copies of the image were distributed, although this process was terminated by the Bolsheviks, who inflicted the severest persecutions upon believers who sheltered these duplications.

A strange event in May 1918 linked to the celebration of Nicholas Day (commemorating St. Nicholas), which coincided with the preparations for the May Day political celebrations, was put down to divine intervention. The fresco on the

Nikolsky Gate bearing an image of Nicholas of Mozhaisk, before which prayer services were traditionally held, was severely damaged during the storming of the Kremlin in October 1917 and then covered up with a red poster with the inscription "Long live the International." On May 1, before the eyes of an amazed crowd, the panel split in two and fell to the ground, revealing to onlookers the holy image that had become the object of pilgrimages of a huge scale for revolutionary Russia. The May Day festival did not show people the wonder of the Communist International promised by the Bolsheviks, but was remembered instead as the scene of a portent before the Nikolsky Gate. A copy of this reliquary, defiled by the "godless powers" at the very outset of the revolution, was presented to the White Admiral Alexander Kolchak by Bishop Boris of Perm in commemoration of his faith in the salvation and liberation of Orthodox Russia. This image became a symbol

of resistance (it was placed upon the standard of the 1st Siberian Cossack Division) and it was for this reason that copies were mercilessly destroyed. Today only one copy is believed to exist, executed in tempera on wood (it is kept in the State Museum of the History of Religion).

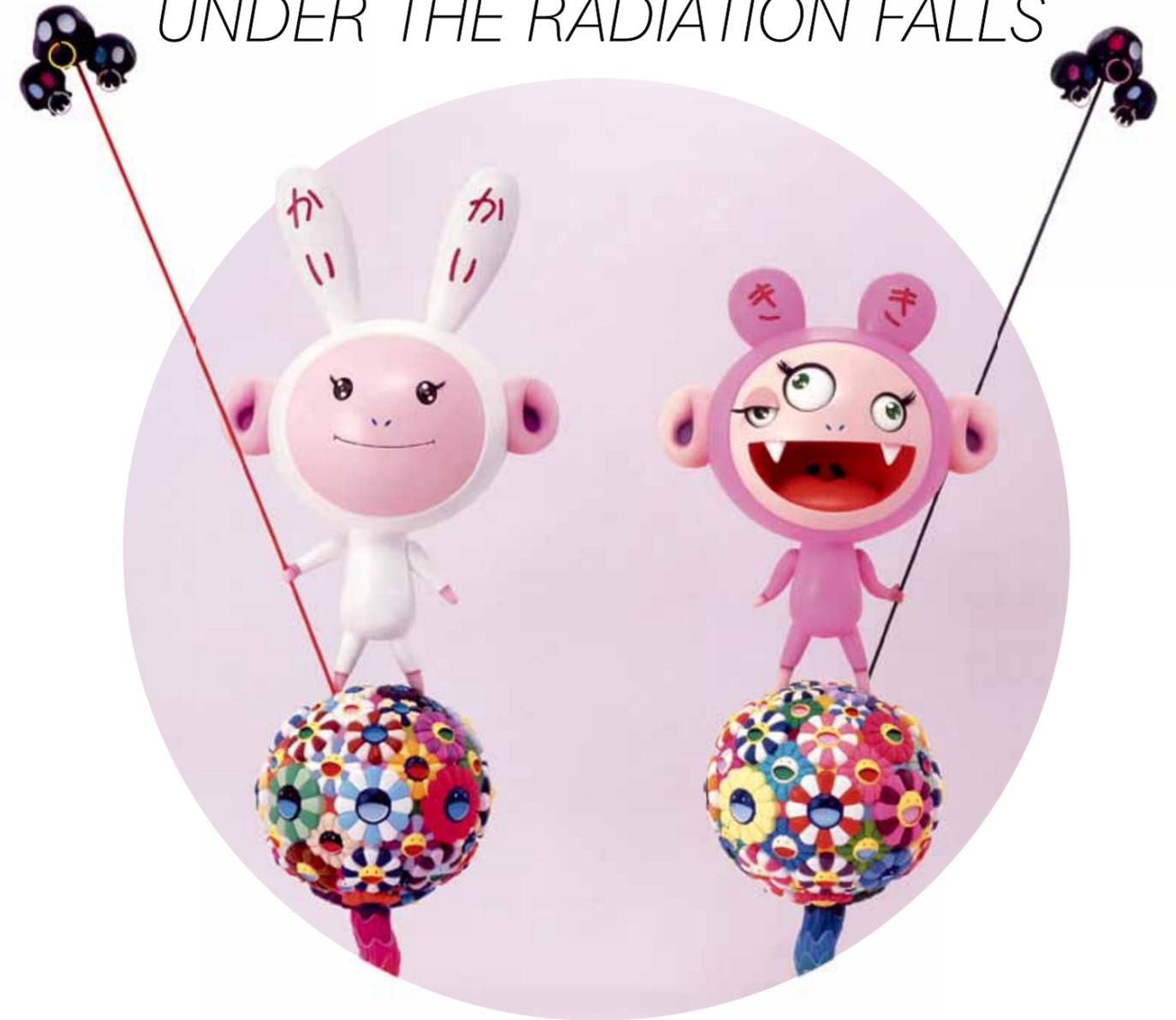
This first experience of open "war" with religion demonstrated its futility and had a poor effect in terms of reducing the number of believers. Even some Communists continued to adhere to church rituals and kept icons at home. The new government policy was directed not towards the extirpation of faith, but towards its substitution and the shaping of people's attitudes to the new "religion." From 1918 to 1920 a large-scale campaign "reaping" was carried out. The criticism of the cult of the holies and their relics was based on the significance, both religious and political, which had been accorded them during the imperial period (especially under Nicholas II).

SEPTEMBER 29, 2017—FEBRUARY 4, 2018

GARAGE MUSEUM OF CONTEMPORARY ART



TAKASHI MURAKAMI UNDER THE RADIATION FALLS



The common perception of the “imperishability” of relics as the chief sign of holiness created favourable opportunities to discredit many canonisations. The discovery in reliquaries of the decayed bodies of miracle-workers, or even wax dolls that appeared to have been laid there by priests, aroused indignation among the masses at what they saw as deception by the Church.

The next step for the government was to introduce new festivals, based upon old rituals, which in the course of a century became part of the mentality of the Russian individual. “Red” “Easters” and “Christmases,” “christenings” and “funerals” began to appear in the life of the Soviet citizen. These demonstrations bore a great resemblance to Christian processions, only in place of holy flags and icons people bore banners and portraits of party leaders, before which passing peasants crossed themselves.

Images of the leaders of the revolution appeared in the “red corner” of domestic and work spaces, taking the place of icons of saints. A “canon” of depictions of Vladimir Lenin gradually developed, in which artistic deviations were not permitted: a pose of heroic appeal, a rigid confidence in his face, a dark three-piece suit. Lenin was becoming the new “saviour” and “god” of the atheistic state, and soon bona fide pilgrimages were being made to his mausoleum.

A reinterpretation of the old system of religious signs was taking place and the symbolism of the new state was actively being introduced: the hammer and sickle, the red banner, workers and peasants. It is even possible that under the influence of the ideas introduced by the socialist era the relatively rare composition *The Physical Labour of the Holy Family*, which was renowned even before the revolution (in particular, through the chromolithographs of E. Fesenko) and which Vasily Mumrikov presented on an icon he painted

in 1923 (State Museum of the History of Religion), could have acquired a new semantic tone.

Its “appearance” seems symptomatic in light of the meagre number of signed religious works from this time that have survived to this day. The symbolism and formally stylistic features of the icon, endowed with a new ideological meaning, found great use in poster art. In the works of many artists we can see the red “star of Bethlehem,” illuminating the way for the masses (Dmitry Moor’s *Christmas*, 1920), or the horse of the apocalypse, on which a Red Army soldier is seated instead of the Archangel Michael (Vladimir Fidman’s *Two Years Ago in the Fire of Revolution the Red Army of Workers and Peasants Was Born*, 1920); in the image of a soldier that, by analogy with St. George the Victorious, impaling a bourgeois with a bayonet, emphasises the heroic beginning and universal scale of the struggle with evil (Mikhail Volkov’s *Noble Thugs*, 1920). The simplicity and accessibility of the artistic language of the poster produces the generation of symbolic images called upon to express a necessary allegory in a voluminous form: it is in this that their “kinship” with common icons is traced, in which with a few strokes of his brush the painter achieved a recognisable image of a saint or a holy festival.

The iconoclastic character of the actions of the Soviet government nonetheless did not put an end to the existence of the icon itself. Some artists retrained and began to work on restorations, others tried to transfer their art to the decoration of products and tin trays or (like the icon-painters of the Vladimir villages) mastered the art of lacquer miniatures, allowing them to preserve the ancient techniques and artistic conventions of medieval painting. Only very few had the courage to paint holy images, though thanks to these true ascetics the tradition was not interrupted. Among the leading figures of the Soviet era it is worth singling out Vasily Komarovsky (1883–1937) and Maria Sokolova (Yuliana in her monastic life, 1891–1980), who not only occupied themselves with the creation of ancient works, but with the creative interpretation of the laws of icon-painting. Religious painting continued to develop thanks to emigrants, as well as the great interest shown by Western artists in the Russian icon, which allowed it to be brought out into a global arena.



Isaac Babel, “Red Cavalry” (1923–1925)

Where can I find some Jewish biscuits, a Jewish glass of tea and a piece of that retired God in the glass of tea?

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Takashi Murakami, Kikai & Kiki, 2009-2005
Дизайн: арт-группа «Синтез». Фото: Александр Сидоров. 18,5 x 71 x 68 см. 180 x 71 x 68 см.
Photo collection: Courtesy Perrotta. © 2009-2005 Takashi Murakami/Kikai Co., Ltd. All Rights Reserved.

DECEMBER 2017 – APRIL 2018
THE MAIN PALACE COMPLEX, EAST GALLERY
OF THE WINTER PALACE

THE VOICE OF TIME. SOVIET PORCELAIN: ART AND PROPAGANDA

Writers and poets, artists and sculptors, masters of decorative and applied arts were all called on to promote the ideals of a new society. One which arose from the historic events that took place 100 years ago and shook the entire course of Russian history. Soviet porcelain became the voice of the time, a telling representation of a complex and dramatic era and its people.

The exhibition presents works of the Imperial (Lomonosov) Porcelain Factory, the first in Russia. It is propaganda porcelain of the revolutionary period and was developed in subsequent decades, around 150 works of the 1920s–1980s. It was dedicated to memorialise, remember anniversary dates, the Red Army, the industrialisation and collectivisation of the country, the development of the North, physical culture and sport.

- 1 | **PLATE “THE LAND BELONGS TO THE WORKERS”**
State Porcelain Factory named after M.V.Lomonosov. 1919
Painted by S.Chekulin from N.Allman’s drawing
Porcelain, overglazed polychrome painting
- 2 | **INKWELL “THE FEMALE ATHLETE”**
State Porcelain Factory named after M.V.Lomonosov. 1934
Modelled by Natalia Danko, painting by Taliana Zaidenberg
Porcelain, overglazed polychrome painting
- 3 | **VASE “THE PIONEER CAMP”**
State Porcelain Factory named after M.V.Lomonosov. 1930
Decoration: M. Mokh
Porcelain, overglazed polychrome painting

PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017



The poem about Phaedra is the first in which Mandelstam speaks of the black sun, the sun of guilt and doom. In the article on Scriabin he says that the nocturnal sun, or black sun, is “an image in the last tragedy written by Euripides, a vision of the hapless Phaedra.” I do not remember whether in fact the nocturnal or black sun of Greek mythology (the nyctelios of the Orphics) really does occur in Euripides, and I have no intention of going to a library to find out — others can do that for me. I do recall that the black sun is mentioned, as a vision seen by Phaedra, in one of Annensky’s articles, and Mandelstam may very well have taken his teacher’s word for it. Rozanov, incidentally, also talked about the “black sun.” At times when an era is ending, the sun turns black: “Roused by its games, / the mob buries the nocturnal sun...” <...> What is the point of guessing about where the black sun is from? It crops up even in the Eddas — so Meletinsky tells me — and is universally associated with the end of the world.

Nadezhda Mandelstam. Hope Abandoned (1972)

PLATE “THE SUN OF THE THIRD INTERNATIONAL”
The State Porcelain Factory named after M.V.Lomonosov. 1920
Porcelain, polychrome painting, gilding. 24 × 24.3 cm
The State Hermitage Museum

PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017



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VITALY KALABUSH, GENERAL DIRECTOR, KHEPRI: FOR US, THESE AREN'T "LOADS", FOR US THEY'RE EXHIBITS

KHEPRI IS A MAJOR RUSSIAN COMPANY SPECIALISING IN THE PACKING, TRANSPORTATION AND CUSTOMS CLEARANCE OF WORKS OF ART. THE COMPANY'S ACTIVITIES ARE TAILORED TOWARDS PARTNERSHIP WITH MUSEUMS, GALLERIES, PRIVATE COLLECTORS AND OTHER CUSTOMERS IN THE EXHIBITION FIELD AND THE TRANSPORTING OF VALUABLE CARGOES ACROSS RUSSIA AND ABROAD.

How did your company arise?

At the beginning of the 1990s, within the Hermitage's technical services, the concept of an independent structure that would provide for the technical servicing of the museum's exhibition activities arose. At that time, the structure that dealt with the Hermitage's exhibition activities existed within the system of the museum itself, it didn't earn any money, it couldn't buy materials, it couldn't take any decisions independently, and the quality of the product that it produced was very mediocre.

At the beginning of the 1990s, the country opened up, a huge flow of museum experts and gallery intermediaries swept in. A huge demand for the packing and shipping of exhibitions to western quality standards arose. The key here was that the insurance policies were covered by the receiving country, and those policies entailed a series of very precise standards. The policy wouldn't provide any coverage if those standards weren't met. That meant that the need for the creation of an independent structure became very pressing. We've come a long way in 25 years: we have a wide spectrum of clients, from museums to private collectors; we have modern premises equipped with the latest technology; our fleet of specialised vehicles is constantly expanding and our staff has increased many fold. Now there's a very distinct structure, departments, containers, packaging, transport and management.

What about at the outset? What were the new standards that were required?

The standards mainly concerned the containers: they were plywood boxes that were made with internal fillings. In the 1990s, the inner filling was a major problem, we would send a truck for it to Finland, buy it there and bring it here. We could make the wooden boxes ourselves, but what

The company dates back to 1992, and began in a partnership with the State Hermitage. The private initiative successfully combined the entire range of services for the technical delivery of works of art previously carried out by state structures that operated as part of the museum itself.

From the late 1990s, Russia's leading museums made use of the services of Khepri. An individual approach to clients and excellent technological equipment allows unique results to be achieved in the field of art logistics, allowing the firm to be proud of its professional reputation.



**MIKHAIL PIOTROVSKY AND VITALY KALABUSH.
ST PETERSBURG, 2012**



**A SPECIALIZED FLEET OF VEHICLES
FOR TRANSPORTING CULTURAL TREASURES.
ST PETERSBURG, 2012**



**PACKING EXHIBITS,
ST PETERSBURG, 2017**



PACKING PAINTINGS AT THE HERMITAGE-AMSTERDAM EXHIBITION CENTRE BEFORE THE OPENING OF THE EXHIBITION "DUTCH MASTERS FROM THE HERMITAGE". OCTOBER 2017

Today, Khepri Ltd. possesses a uniquely qualified staff, skilled in Russian and international practices of shipping exhibition cargoes, with established working relationships with museums and transportation agents, and 25 years' experience of effectively arranging complicated exhibition projects.

we would glue into it, the foam-rubbers of different thicknesses with varied levels of stiffness, other fillings, rubber, padding, screws, bolts — all that was bought abroad because there was almost nothing here. So the first task was to create a complex supply chain.

How does the shipping of precious items differ from the shipping of other loads?

In every aspect. That's because of the standards not only for the packaging, but also for the transportation. A certain route, special trucks that we order from the manufacturers, there have to be two drivers. Everything is taken into account: climate control, the carrying capacity, the suspension, as large a cab as possible, because as well as the driver there's often an escort from the museum. That's unusual logistics, a specially assembled product to provide the museum's activities.

We do a lot of things that you wouldn't normally regard as logistics. We book hotels, buy air tickets, do visas, we comply with very complex requests. One person who was going to assemble an exhibition said he wanted to stay on a little longer. We changed his tickets. It's a special approach, not just to the museum, but also to every individual person — logistics that're tailored to the individual.

Is that the result of the value of the load?

Undoubtedly. It's linked to its value and its fragility. And to the fact that you can't separate the load from the people who work with it. For us,

it's not a "load." Essentially, we never use the word "load" or "cargo", except in official documents. For us, they're exhibits, and not a load. And that's a fundamental distinction from normal logistics. We often choose more expensive, seemingly illogical means of transport, surprising routes that meet the clients' needs. In normal logistics these would be unnecessary costs, but for us this is the provision of the required quality. And we do it like that because that's the way it has to be.

Can you remember some really complex cases?

There was an exhibition in Australia. It was a complex exhibition, meaning that there were a lot of components. And the insurance evaluation to cover the risks involved was very high. Even if technically everything could be shipped with a more limited amount of transport, the insurance was so large that the exhibition was split into several shipments of art works. If something were to happen, heaven forbid, just a few of the items would be damaged. I should state immediately that that's never happened to us. But those measures are written into the insurance policies, and every museum has its own approach: there's a certain permissible quantity (and insurance cost) of items that can be shipped in one cargo. Even if different transport resources have to go on a ferry, they can't go on the same one. Part goes today, the rest goes tomorrow. It's the same with planes. In Australia, several different airlines were used. Over the course of several weeks. Everything was done the way it had to be done.

The most complex element here is the organisation. The carpenters know how to make boxes, the packers know how to pack. The drivers, when they get their route sheets, know where to go. But the managers are responsible for this entire process, and if something goes wrong they have to quickly make decisions. And that's the most interesting part of the work. A change in the route has to be quickly agreed with the museum, but we all have to agree to it, we can't decide independently, we can only propose our option to the museum. We try to come up with options that satisfy the museum.

Often it comes down to a matter of hours, a decision has to be taken fast. Cancellation of flights and air traffic controller strikes — they're our main enemies, because we have everything planned out, but they make changes necessary. Or, for example, there are force majeure circumstances — the eruption of the volcano in Iceland, for example. That was a very unfortunate event where flights were delayed, but we had to deliver the exhibition.

What are the most unusual exhibits that you've shipped?

We're about to ship the baby mammoth Lyuba from Salekhard to Australia. That's an unusual item, we'll need an isothermal box.

Very difficult objects that are unusual and beautiful and that the public love are carriages. We've shipped the imperial carriages that the Hermitage has a rich collection of many times. They can't be sent assembled — that would entail one huge, untransportable box. The main thing is that you can't make the carriage motionless. If wood that is 200 to 250 years old is put under a load, then any blow or shock may damage it. So, together with our staff, with our restorers, we dismantle the carriage into parts, packing it into boxes, and that occupies a truck with a trailer. The carriage accounts for 15 to 20 boxes. And then it's assembled on site, and dismantled again after the exhibition.

That's safer than risking it twice, though. We never use the concept of "risking it." But that's our job: serious, responsibility, and at first glance somewhat strange.

A special case was shipping the armoured car that Vladimir Lenin spoke on top of from the Artillery Museum: the vehicle is now in the

Hermitage, in an exhibition dedicated to the 100th anniversary of the Revolution. It was a complex, unique operation. We're used to working with complex items that require care, like porcelain, glass or jewellery, but here we had a solid steel cumbersome English armoured car. But we managed that too.

Have certain technologies appeared that help you in your work?

Of course. Firstly, the materials have appeared in Russia. We're continually improving in terms of construction, in isolation materials that allow you to create isothermal items that maintain the temperature in a totally different way than the boxes that we had 20 years ago. We've carried out tests in refrigeration chambers: in these boxes, over three hours, the temperature changed by about half a degree, despite the -20°C temperatures. That says it all.

GPS tracking systems for trucks have appeared. There's the internet for the planning of routes, for getting information on distances and online info on traffic jams that can be passed on to drivers. All of the developments of modern communications are fantastic.

What have you learned from foreign organisations?

A great deal. They used to come to the Hermitage with our help, but with their own boxes. We studied their construction, we examined certain technical factors. The packaging of sculptures, for example: heavy, large, complex forms. If it's a large sculpture, then you need several days just to pack that alone. There's a very complex fastening system inside. It requires very precise settings and a considerable volume of work done by hand. The object shouldn't be entirely motionless within the box, as that creates excess stress. So in the future we have to pick up technologies and materials. There are attempts among foreign firms to use 3D technologies...

Do you work for the most part with the Hermitage?

The Hermitage is our main customer, as it's the country's biggest museum with a major volume of exhibition activities. In Moscow we work a great deal with the State Tretyakov Gallery, the Moscow House of Photography, the Pushkin Museum. Here in Petersburg we have the Pavlovsk and Peterhof museums; we work with the Kunstkammer — the insurance isn't as high there as it is with the Hermitage paintings, but there are items that are very difficult to pack — shaman costumes, or Indian masks with feathers. They're materials that require prolonged, painstaking work. We work with private individuals, with non-state museums, we're working very well with the Faberge Museum in Petersburg. We work with both state and non-state museums. It's the same deal with private individuals, but for ethical reasons we never name the private customers who use our services.

In 25 years we've turned from a company that works for the Hermitage into a firm with two offices — one in St. Petersburg and one in Moscow — with our own, full cycle of services. Although at first there were attempts to bring in subcontractors for individual jobs, it quickly became clear that those jobs couldn't be controlled and that outside people didn't have the same regard for the work as we did. They just saw it all as another order.

Even with airlines, we try and only work with those that have a good reputation. If there's a direct route, we'll always use that: any additional take-offs or landings won't do the works of art any good. If different companies are servicing the same route, but one of them has a better reputation, that's the one we'll go for, irrespective of whether it's more expensive or not.

There were interesting cases at the beginning of the 2000s. We were shipping machines from Switzerland to the AVTOVAZ car manufacturer —

very precise and expensive machines that required very careful packing and transportation. We won the tender for the shipping of those machines thanks to the high quality of our vehicles and because we were using tried and tested routes.

How do you resolve the issues of packing?

We always consult with our curators. They have their own rules, some materials can go together if they're the same, such as metal — bayonets, or bronze plates and dishes. But you can't put porcelain pieces together. Even if it's a small box, the porcelain needs its own. Of course, for coins or stones you don't need separate boxes, but all that is agreed with the curator. And if the curators say that they want something transported in a certain way, then that's accepted. We definitely have to meet their conditions.

Then we have to create the required containers, all the leading museums have their own requirements for those containers. We already know which containers we have to make for this museum and which we have to make for that museum. We take everything into consideration. Sometimes we even have to paint the boxes in the corporate colours. Our corporate colour is green, but they want white, say. We buy white paint and paint them.

We take the boxes to the museum and pack the exhibits. Then there's the customs documentation on the eve of departure, we take it all to the airport or to large coaches if the museums are in Europe or Russia. About half of our shipping is multi-modal.

What's often suggested and what we avoid is transportation by sea. Shipping by sea is very cheap in comparison with aviation, but it takes ages, there's no control, there's no one accompanying it, and there there's a series of museums, including the Hermitage, that send escorts on every stage of the journey. For art and history museums, transportation by sea is impossible, but modern art exhibitions have come to the Hermitage by sea, we've had that experience. For example, metal installations. In terms of preserving the material, if it's bronze, that won't be a problem, it's just the time periods that are make a difference.

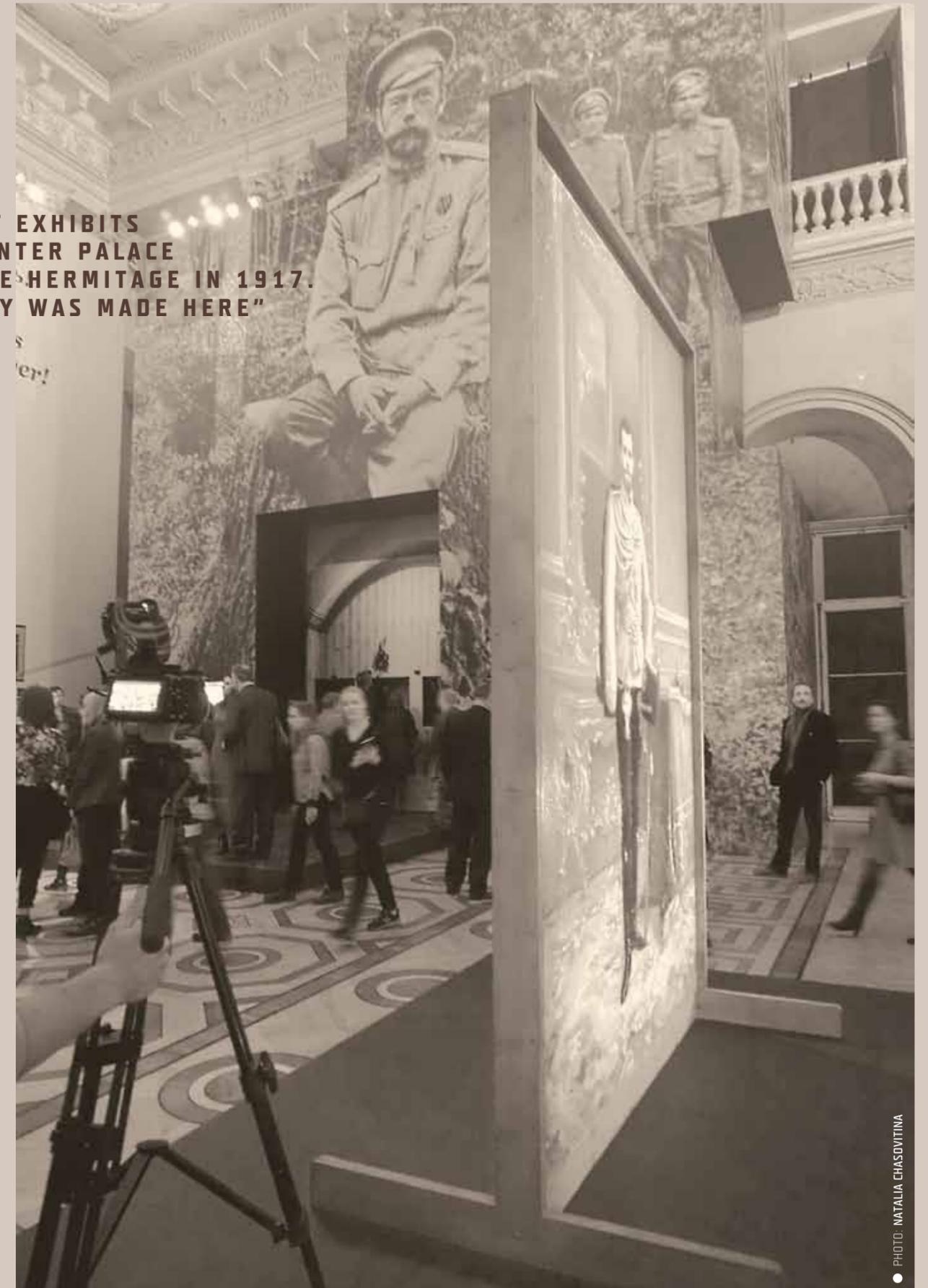
When you're sending loads back do you check that everything is accounted for?

Of course. Not just us — the curators do too. We check that everything is in place. There was one memorable case: We were shipping a Scythian nomadic pendant. When it arrived we checked it against the photograph. It was like a necklace, with little pendants on it. We counted them, and it was amazing but there weren't enough pendants. It didn't correspond to the item in the photograph that the curator and the packer see. We quickly established, however, that prior to the exhibition a part of the pendant had been removed and sent for restoration, and the photograph and description had been done prior to that. So it turned out that everything was in order.

Are your personnel interested in art? It must be more fun shipping painting, rather than lumber, isn't it?

They're interested, because every day the packers are literally handling — albeit in gloves — art, every day they see that art up close. I even see that our drivers, when they get the chance, often drop into the museum. Of course, we select our team. And we don't make anyone come into the museum, but the environment itself, the proximity to the artistic environment, has an impact. I can definitely say that the power of art exists. And those who used to transport juice, or water or cigarettes, when they start transporting pictures begin to take an interest in what they're carrying.

LIST OF EXHIBITS "THE WINTER PALACE AND THE HERMITAGE IN 1917. HISTORY WAS MADE HERE"



EXHIBITS IN THE ANTE-ROOM

1. MIKHAIL RIZNIKOV

The Winter Palace, St George's Hall
1903
Paper, card, gelatin silver print
№ 0ГФ-6448

2. MIKHAIL RIZNIKOV

The Winter Palace, Small Throne Room
1903
Paper, card, gelatin silver print
№ 0ГФ-6455

3. MIKHAIL RIZNIKOV

The Winter Palace, Alexander Hall
1903
Paper, card, gelatin silver print
№ 0ГФ-6456

4. KARL KUBESH

Green Dining Room in the Winter Palace
1917
Gelatin silver print
№ 3РФТ-21286

5. KARL KUBESH

Malachite Drawing Room in the Winter Palace
1917
Gelatin silver print
№ 3РФТ-21278

6. KARL KUBESH

Gold Drawing Room in the Winter Palace
1917
Gelatin silver print
№ 3РФТ-21275

7. KARL KUBESH

**Military Library of Alexander II
in the Winter Palace**
1917
Gelatin silver print
№ 3РФТ-21243

8. KARL KUBESH

**Bedroom in the First Guest Suite
of the Winter Palace**
1917
Gelatin silver print
№ 3РФТ-21233

9. KARL KUBESH

Small Dining Room in the Winter Palace
1917
Gelatin silver print
№ 3РФТ-21230

10. MIKHAIL RIZNIKOV

The Winter Palace, the White Hall
1903
Paper, card, gelatin silver print
№ 0ГФ-6459

11. Court gala dress worn

by Tsarina Alexandra Fedorovna
O.N. Bulbenkova atelier
Late 19th — early 20th century
Silk rep weave, silk, artificial pearl,
silk thread
№ 3PT 13146 a-b

12. Military tunic with officer epaulettes of the Grenadier regiment of the Imperial Guard, worn by Nicholas II

1908–1917
Woollen broadcloth, silk, metal thread, braid,
brass; needlework, presswork, gold plating,
silver plating
№ 3PT-18196 a-r

13–22. 10 pages from the Album from the Costume Ball held in the Winter Palace in February 1903

21 photogravures and 174 heliotypes
St Petersburg: Division
for Storing of State Papers
1904
№ 235619

Page 26 (91)

**Maria Pavlovna Rodzyanko,
nee Princess Galitsyna**
(Costume of a Boyar's wife
from the 17th century)
№ 235619/114

Page 7 (XVI)

Grand Duke Alexander Mikhailovich
(Costume of a Falconer
from the time of Tsar Alexis I)
№ 235619/20

Page 6 (XII)

**Grand Duke Nikolai Nikolayevich
(the younger)**
(Costume of the lower ranks
of the "lancers", part of the Streltsy
marksman regiment
from the late 17th century)
№ 235619/17

Page 5 (X)

Grand Duke Konstantin Konstantinovich
(Costume of the Head
of the Streltsy Guard)
№ 235619/15

Page 3 (VIII)

Grand Duke Sergei Alexandrovich
(Costume of 17th century
court dress for a Prince)
№ 235619/9

Page 8 (XVII)

Grand Duchess Xenia Alexandrovna
(Costume of a Boyar's wife
from the time of Tsar Alexis I)
№ 235619/8

Page 4 (IX)

Grand Duchess Elizaveta Fedorovna
(Costume of 17th century
court dress for a Princess).
№ 235619/3

Page 2 (II)

Tsarina Alexandra Fedorovna
(Dressed as Tsaritsa
Maria Miloslavskaya)
№ 235619/2

Page 1 (I)

Tsar Nicholas II
(Dressed as Tsar Alexis I)
№ 235619/1

Page 30 (121)

**Princess Zinaida Nikolaevna Yusupova,
Duchess Sumarokova-Elston,
nee Grand Duchess Yusupova**
(Costume of a Boyar's wife
from the 17th century)
№ 235619/144

23. NIKOLAI PIMENOV

(1812–1864)
Portrait of Nicholas I
1860.
Marble
№ 3РСК-37

24–25. Two obeliskoid display cases

V.D. Strom from a design by Leo von Klenze
Bronze — "Lidurus and Gize"
1850–1852
Softwood, mahogany, bronze, glass;
vener, gold plating
Acquisition: from the Winter Palace
№ 3НР-3429, 4429

26. F.L. NIKOLAEVSKY (1849–1917)

**Gallery of Dutch and Flemish Art
in the New Hermitage**
No later than 1915
Card, paper, gelatin silver print
№ 0ГФ-6480



NOTE: all exhibits come from the State Hermitage collections unless otherwise indicated.

27. **F.L. NIKOLAEVSKY (1849–1917)**
Gallery of the History of Ancient Painting in the New Hermitage
 No later than 1915
 Card, paper; gelatin silver print
 № ОГФ-6481

28. **F.L. NIKOLAEVSKY (1849–1917)**
Display in the Raphael Loggias in the Imperial Hermitage
 No later than 1915
 Card, paper; gelatin silver print
 № ОГФ-6482

29. **F.L. NIKOLAEVSKY (1849–1917)**
The Italian Study with Raphael in the New Hermitage Building
 Print from an original negative
 No later than 1915
 Photographic paper; digital printing
 №: АГЭ. Ж-III-3047

30. **F.L. NIKOLAEVSKY (1849–1917)**
One of the Italian Studies in the New Hermitage Building
 Print from an original negative
 No later than 1915
 Photographic paper; digital printing
 №: АГЭ. Ж-III-3051

31. **F.L. NIKOLAEVSKY (1849–1917)**
The Nicholas Staircase in the New Hermitage Building
 Print from an original negative
 No later than 1915
 Photographic paper; digital printing
 №: АГЭ. Ж-III-3040

32. **F.L. NIKOLAEVSKY (1849–1917)**
The Antique Courtyard in the New Hermitage Building
 Print from an original negative
 No later than 1915
 Photographic paper; digital printing
 №: АГЭ. Ж-III-3044

33. **F.L. NIKOLAEVSKY (1849–1917)**
The Hercules Hall in the New Hermitage Building
 Print from an original negative
 No later than 1915
 Photographic paper; digital printing
 №: АГЭ. Ж-III-3045

34. **F.L. NIKOLAEVSKY (1849–1917)**
The Great Vase Hall in the New Hermitage Building
 Print from an original negative
 No later than 1915
 Photographic paper; digital printing
 №: АГЭ. Ж-III-3046

35. **LUIGI PREMAZZI (1814–1891)**
Gallery of Dutch and Flemish Art in the New Hermitage
 1858
 Paper, watercolour
 № OP-11732

36. **LUIGI PREMAZZI (1814–1891)**
New Sculpture Gallery in the New Hermitage
 1856
 Paper, watercolour
 № OP-11720

37. **KONSTANTIN UKHTOMSKY (1818–1881)**
Gallery of Antiquities from the Cimmerian Bosphorus in the Hermitage
 Paper, watercolour
 № OP-11365

38. **KONSTANTIN UKHTOMSKY (1818–1881)**
Gallery of Greek Sculpture
 1853
 Paper, watercolour
 № OP-11256

39. **EDUARD HAU (1807–1888)**
Gallery of Italian Art in the New Hermitage
 1853
 Paper, watercolour
 № OP-11255

40. **EDUARD HAU (1807–1888)**
Gallery of Glyptography at the Hermitage
 1854
 Paper, watercolour
 Acquisition: from the artist in 1854
 № OP-11699

41. **Armchair from the Drawing Room in the Prussian Royal Rooms at the Winter Palace**
 From design by Carlo Rossi
 St Petersburg. 1818
 Wood, gilt, carving, modern fabric
 № ЗПР-244

42. **Naval captain's tunic with epaulettes and aiguillette.**
Owned by Tsar Nicholas II
 Russia. 1910s
 Woollen broadcloth, silk, stamin, metal thread, cannetille, braid, brocade, brass; needlework, presswork, gold plating, silver plating
 № ЗРТ-18194 а-в

43. **Tailleur owned by Tsarina Alexandra Fedorovna**
 Russia (?). 1910
 Silk, velvet, tulle, lace, beads; embroidery
 № ЗРТ-8610 а-б

44. **Coat owned by Grand Duchess Maria Nikolaevna**
 Russia, St Petersburg/Petrograd
 Atelier of A. Brisak. 1914–1915
 Wool, silk, fur, braid; hand and machine embroidery
 Acquisition: in 1941 from the State Ethnographic Museum (former Historical Department); previously in the Alexander Palace in Tsarskoe Selo
 № 13618

45. **Dress owned by Grand Duchess Olga Nikolaevna**
 St Petersburg
 Atelier of A. Brisak. 1912–1914
 Gauze, satin, silk, metal, lace
 № ЗРТ-12863

46. **Dress owned by Grand Duchess Tatyana Nikolaevna**
 St Petersburg
 Atelier of A. Brisak. 1912–1914
 Gauze, satin, silver lace, bugle beads, artificial pearls, fringe; Embroidery
 № ЗРТ-12888

47. **Dress owned by one of the daughters of Nicholas II**
 Russia. 1900s
 Crepe de chine, lace, taffeta; embroidery
 № ЗРТ-13597

48. **Officer's uniform from the Imperial Guard (Chokha with bandolier and undershirt) owned by Tsarevich Alexei Nikolaevich**
 Russia. 1910s
 Woolen broadcloth, silk, velvet, quilting, canvas, dog skin, metal, metal thread, sequins, Caucasian silver braid, cord, mother of pearl, silver, wood; needlework, embossment, gold plating
 № ЗРТ-13365, ЗРТ-13370, ЗРТ-13366



F.L. NIKOLAEVSKY
The Hercules Room in the New Hermitage. NOT LATER THAN 1915



F.L. NIKOLAEVSKY
The Room with the Large Vase in the New Hermitage. NOT LATER THAN 1915

● PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

● PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

49. **Sailor’s cap from the *Standart* yacht, owned by Tsarevich Alexei Nikolaevich** Russia.

The end of the 1900s — the beginning of the 1910s
Canvas, oil.
Wool, silk, woollen broadcloth, leather, tin, ribbon; imprint
№ЗРТ-10961

50. **A model locomotive given to the tsesarevich Alexei by his sisters on his birthday in 1915**

Russia. Early 20th century
Metal, wood, enamel
The Russian National Museum. Moscow

51. **ELENA KLOKACHEVA (1871 — AFTER 1915)**

Portrait of Grigory Rasputin

Russia. 1914
Grey card, coloured pencil, pastel
№ЗРР-5432

52. **MIKHAIL RUNDALTSOV (1871–1935)**

From the original by Valentin Serov (1865, St Petersburg — 1911, Moscow)

Portrait of Tsar Nicholas II with remarque portrait

of Tsarevich Alexei Nikolaevich

St Petersburg. 1913
Paper on board; etching, watercolour, ink
№ЗРГ-28931

53. **IVAN POZHALOSTIN (1837–1909)**

Portrait of Grand Duchess Maria Fedorovna, wife of the future Alexander III, with remarque portrait

of Tsarevich Nikolai Alexandrovich

St Petersburg. 1879
Chinese paper; engraving
№ЗРГ-14453

54. **MIKHAIL RUNDALTSOV (1871–1935)**

From an orifinal (photograph) 1910

Portrait of Alexei, the heir to the throne, with remarque portraits of his sisters Maria and Olga (from left to right)

Petrograd. 1915
Chinese paper; etching, dry point
№ЗРГ-28932

55. **ILYA REPIN (1844–1930)**

Portrait of Tsar Nicholas II

1895
Canvas, oil
№ЗРЖ-3350

56. **NIKOLAI BODAREVSKY (1850–1921)**

Portrait of Tsarina Alexandra Fedorovna

1907
Canvas, oil.
№ЗРЖ-647

57. **ALEXANDER TSEPKOV**

Icon “St Nicholas the Miracle-Worker and St Tsarina Alexandra”

Vladimir Governorate, Mstyora 1898
Wood; tempera, gold plating
№ЗРЖ-2285

58. **Icon “St Seraphim of Sarov”**

Vladimir Governorate, Mstyora

Early 20th century (after 1903)

Wood; mixed techniques, gold plating, embossing on gesso
№ЗРЖ-3136

59. **Drawing by Tsarevich Nicholas**

26 February 1882

Paper; pencil

State Archives of the Russian Federation

ГА РФ. Ф. 673. Он. 1. Д. 76. Л. 8–13

60. **Drawings by Empress**

Alexandra Fyodorovna

made for Grand Duchess Olga

1903

Paper; coloured crayons, pencil

State Archives of the Russian Federation

ГА РФ. Ф. 673. Он. 1. Д. 76. Л. 8–13

61. **Drawing by Tsarevich Alexis,**

“A Cossack”

Not dated

Paper; gouache, pencil

State Archives of the Russian Federation

ГА РФ. Ф. 682. Он. 1. Д. 22. Л. 1

62. **Drawing**

by Grand Duchess Anastasia,

“Sweet peas”

1912

Paper; watercolours

State Archives of the Russian Federation

ГА РФ. Ф. 611. Он. 1. Д. 87. Л. 124

63. **Drawing**

by Grand Duchess Maria,

“A Branch of Wild Roses”

Tsarskoe Selo

May 1913

Paper; watercolours, pencil

State Archives of the Russian Federation

ГА РФ. Ф. 611. Он. 1. Д. 87. Л. 109

64. **Drawing on a postcard**

by Grand Duchess Olga,

“Flowers in a Vase”

1913

Paper; watercolours

State Archives of the Russian Federation

ГА РФ. Ф. 611. Он. 1. Д. 87. Л. 46

65. **Drawing by Grand Duchess Tatiana,**

“Peace and Quiet”

17 December 1910

Paper; watercolours

State Archives of the Russian Federation

ГА РФ. Ф. 611. Он. 1. Д. 87. Л. 74

66. **Boy doll**

Russia

Last quarter of 19th century

Porcelain, fabric, leather, resin,

glass, hair

№ЗРРз-2705

67. **Girl Doll**

Russia

Last quarter of 19th century

Porcelain, fabric, leather,

resin, glass, hair

№ЗРРз-2731

68. **White Plush Toy Dog**

Western Europe

1900s

Woollen plush, linen, glass

№ЗРТ-14795

69. **White Plush Toy Cat**

Western Europe

1900s

Wool, linen, metal, glass, suede

№ЗРТ-14796

70. **White Plush Toy Bear**

Germany (?)

1900s

Woollen plush, silk, glass, linen, suede

№ЗРТ-14794

71. **“European War” Board Game**

Russia, Vilna

Published by D. Kreiners and Sh. Kovalsky

1914

Paper, metal; colour printing

№ЗРРз-6752

72–74. **Chair, Armchair and Table**

St Petersburg. Meltzer Factory

1900s

Oak, straw; wickerwork

№ЗРМ6-892, ЗРМ6-901, ЗРМ6-903

EXHIBITS IN THE NICHOLAS HALL

75. **Stock Pot**

Russia. House of Faberge

1914

Copper, brass

The Russian National Museum

76. **Samovar with Monograms of Tsarina Alexandra Fedorovna and Tsarevich Alexei Nikolaevich**

Russia. House of Faberge

1915

Copper, brass, wood, bone

The Russian National Museum

77. **Basin with Monograms of Tsarina Alexandra Fedorovna and Tsarevich Alexei Nikolaevich**

Russia. House of Faberge

1915

Copper, brass

The Russian National Museum

78. **Field Syringe**

Russia. House of Faberge

1914–1916

Copper, brass, metal alloys

The Russian National Museum

79. **Sterilization Pan with Lid**

Russia. House of Faberge

1915

Brass, nickel plating

The Russian National Museum

80–82. **Stools**

Russia. 1910s

Metal, painting

И№. №2264, 2265, 2266

83. **Brooch with Red Cross Emblem**

St Petersburg

Workshop of Albert Holmström

1914–1915

Silver, gold, rubies, diamonds,

enamel, guilloche

№ЗР0-10133

84. **Red Cross Badge**

Russia

Confirmed 24 June 1899

Silver, enamel; embossing,

enamel, mount

№И0-3218

85. **Pendant with Red Cross Emblem**

Russia. Early 20th century

Silver, enamel

№ЗР0-5086

86. **“Praise to the Russian Woman” Medal from the Series**

by the Russian Numismatics Society

in Memory of the First World War

1914–1918

Petrograd

August-Franz Jaccard Workshop (atelier)

1917

Medal-maker Georgy Malyshev (1875–1933)

Silver, embossing

№РМ-6673

87. **Token with Red Cross Emblem**

Petrograd. Between 1914 and 1917

Metal, paint, enamel

№ОН-285

88. **“Petrograd children’s**

Ambulance Train” Badge

Russia (?). Early 20th century

Paper; coloured printing

№ОН-291

89. **JOSEPH KNEBEL**

(1854–1926)

Poster “To Strengthen the Russian

Red Cross Society”

Approximately 1914–1915

Poster, photoengraving

№ЗРФт-29745

90. **S. VINOGRADOV**

Poster “Help the wounded warriors!

25–26 March 1916”

Moscow. A.A. Levenson Engine Press

Partnership. 1916

Paper, cardboard;

black-and-white and colour printing

State Archives of the Russian

Federation Academic Library

НБ ГА РФ. №7915

91. **Pillowcase**

from the Winter Palace Hospital

Russia. 1914–1917

Fabric

Military Medical Museum

№0Ф-96134

92. **Nurse’s armband**

(belonged to E. Dudnikova)

Russia. 1914–1917

Fabric

Military Medical Museum

№ВФ-4690

93. **Nurse’s headscarf**

Russia.

1914–1917.

Fabric

Military Medical Museum

№ВФ-4690

94. **Nurse’s apron**

Russia

1914–1918.

Fabric

Military Medical Museum

№0Ф-84362/2

95. **Soldier’s hospital boots**

Russia

Late 19th century

Leather

Military Medical Museum

№0Ф-35289/1-2

96. **Soldier’s hospital gown**

Russia

1890–1910s

Fabric

Military Medical Museum

№0Ф-34982

97. **Sack for hospital stretcher**

Russia. 1880–1890s

Fabric

Military Medical Museum

№0Ф-34970

98. **Stretcher cloth**

for carrying the wounded

Russia. 1872

Fabric

Military Medical Museum

№0Ф-34997

99. **Russian crutches**

Russia. 1877–1878.

Wood, leather, rubber

Military Medical Museum

№0Ф-29766/1

100. **Liudmila Somova’s**

Red Cross nurse ID

Petrograd. 1917.

Paper, typewriting, handwriting

From Liudmila Somova’s collection

АГЗ. Он. 3 — 35

101. **THE MODERNE PHOTO STUDIO, VILNA**

Lyudmila Somova, a gymnasium pupil

102. **STANISLAV DAGIS**
Nurses with three soldiers.
Liudmila Somova is on the right
Petrograd
1915-1917
Cardboard, paper; gelatin printing
№: АГЭ. Ф. 81. Оп. 1. Ед. хр. 28

103. **ANONYMOUS PHOTOGRAPHER**
A nurse with three soldiers
Petrograd
1915-1917
Cardboard, paper; gelatin printing
№: АГЭ. Ф. 81. Оп. 1. Ед. хр. 28а

104. **ANONYMOUS PHOTOGRAPHER**
Wounded soldiers, an orderly and nurses.
Liudmila Somova is on the right
Petrograd
1915-1917
Paper; gelatin printing
№: АГЭ. Ф. 81. Оп. 1. Ед. хр. 14

105. **"DENAR" PHOTO STUDIO**
The Siamese Prince Valpakorn (Mom Chao)
Petrograd. 1917.
Cardboard, paper; gelatin printing
№: АГЭ. Ф. 81. Оп. 1. Ед. хр. 34

106. **Album of photographs**
of palace hospitals
26 pages, 298 photographs
1914[-1915]
Textile, cardboard, photographs; quill, ink
State Archives of the Russian Federation
ГА РФ. Ф. 640. Оп. 3. Д. 28

107. **Personnel on the Tsarina**
Alexandra Fedorovna
Military Hospital Train № 143
(Sergei Esenin is in the foreground)
1916
Photographic copy

108. **ANONYMOUS PHOTOGRAPHER**
Hospital staff and the wounded
on one of the wards.
The surgeon Valpakorn is first right
Petrograd. 1915-1917.
Cardboard, paper; gelatin printing
№: АГЭ. Ф. 81. Оп. 1. Ед. хр. 12. Л. 1-2

109. **Double-sided icon**
"Our Lady of Kazan. Epiphany"
from the military hospital named after
the tsesarevich Alexei in the Winter Palace
St Petersburg. House of Faberge
1915
Non-ferrous metal, semi-precious stones, oil;
embossment, presswork, engraving.
Russian National Museum, Moscow

110. **Portable surgical set**
Western Europe
Early 20th century
Metal, leather
Military Medical Museum
№ 0Ф-80624/3-15

111. **Medical thermometer case**
Russia. 1915
Leather, metal
Military Medical Museum
№ 0Ф-85063

112. **Percussion hammer**
(belonged to V. Lyanda)
Russia. Early 20th century
Metal, hard rubber
Military Medical Museum
№ 0Ф-86219

113. **Percussion hammer**
Russia. Early 20th century
Metal, rubber
Military Medical Museum
№ 0Ф-20444/1

114. **Stethoscope**
Russia
Early 20th century
Hard rubber
Military Medical Museum
№ 0Ф-84678

115. **Stethoscope**
Russia
Mid-19th century
Hard rubber, ivory
Military Medical Museum
№ 0Ф-84802

116. **Bulbous ear bougie**
Russia. 1909
Metal
Military Medical Museum
№ 0Ф-84674

117. **Bulbous ear bougie**
Two-sided
Russia
Early 20th century
Metal
Military Medical Museum
№ 0Ф-84676/1

118. **Jacquet's sphygmograph**
for pulse wave recording
St Petersburg. E. Leitz
1910
Metal, leather
Military Medical Museum
№ 0Ф-77054

119. **Doctor's pocket set,**
produced in 1908
Russia
Early 20th century
Metal, glass, leather, paper
Military Medical Museum
№ 0Ф-95114/1-28

120. **Glass bottle**
with ground stopper
Russia
Early 20th century
Brown glass
Military Medical Museum
№ 0Ф-25830/1

121. **Medical glass bottle**
with ground stopper
Russia
Early 20th century
Brown glass
Military Medical Museum
№ 0Ф-37654/1

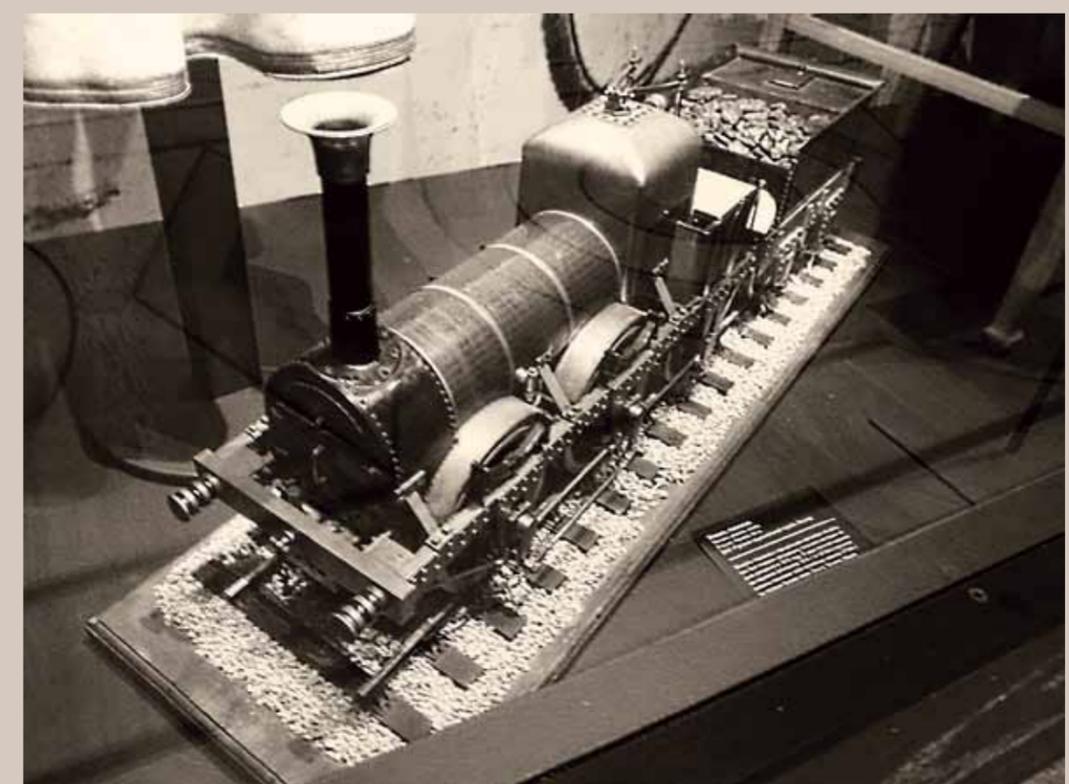
122. **White glass bottle**
without stopper
Russia
Early 20th century
Uncoloured glass
Military Medical Museum
№ 0Ф-21054/1

123. **10% iodoform cotton wool**
(in a glass bottle)
St Petersburg
Early 20th century
Glass (bottle), cotton wool, paper
Military Medical Museum
№ 0Ф-27225/1

124. **10% carbolic cotton wool**
(in a glass bottle)
St Petersburg
Early 20th century
Glass (bottle), cotton wool, paper
Military Medical Museum
№ 0Ф-27227/1

125. **Starched gauze roll**
(for bandaging)
Russia. 1915
Gauze, paper
Military Medical Museum
№ 0Ф-80297

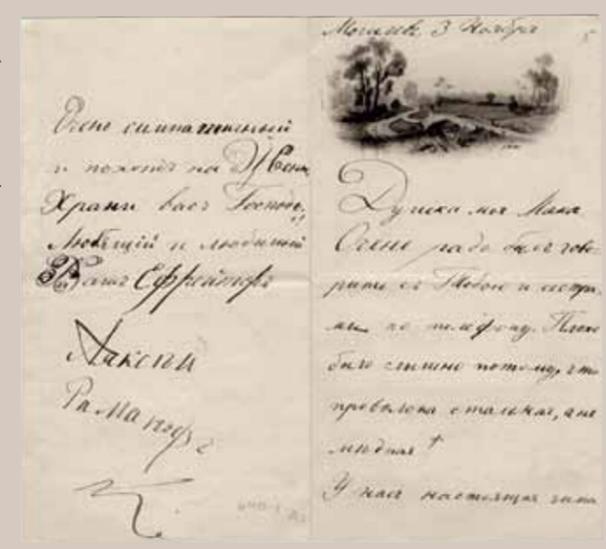
126. **First Field Dressing**
Individual Package
USA. 191-1918
Gauze, paper
Military Medical Museum
№ 0Ф-27007



A model locomotive given to the Isesarevich Alexei by his sisters for his birthday in 1915
(The Anle-room)
Russia. BEGINNING OF THE 20TH CENTURY. Metal, wood, enamel. The Russian National Museum, Moscow



M.V. RUNDALTSOV
Portrait of the heir to the throne
Alexei Nikolaevich in military uniform
Russia. 1917. Paper, etching, watercolours
71.5 × 62 cm. The State Hermitage Museum



A letter from Isesarevich Alexei to his mother —
Empress Alexandra Feodorovna
NOVEMBER 3, 1916. Paper, pen, ink
"My dear Mama. I was very glad to talk
with you and my sisters on the phone..."
State Archives of the Russian Federation

PHOTO: NATALIA CHASOVITINA

PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

127. **Metal bedpan**
Japan. Early 20th century
Copper
Military Medical Museum
№ 00-16735/3

128. **ANONYMOUS ARTIST**
From an original (photograph)
by C.E. de Hahn & Co.
Portrait of Tsarevich Alexei Nikolaevich
St Petersburg
1910
Paper; photogravure
№ 3PT-30247

129. **Officer's Tunic from the Lifeguard Jaeger Regiment, owned by Tsarevich Alexei Nikolaevich, Heir to the Throne**
Early 1910s
Woollen fabric, silk, woollen broadcloth, braid, cannetille, brass; presswork, gold plating
№ 3PT-18202 a-b

130. **Officer's uniform of the Life Guards of the 4th Rifle Imperial Family of the Battalion of Emperor Nicholas II**
St Petersburg
Atelier Nordenstrom
1910s
Woollen broadcloth, silk, metal thread, braid, cannetille, sequins, brass; needlework, presswork, gold plating, silver plating, machine and hand sewing
№ 3PT-18197 a-b

131. **Military Shirt for Corporal in the Infantry**
Russia
1914-1917
Woollen thread, cotton thread, cotton fabric, metal, tape, card, plastic
№ 3PT-15382

132. **Officer's Cap owned by Tsarevich Alexei Nikolaevich**
St Petersburg
1910s
Woollen broadcloth, leather, silk, brass, lacquer; presswork, gold plating, silver plating; machine and hand work
№ 3PT-10963

133. **MIKHAIL RUNDALTSOV (1871-1935)**
Portrait of Tsar Nicholas II
Petrograd
1915
Paper; etching
№ 3PT-33985

134. **MIKHAIL RUNDALTSOV (1871-1935)**
Portrait of Grand Duke, Tsarevich Alexei Nikolaevich
Petrograd
1917
Paper; etching, watercolour
№ 3PT-33987

135. **NIKOLAI ROERICH (1874-1947)**
Depiction of Emperor Wilhelm II of Germany as Satan
Moscow
Workshop: Ivan Sytin Lithographic Company
1915
Paper; chromolithography
№ 3PT-9025

136. **SERGEI SUDEIKIN (1882-1946)**
Allegory of Russia Protected by the Archangel Michael
Russia. 1910s
Card, gouache
№ 3PP-4117

137. **ANONYMOUS ENGRAVER**
From an original by Kazimir Malevich (drawing) and Vladimir Mayakovsky (text)
Caricature: A Russian peasant woman has picked up an Austrian soldier on her pitchfork
Moscow
Workshop: S.M. Mukharsky Lithography
1914
Paper; chromolithography
№ 3PT-9027

138. **ANONYMOUS ENGRAVER**
From an original by Kazimir Malevich (drawing) and Vladimir Mayakovsky (text)
Caricature: A Russian peasant man thrashes German soldiers with a flail, and they lie like sheaves of wheat under his blows
Moscow
Workshop: S.M. Mukharsky Lithography
1914
Paper; chromolithography
№ 3PT-9036

139. **ANONYMOUS**
Map of Europe with Caricature Representations of Military Manoeuvres of 1914 Published in *Novoye krivoye zerkalo* journal
Moscow
Workshop: Russian Lithography Company
1914
Paper; chromolithography
№ 3PT-9041

140. **P. BUCHKIN**
Poster "War until we win!"
Petrograd. 1917
Paper, cardboard;
black-and-white and colour printing
State Archives of the Russian Federation Academic Library
№ 7A PΦ. № 7919

141. **ANONYMOUS**
Poster "I will not make peace until we drive the last enemy soldier out"
Petrograd. Published by the Committee of Popular Publications.
1916
Compiled by Major General Dubensky
Paper, cardboard;
black-and-white and colour printing
State Archives of the Russian Federation Academic Library
№ 7A PΦ. № 947

142. **Letter from Tsarevich Alexey to his mother, Empress Alexandra Fyodorovna**
3 November 1916
Paper; quill, ink
State Archives of the Russian Federation
7A PΦ. Ф. 640. Оп. 1. Д. 80. Л. 5-6

143. **Field Teapot Samovar with Lid**
Russia. House of Faberge. 1914
Brass, wood
The Russian National Museum

144. **Field Teapot Samovar with Lid**
Russia. House of Faberge. 1914
Brass, wood
The Russian National Museum

145. **Saucepan with Lid**
Russia. House of Faberge. 1914
Copper-clad brass
The Russian National Museum

146. **Field Teapot Samovar with Lid**
Russia. House of Faberge. 1914
Copper, brass, wood, bone; nickel plating
The Russian National Museum

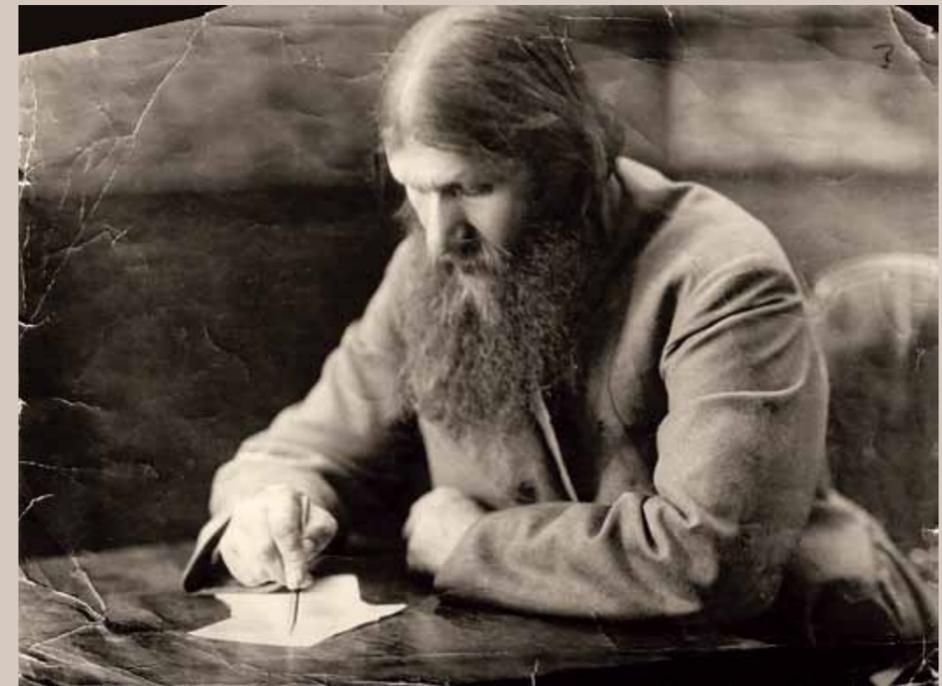
147. **Strainer**
Russia. House of Faberge
1914-1916
Copper, brass, wood
The Russian National Museum

148. **Field Lantern with Lid**
Russia. House of Faberge
1916
Copper, brass, coloured glass
The Russian National Museum



PHOTO: NATALIA CHASOVITINA

Two-sided icon "Our Lady of Kazan. Epiphany" from the military hospital named after the Tsarevich Alexei in the Winter Palace
Petrograd. The firm of K. Faberge. 1915
Non-ferrous metal, semiprecious stones, oil; stamping, engraving
The Russian National Museum



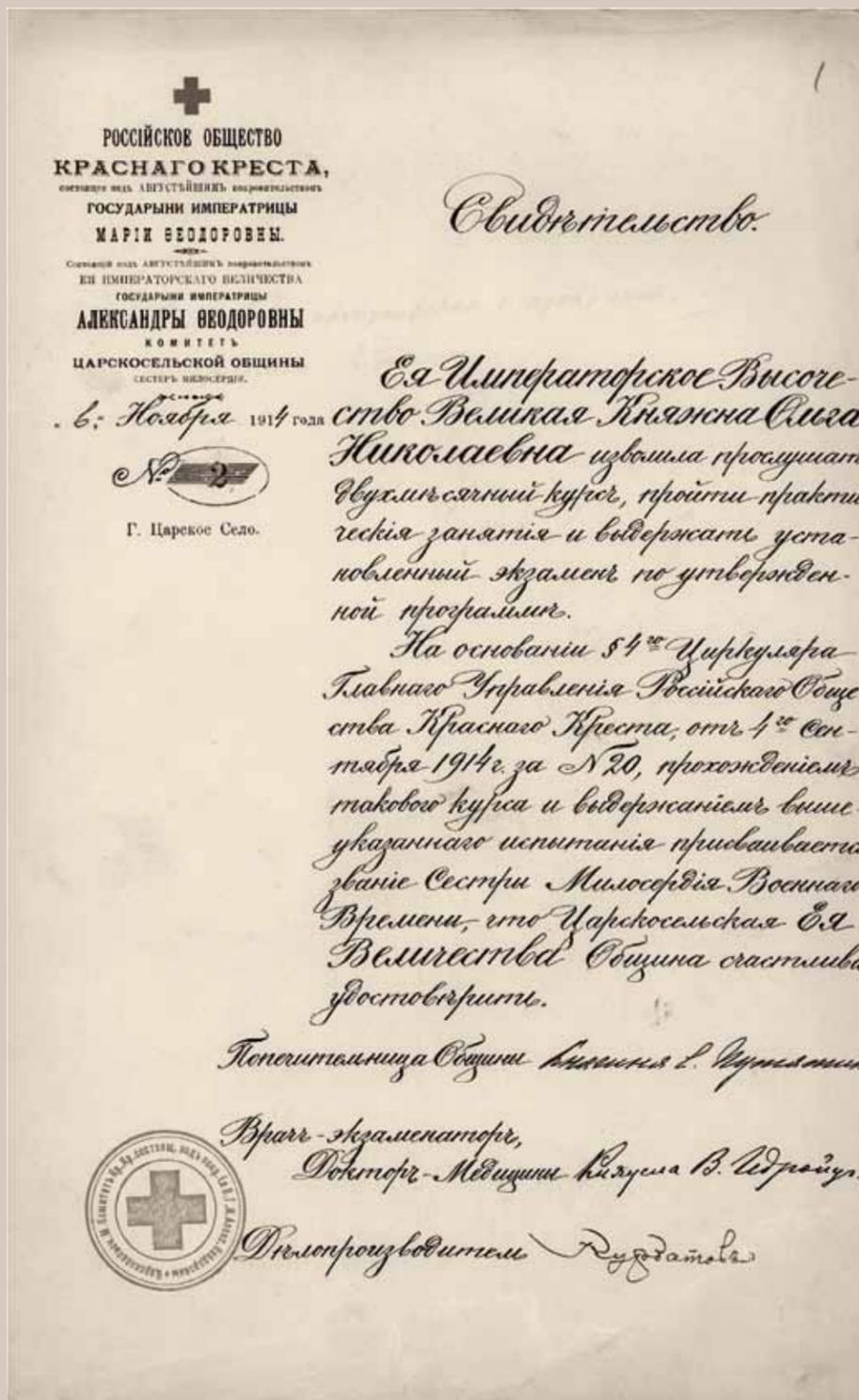
Grigory Raspulin. 1914. Photo. Print from the original.
State Archives of the Russian Federation



Hospital train named after Grand Duke Oleg Konstantinovich before being sent to the front
1914–1917. Print from the original. State Archives of the Russian Federation



Hospital train named after Grand Duke Oleg Konstantinovich after returning from the front
1914–1917. Print from the original. State Archives of the Russian Federation



A certificate conferring the title of Sister of Mercy, issued to the Grand Duchess Olga Nikolaevna
NOVEMBER 6, 1914. Paper; typographical printing; pen, ink
Handwriting on the Red Cross form; in the lower left corner — an imprint of the stamp of the Red Cross
State Archives of the Russian Federation

149. 20-mm Likhonin depth-charge mortar

Petrograd. Izhora Plant

1915–1916

Steel

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 21/184

150. 38-line (95 mm) Vasilevsky depth-charge mortar

St Petersburg

YHIOH Technical Office

1915

Steel

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 21/40

151. 90-mm Austro-Hungarian mortar

Austro-Hungary

1913–1918

Steel

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 021/1

152. 37-mm mortar, 1916 make

Russia. 1916

Steel, iron, wood

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 21/31

153. 47-mm Likhonin mortar

Petrograd. Izhora Works.

1917

Steel

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 21/18

154. 8-mm depth-charge mortar

Russia. 1915

Steel

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 21/28

155. Rubber Gas Mask with Mica Glasses

Russia

1914–1917

Rubber, iron, mica, cotton thread, fabric

№ 3PT-15399

156. Stole owned by Tsarina Alexandra Federovna

Russia

1910s

Satin, lace, silk

№ 3PT-8220

157. Respirator in Sack Form with Mica for the Eyes and a Rubber Tube for the Nose

Russia

1914–1917

Cotton thread, mica, brass, rubber, fabric

№ 3PT-15396

158. Telegram from Grigory Rasputin to Emperor Nicholas II

Village of Pokrovskoe, Tobolsk Region

26 August 1915

Paper; printing, ink, pencil

State Archives of the Russian Federation

ГА РФ. Ф. 612. Он. 1. Д. 48. Л. 9

159. Grigory Rasputin

1914

Photograph

Print from original

State Archives of the Russian Federation

160. Mosin-Nagant Dragoon rifle, 1891 make

St Petersburg. Izhevsk Arms Plant

1916

Steel, wood (birch), brass

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 7/77

161. Mosin-Nagant infantry rifle with bayonet, 1891 make

St Petersburg. Tula Arms Plant

1897

Steel, wood (birch), brass, copper

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 7/279(1-2)

162. Winchester repeating rifle

USA

1915–1916

Steel, wood

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 08/103, 122/1600

163. Arisaka repeating rifle with bayonet, 1905 make

Japan. Early 20th century

Steel, wood

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 08/704

164. Mosin-Nagant carbine, 1907 make

Russia. Izhevsk Arms Plant

1912

Steel, wood (birch), copper, brass

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 7/483

165. Mosin-Nagant rifle, 1891 make

RSFSR

First Tula Arms Plants

1919

Steel, wood, brass

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 7/237

166. Mosin-Nagant rifle, 1891 make

RSFSR

First Tula Arms Plants

1919

Steel, wood

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 7/251

167. Mosin-Nagant rifle, 1891 make

RSFSR

First Tula Arms Plants.

1921

Steel, wood, brass

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 7/255

168. Mosin-Nagant rifle, 1891 make

RSFSR

First Tula Arms Plants.

1921

Steel, wood, brass

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 7/269

169. Mosin-Nagant rifle, 1891 make

RSFSR

First Tula Arms Plants.

1921

Steel, wood, brass

Military Historical Museum of Artillery, Engineering and Communications Troops
№ 7/270

170. Grand Duke

Oleg Konstantinovich

Hospital Train

before Departure for the Front

1914–1917

Print from original

Photographic paper; digital print

State Archives of the Russian Federation

171. Surgical Ward on Grad Duchess

Olga Nikolaevna Hospital Train

1914–1916

Photograph

Print from original

Photographic paper; digital print

Military Medical Museum

172. Grand Duke Oleg Konstantinovich Hospital Train after returning from the Front

1914–1917

Print from original

Photographic paper; digital print

State Archives of the Russian Federation

173. Nurse's headscarf

Russia

1912

Fabric

Military Medical Museum

№ 0Ф-93672

174. Nurse's Uniform owned by Tsarina Alexandra Federovna

Russia

Unknown workshop

1914–1917

Cotton, cambric, calico

The Pavlovsk State Museum and Park

№ ПМКП 37301, ПМКП 37302

175. Medicine Cabinet

Russia

Last quarter of 19th century

Wood; lathe work, carving

№ ЭРД-2929

176. Paper Knife

Russia. Late 19th century

Bone; carving

№ ЗПК-248

177. Paper Knife

Russia. Late 19th century

Bone; carving

№ ЭПК-253

178. Sterile bandage label

Petrograd. 1915–1917

Paper; printing

Ивв. № ОнЗ-36

179. Nurse certificate issued to Grand Duchess Olga

6 November 1914

Paper; printing; quill, ink

State Archives of the Russian Federation

ГА РФ. Ф. 673. Он. 1. Д. 29. Л. 1–2

180. Red Cross Honorary Badge certificate issued to Grand Duchess Olga

29 May 1915

Paper; printing; quill, ink, scribal handwriting, autograph signature

of Count Vladimir Frederiks,

Chancellor of Russian Imperial

and Tsar Awards

State Archives of the Russian Federation

ГА РФ. Ф. 673. Он. 1. Д. 30. Л. 1–1а

181. Notification Sergei Esenin's Posting to Empress Alexandra Federovna Military Hospital Train № 143

16 April 1916

Print from original

State Archives of the Russian Federation

182. Staff at Grand Duchess Maria and Anastasia Dispensary № 17 (Sergei Esenin is in the centre)

Russia, Tsarskoe Selo, Feodorovsky Town

1916

Photographic copy

The whereabouts of the original

is unknown

183. *Baraban*: satirical journal (Editor M.S. Linsky)

Petrograd: *Navy Satirikan* company

1917

Paper; printing

№ 283939

184. *Pugach*: Weekly Literary Satirical Journal

(Ed. A.A. Drozhdinin)

Petrograd. Published by V.S. Borozdin

1917

Paper; printing

№ 283930

185. *Krasny smekh*: (Un-numbered Edition)

Petrograd. Published by P.M. Chechin

1917

Paper; printing

№ 283937

186. *Pugach*: Weekly Literary Satirical Journal

(Ed. A.A. Drozhdinin)

Petrograd. Published by V.S. Borozdin

1917

Paper; printing

№ 283930

187. *Pugach*: Weekly Literary Satirical Journal

(Ed. A.A. Drozhdinin)

Petrograd: Published by V.S. Borozdin

1917

Paper; printing

№ 283930

188. *Navy Satirikon* Weekly publication

Petrograd. *Navy Satirikon* Company

1917

№ 11–14 (this binding holds № 1–22)

16 pages (in each issue)

Paper; printing

№ 125417

189. ANONYMOUS Poster “Lenin and Trotsky”

Rostov-on-Don

Narodnaya Kartina Press

No earlier than 1918

Paper, cardboard; printing

State Archives of the Russian

Federation Academic Library

НБ ГА РФ. № 1010

190. Certificate for Vladimir Ulyanov (Lenin) issued by the St Petersburg Police Department

1910s

Paper; typewriting (stencil machine),

photographic print

State Archives of the Russian Federation

ГА РФ. Ф. 102. Он. 314. Д. 524. Л. 5–6 (двойной)

191. Standard of the Surazhsky 302nd Infantry Regiment

Russia

Silk, fabric

№ 3н-3112

192. Placard for 1917 February Revolution

Russia

1917

Red calico; oil

№ 3н-3520

193. Placard for 1917 February Revolution

Russia

1917

Red calico; oil

№ 3н-3517

194. Placard for 1917 February Revolution

Russia. 1917

Red calico; oil

№ 3н-3541

195. Placard for 1917 February Revolution

Russia. 1917

Red calico; oil

№ 3н-3540

196. Placard for 1917 February Revolution

Russia. 1917

Red calico; oil

№ 3н-3513

197. Placard for 1917 February Revolution

Russia. 1917

Red calico; oil

№ 3н-3535

198. **Placard for 1917 February Revolution**
Russia. 1917
Red calico; oil
№Эн-3539

199. **Placard for 1917 February Revolution**
Russia. 1917
Sateen; oil
№Эн-3512

200. **IVAN VLADIMIROV (1869–1947) Street Battle with Police near Lithuania Castle Prison**
Petrograd. 1917
Paper, charcoal, pen and ink, watercolour, mounted and framed

201. **Two-headed Eagle**
From Design by Leo von Klenze
1847
Terracotta
Held by the State Archives

202. **Telegram from Nicholas II to Count Nikolay Golitsyn, Chairman of the Council of Ministers**
27 February 1917
Paper; telegraph form with pasted text, pencil, ink
State Archives of the Russian Federation
ГА РФ. Ф. 601. Он. 1. Д. 2089. Л. 2

203. **Telegram from Adjutant General Mikhail Alekseev to Emperor Nicholas II**
Field forces.
1 March 1917
Paper; telegraph form with pasted text, pencil
State Archives of the Russian Federation
ГА РФ. Ф. 601. Он. 1. Д. 2094. Л. 1-5

204. **Emperor Nicholas II's Act of Abdication**
Pskov
2 March 1917
Paper; typewriting, pencil, ink
State Archives of the Russian Federation
ГА РФ. Ф. 601. Он. 1. Д. 2100а. Л. 5

205. **Telegram to Emperor Nicholas II from Grand Duke Nikolay, Adjutant General Alexei Brusilov, Adjutant General Alexei Evert, Adjutant General Mikhail Alekseev**
Field forces.
2 March 1917
Paper; printing, typewriting
State Archives of the Russian Federation
ГА РФ. Ф. 601. Он. 1. Д. 2102. Л. 1, 2

206. **Diary of Emperor Nicholas II**
20 November 1916 – 17 September 1917
Paper; ink
State Archives of the Russian Federation
ГА РФ. Ф. 601. Он. 1. Д. 265

207. **Act of Non-Acceptance of the Throne by Grand Duke Mikhail**
Petrograd.
3 March 1917
Autograph
Paper; ink
State Archives of the Russian Federation
ГА РФ. Ф. 601. Он. 1. Д. 2100а. Л. 7

208. **Photographic portrait of Nikolay Milyukov, Chairman of the State Duma**
1915
Paper, leather cloth, photographic print; quill, ink, sealing wax
State Archives of the Russian Federation
ГА РФ. Ф. 579. Он. 1. Д. 7. Л. 1-2

209. **ANONYMOUS Portrait of Vasily Shulgin, Member of the Duma**
1917
Gelatin silver print
№ЭРФТ-27642

210. **Telegram from Nicholas II to his family in Tsarskoe Selo**
Likhoslavl Station, Tver Governorate
28 February 1917
Paper; telegraph form with pasted text, ink
State Archives of the Russian Federation
ГА РФ. Ф. 640. Он. 1. Д. 108. Л. 132

211. **Album with photographs of the Romanov family**
Annotated by Grand Duchess Anastasia
1917
Textile, cardboard, photographs; quill, ink
State Archives of the Russian Federation
ГА РФ. Ф. 683. Он. 1. Д. 125

212. **Rally on Nevsky Prospect**
Photograph
1917
Per. OB 88143

213. **Murdered Police Officers**
Photograph
1917
Per. OB 88143

214. **Grand Duke Mikhail Alexandrovich**
Early 20th century
Print from original
Photographic paper; digital print
State Archives of the Russian Federation

215. **YAKOV STEINBERG (1882–1942) The Burning of the Lithuania Castle Prison**
1917
Gelatin silver print
№ЭРФТ-27711

216. **Order No. 1 of the Petrograd Council of Workers' and Soldiers' Deputies**
Petrograd. 3 March 1917
Paper; printing
State Archives of the Russian Federation
ГА РФ. Ф. 1834. Он. 2. Д. 1001. Л. 1

217. **Pamphlet "On the transfer of power to the Provisional Committee of members of the State Duma"**
Petrograd. 27 February 1917
Paper; printing
State Archives of the Russian Federation
ГА РФ. Ф. 1834. Он. 2. Д. 21. Л. 1

218. **Proclamation from the Military Revolutionary Committee under the Petrograd Council of Workers' and Soldiers' Deputies announcing the overturning of the Provisional Government**
Petrograd.
1917
Paper; printing
№: АГЭ. Ф. 1. Он. 5. Ед. хр. 74

219. **Meeting log of the Provisional Committee of State Duma members on the forming of the Provisional Government dated 1 March 1917**
Petrograd
Paper; typewriting
State Archives of the Russian Federation
ГА РФ. Ф. 1779. Он. 2. Д. 120. Л. 1

220. **Meeting log of the Provisional Government Council of Ministers**
2 March 1917
Pencil inscription by Vladimir Nabokov, chief administrator of the Provisional Government
Paper; typewriting, pencil, red pencil
State Archives of the Russian Federation
ГА РФ. Ф. 601. Он. 1. Д. 2103. Л. 1-2

221. **ANONYMOUS Poster "The first Russian People's Government"**
Petrogradю 1917.
Paper, cardboard, black-and-white and colour printing
State Archives of the Russian Federation Academic Library
НБ ГА РФ. №3492



A certificate for V.I. Ulyanov (Lenin), compiled in the Police Department of St Petersburg 1910s. Paper; lypewriting (rolator), photo print. State Archives of the Russian Federation

222. **Credit Note from the Provisional Government. 250 rubles**
Russia
1917
Paper with watermarks, eagle stamp
№ OH-P-6-509

223. **Credit Note from the Provisional Government. 1000 rubles**
Russia
1917
Paper with watermarks, eagle stamp
№ OH-P-6-512

224. **Block of 20 Kerenka Treasury Notes worth 20 rubles each, issued by the Provisional Government**
Russia
1917
Paper with watermarks, eagle stamp
№ OH-P-6-518

225. **Block of 20 Kerenka Treasury Notes worth 20 rubles each, issued by the Provisional Government**
Russia
1917
Paper with watermarks, eagle stamp
№ OH-P-6-Ант.-5329

226. **5% State Freedom Bonds issued by the Provisional Government. 20 rubles**
Russia
1917
Paper with watermarks, eagle stamp
№ OH-P-6-Ант.-5272, 5273

227. **Graduation Badge for Infantry Warrant Officers selected from Higher Education Institutes**
Russia
Copper, enamel; presswork, enamel, mount
№ ИО-3352

228. **Warrant Officer Training School Badge**
Russia
1917
Copper, enamel; presswork, enamel, mount
№ ИО-3359

229. **Warrant Officer Training School Badge**
Russia
1917
Copper, enamel; presswork, enamel, mount
№ ИО-3360

230. **Russia. Badge for Member of the Military Motor Division of the Military Commission at the State Duma**
Approved 7 July 1917.
Petrograd
Kortman Firm
Copper, enamel; presswork, enamel, mount
№ ИО-25709

231. **Graduation Badge for Infantry Warrant Officers selected from Higher Education Institutes, with the initials of the 3rd Peterhof School of Warrant Officers**
Petrograd
Manufacturer's stamp G.S.(?)
1917
Silver, enamel; embossing, enamel, mount
№ ИО-21376

232. **YULY GOMBARG (GOM-BARG, PSEUDONYM: IDARSKY) (1880-1954)**
Caricatures and Grimaces of the Revolution: (on the theme of Mother and Father). Second series of 10 pictures. [Set of detachable postcards]
Petrograd
NYu. Reznikov Publisher and Warehouse of Modern Works of Art
1917
Paper, card, lithograph
№ 487458

233. **The Fall of the Tsarist Regime: typescript reports from interrogations and evidence given in 1917 to the Cheka of the Provisional Government. Vol 1.**
Leningrad: State Publisher
1925
Paper, printing
№ 120978

234. **Pamphlet "Arrest of the Provisional Government"**
Petrograd
No earlier than 26 October 1917.
Paper; printing
State Archives of the Russian Federation
ГА РФ. Ф. Р-9550. Он. 3. Д. 861. Л. 1

235. **Pamphlet "To the citizens of Russia..."**
Petrograd. 25 October 1917
Paper; printing
State Archives of the Russian Federation
ГА РФ. Ф. Р-9550. Он. 3. Д. 860а. Л. 1

236. **Short-term bond for 50 rubles**
Russia
Urals, Transurals, Samara Directory
1918
Bill head paper, coloured print
№ OH-P-6-1161

237. **Members of the Cheka of the Provisional Government, investigating crimes from the Tsarist regime (Sergei Oldenburg and Alexander Blok sit in the centre)**
1917.
Photographic copy
Photographic paper; digital print
The whereabouts of the original is unknown

238. **Catherine Breshkovsky**
1910s
Photographic copy
Photographic paper; digital print
The whereabouts of the original is unknown

239. **Alexander Kerensky**
1917.
Print from original
Photographic paper; digital print
State Archives of the Russian Federation

240. **Single-sided Medal**
Copper; presswork, gold plating
№ PM-7860

241. **Token**
Moscow. Kuchkin Factory
Copper; presswork, gold plating
№ PM-7861

242. **Token**
Lead; presswork
№ PM-7862

243. **Token**
White alloy; presswork
№ PM-7867

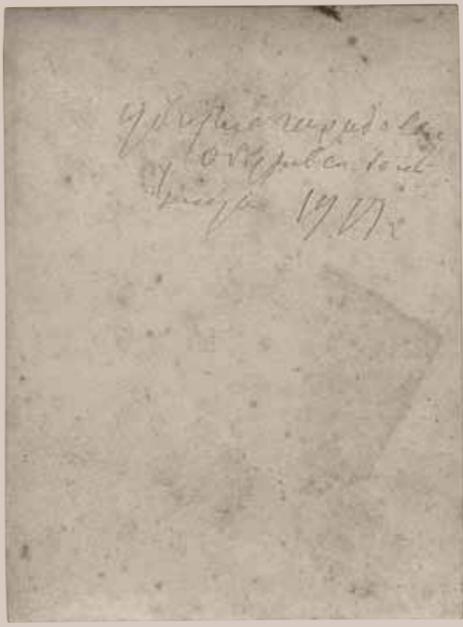
244. **Single-sided Token**
Silver; presswork, gold plating
№ PM-7871

245. **Token**
Copper; presswork, gold plating
№ PM-7872

246. **Pin in honour of Alexander Kerensky**
Copper; presswork, gold plating
№ PM-7873



A march on Nevsky Prospekt
Photo. 1917



Slain policemen
Photo. 1917

247. **Token in honour of Catherine Breshkovsky**
Russia
Silver-plated copper, fabric; presswork, silver plating, mount
№ ИО-26545

248. **Telegram from Alexander Kerensky to Petrograd addressed to all ministries and chief administrations regarding the non-recognition of the authority of people's commissars and their non-admittance to government institutions**
Gatchina
28 October 1917
Paper; printing, typewriting, handwriting
State Archives of the Russian Federation
ГА РФ. Ф. 1778. Оп. 1. Д. 408. Л. 1

249. **ANONYMOUS PHOTOGRAPHER Petrograd. The White Hall of the Winter Palace. Alexander Kerensky's guards**
Copy of an original
1917
Photographic paper; gelatin printing
№: АГЭ. Ф. 41. Оп. 1. Д. 98. Л. 9

250. **ANONYMOUS PHOTOGRAPHER Petrograd. The White Hall of the Winter Palace. Alexander Kerensky's guards**
Copy of an original
1917
Photographic paper; gelatin printing
№: АГЭ. Ф. 41. Оп. 1. Д. 98. Л. 8

251. **ANONYMOUS PHOTOGRAPHER Petrograd. The Junker in the Battle Scene Hall of the Winter Palace**
Copy of an original
1917
Photographic paper; gelatin printing
№: АГЭ. Ф. 41. Оп. 1. Д. 98. Л. 5

252. **CARL BULLA Petrograd. A report on the Provisional Government War Ministry to Alexander Kerensky**
Copy of an original
1917
Photographic paper; gelatin printing
№: АГЭ. Ф. 41. Оп. 1. Ед. хр. 98. Л. 3

253. **YAKOV STEINBERG (1882–1942) Alexander Kerensky Inspects Troops at the Front, 1917**
Gelatin silver print
№ЭРФТ-27614а

254. **KARL KUBESCH Petrograd. Alexander Kerensky's study after the storming (former apartments of Alexander III)**
Copy of an original
1917
Photographic paper; gelatin printing
№: АГЭ. Ф. 41. Оп. 1. Ед. хр. 98. Л. 4

255. **Copies of Provisional Government meeting logs. 4 March — 30 April 1917**
Petrograd.
1917
Paper; printing
State Archives of the Russian Federation
ГА РФ. Ф. 1779. Оп. 2. Д. 2. Ч. 1

256. **Verses on the abdication and arrest of Emperor Nicholas II**
5, 6 December 1917
Paper; handwriting, ink, watercolours
State Archives of the Russian Federation
ГА РФ. Ф. Р-6655. Оп. 1. Д. 91. Л. 226–227

257. **The last diary of Emperor Nicholas II**
18 September 1917 — 30 June 1918
Paper, leather, quill, ink
State Archives of the Russian Federation
ГА РФ. Ф. 601. Оп. 1. Д. 266

258. **The last diary of Empress Alexandra Fyodorovna**
1918
Paper, textile, thread, pencil, ink
State Archives of the Russian Federation
ГА РФ. Ф. 640. Оп. 1. Д. 326

259. **Bedroom of the Grand Duchesses in the Governor's House in Tobolsk**
1918
Print from original
Photographic paper; digital print
State Archives of the Russian Federation

260. **Russian Royal Family on the Roof of the Governor's House in Tobolsk**
1918
Print from original
Photographic paper; digital print
State Archives of the Russian Federation

261. **ANONYMOUS PHOTOGRAPHER Photograph Album of Interiors of the Ipatiev House in Ekaterinburg**
Russia. 1918
Paper, card; photograph
The Cultural and Historical Foundation "The Connection between Eras"
The Faberge Museum in St Petersburg

262. **Encrypted telegram from the Presidium of the Ural Regional Council of the Workers' and Peasants' Government informing Sovnarkom Chairman Vladimir Lenin and Chairman of the All-Russia Central Executive Committee Yakov Sverdlov of the execution of Nicholas II and his family, with a suggested press release draft**
17 July 1918
Paper; printing, quill, ink
State Archives of the Russian Federation
ГА РФ. Ф. 1837. Оп. 1. Д. 51

263. **Bayonet of a Winchester rifle which was used to kill the Tsar's family**
Wood, metal; case: metal, leather
State Archives of the Russian Federation
ГА РФ. Ф. 1837. Оп. 4. Д. 12, 13

264. **ANONYMOUS PHOTOGRAPHER Tsarevich Alexei Nikolaevich shooting with a bow and arrow**
1918
Gelatin silver print
№ЭРФТ-36643

265. **View of the House in Tobolsk**
1910s
Print from the original
Photographic paper; digital print
State Archives of the Russian Federation

266. **"Put Bloody Nicholas in the Peter and Paul Fortress!" Demonstration in memory of the victims of the Revolution on the Field of Mars**
1917
Print from the original
Photographic paper; digital print
State Archives of the Russian Federation

267. **ANONYMOUS PHOTOGRAPHER Eugen Berg**
Copy of an original
1917
Photographic paper; gelatin printing
№: АГЭ. Ф. 41. Оп. 1. Ед. хр. 101. Л. 6

268. **ANONYMOUS PHOTOGRAPHER Anatoly Zheleznyakov (Sailor Zheleznyak)**
Copy of an original
1917
Photographic paper; gelatin printing
№: АГЭ. Ф. 41. Оп. 1. Ед. хр. 101. Л. 5

269. **ANONYMOUS PHOTOGRAPHER Ivan Sladkov**
Copy of an original
1917
Photographic paper; gelatin printing
№: АГЭ. Ф. 41. Оп. 1. Ед. хр. 101. Л. 11



UNKNOWN ARTIST. Poster "Lenin and Trolsky"
Roslov-on-Don. Publishing house "People's Painling". NOT LATER THAN 1918
Paper, cardboard; typographical prinling
The Scientific Library of the State Archives of the Russian Federation



Banner of the Kornilov Shock Regiment
Russia. 1918. Cloth, galloon; glue, inscription on fabric. 123.5 × 149.5 cm
The State Hermitage Museum

PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2017

270. **ANONYMOUS PHOTOGRAPHER Vladimir Polukhin**

Copy of an original

1917.

Photographic paper; gelatin printing

№: АГЭ. Ф. 41. Он. 1. Ед. хр. 101. Л. 8

271. **Vladimir Antonov-Ovseyenko**

After 1917.

Photographic copy

Photographic paper; digital print

The whereabouts of the original

is unknown

272. **Flag of the Kornilov Assault Regiment**

Russia. 1918.

Fabric, braid; applique, fabric painting

№Эн-6380

273. **Decree on Land, adopted by the II All-Russian Congress of Councils of Workers' and Soldiers' Deputies**

Petrograd. 26 October 1917.

Paper; printing

State Archives of the Russian Federation

ГА РФ. Ф. Р-9550. Он. 2. Д. 233. Л. 1

274. **Decree on Peace, adopted by the II All-Russian Congress of Councils of Workers' and Soldiers' Deputies**

Petrograd. 26 October 1917.

Paper; printing

State Archives of the Russian Federation

ГА РФ. Ф. Р-9550. Он. 2. Д. 236. Л. 1

275. **Maxim machine gun, 1910 make**

USSR. Tula Arms Plant

1932.

Steel, bronze, wood

Military Historical Museum of Artillery,

Engineering and Communications Troops

№60/18 (1)

276. **Mosin-Nagant rifle, 1891 make**

RSFSR. First Tula Arms Plants

1920.

Steel, wood, brass

Military Historical Museum of Artillery,

Engineering and Communications Troops

№7/271

277. **Mosin-Nagant rifle, 1891 make**

RSFSR. First Tula Arms Plants

1921.

Steel, wood, brass

Military Historical Museum of Artillery,

Engineering and Communications Troops

№7/275

278. **Mosin-Nagant rifle, 1891 make**

RSFSR

First Tula Arms Plants

1920.

Steel, wood, brass

Military Historical Museum of Artillery,

Engineering and Communications Troops

№7/276

279. **Mosin-Nagant rifle, 1891 make**

RSFSR

First Tula Arms Plants

1921.

Steel, wood, brass

Military Historical Museum of Artillery,

Engineering and Communications Troops

№7/277

280. **Mosin-Nagant rifle, 1891 make**

RSFSR

First Tula Arms Plants

1921.

Steel, wood, brass

Military Historical Museum of Artillery,

Engineering and Communications Troops

№7/278

281. **Mannlicher infantry repeating rifle, 1895 make**

Austro-Hungary

Steel, wood

Military Historical Museum of Artillery,

Engineering and Communications Troops

№08/35

282. **Mauser infantry repeating rifle (7.92 mm), 1898 make**

Germany

Steel, wood

Military Historical Museum of Artillery,

Engineering and Communications Troops

№08/236

283. **Arisaka infantry repeating rifle (7 mm), 1908 make**

Japan

Steel, wood

Military Historical Museum of Artillery,

Engineering and Communications Troops

№08/428

284. **Arisaka infantry rifle (6.5 mm), 1897 make**

Japan

Steel, wood

Military Historical Museum of Artillery,

Engineering and Communications Troops

№08/428

284. **Arisaka infantry rifle (6.5 mm), 1897 make**

Japan

Steel, wood

Military Historical Museum of Artillery,

Engineering and Communications Troops

№08/660, 0123/1059 (1)

285. **Vetterli-Vitali repeating rifle, 1871–1887 make**

Italy

Steel, wood

Military Historical Museum of Artillery,

Engineering and Communications Troops

№08/1242

286. **NATHAN ALTMAN (1889–1970)**

Sketch for portrait of Vladimir Lenin

Moscow

1920.

Paper, lithograph

Acquisition:

1979 from Boris Piotrovsky,

received 11 May 1970

as a gift from M.K.Orbeli

№ЭРГ-32115

287. **G.A. CHERNIENKO**

Bust of Vladimir Lenin

1959.

Painted plaster

288. **N.V. DYDIKIN**

Bust of Karl Marx

1937.

Tinted plaster

289. **KARL MARX (1818–1883)**

Capital. Critique of Political Economy:

Essay by Karl Marx. Translated from the German. Volume 1, Book 1: The Capitalist Mode of Production.

Published by N.P. Polyakov

St Petersburg

Printed by Ministry of Railways

(A. Benke)

1872.

Paper; printed

№40652

290. **M.F. BABURIN**

Bust of Friedrich Engels

1933.

Tinted plaster

291. **M.F. BABURIN**

Bust of Friedrich Engels

1933.

Tinted plaster

291. **Double Portrait of Tsar Nicholas II and Vladimir Lenin**

Secondary School № 206

St Petersburg

ILYA GALKIN

Portrait of Tsar Nicholas II

1896.

Canvas, oil

VLADISLAV ISMAILOVICH

Portrait of Vladimir Lenin

1924.

Canvas, oil

292. **Pamphlet with the telegram from General Nikolay Dukhonin, Chief of Staff of the Supreme Commander of the Russian Army addressed to the Supreme Commander and requesting, on behalf of the army in the field, that Bolsheviks cease their hostilities and submit to the Provisional Government**

1917. Paper; printing

State Archives of the Russian Federation

ГА РФ. Ф. 10073. Он. 2. Д. 1283. Л. 1

293. **Pamphlet/appeal from the Petrograd City Duma “Citizens! Workers and Soldiers! The date of 12 November 1917 approaches, the Constituent Assembly Election Day”**

Petrograd. 30 October 1917.

Paper; printing

State Archives of the Russian Federation

ГА РФ. Ф. 10073. Он. 2. Д. 1283. Л. 1

293. **Pamphlet/appeal from the Petrograd City Duma “Citizens! Workers and Soldiers! The date of 12 November 1917 approaches, the Constituent Assembly Election Day”**

Petrograd. 30 October 1917.

Paper; printing

State Archives of the Russian Federation

ГА РФ. Ф. 10073. Он. 1. Д. 258. Л. 1

294. **ANONYMOUS**

Poster of the Constituent Assembly elections “Vote only for the Social-Democrats!”

1917.

Paper, cardboard; black-and-white

and colour printing

State Archives of the Russian

Federation Academic Library

НБ ГА РФ. №3627

295. **ANONYMOUS**

Poster of the Constituent Assembly elections “Elect the Socialist Revolutionaries!”

Revolutsionnaja Mysl Press

Sokolov’s chromolithograph. 1917.

Paper, cardboard; black-and-white

and colour printing

State Archives of the Russian

Federation Academic Library

НБ ГА РФ. №5579

296. **ANONYMOUS**

Poster of the Constituent Assembly elections “Vote for the S-R Party!”

1917. Paper, cardboard;

black-and-white and colour printing

State Archives of the Russian

Federation Academic Library

НБ ГА РФ. №3646

297. **Pamphlet sent out by Viktor Chernov, Chairman of the All-Russian Assembly containing the Constituent Assembly resolutions on peace, land, and form of government in Russia**

1918.

Paper; printing

State Archives of the Russian Federation

ГА РФ. Ф. 10073. Он. 2. Д. 1289. Л. 1

298. **Election ballot of the Social-Democratic Party with notes: “Lenin, Trotsky and Co. have brought so much misfortune to Russia that they ought to be hanged and they have the gall to run for election.”**

November–December 1917.

Paper; printing, handwriting, pencil

State Archives of the Russian Federation

ГА РФ. Ф. Р-130. Он. 29. Д. 2. Л. 14

299. **Election ballot of the Social-Democratic Party with notes above Lenin’s surname: “mangy thief.”**

November–December 1917.

Paper; printing, handwriting, pencil

State Archives of the Russian Federation

ГА РФ. Ф. Р-130. Он. 29. Д. 2. Л. 14

300. **Election ballot of the Social-Democratic Party with notes: “Mr. Lenin, you are a frightening man, why are you ruining the Russian people. Curse you on behalf of the long-suffering people that I love passionately. There is no place for you, an instigator of a fratricidal war, in the Constituent Assembly.”**

November–December 1917.

Paper; printing, handwriting, pencil

State Archives of the Russian Federation

ГА РФ. Ф. Р-130. Он. 29. Д. 2. Л. 27

301. **Election ballot of the Social-Democratic Party with notes:“I do not vote for traitors.”**

November–December 1917.

Paper; printing, handwriting, pencil

State Archives of the Russian Federation

ГА РФ. Ф. Р-130. Он. 29. Д. 2. Л. 28

302. **Cavalry Soldier’s Winter Coat from the time of the First World War**

Russia. 1914–1918.

Woollen yarn, cotton thread,

woollen broadcloth, canvas, metal

№ЭРТ-15381

303. **NICOLAS-ANTOINE TAUNAY 1755–1830**

Triumph of the Guillotine

Allegory of the French Revolution

France. Late 18th century.

Canvas; oil

№ГЗ-10234

304. **Model of the Bastille**

Paris. Olivier Factory. 1790s.

Baked clay with lead glaze

№Ф-2396

305. **Bust of Marie Antoinette**

France

Manufacture nationale de Sevres

1774–1782.

Sculptor Boiseau

Hard-paste porcelain, bisque

№ЗФ-22296

306. **Bust of Louis XVI**

France

Manufacture nationale de Sevres

1785–1789.

Sculptor Boiseau

Hard-paste porcelain, bisque

№ЗФ-26606

307. **France guarding the Constitution**

France

Manufacture nationale de Sevres

Model 1791. (?)

Hard-pase porcelain, bisque

№ЗФ-26442

308. **Cup and Saucer**

France

Manufacture nationale de Sevres

1793.

Hard-paste porcelain

№ЗФ-26457

309. **Children Planting the Tree of Revolution**

France

Manufacture nationale de Sevres

1789–1794.

Bas relief, hard-paste porcelain, bisque

№ЗФ-20929

310. **Plate**

314. **2 Sols Coin**
France
1791
Bronze
№ OH-3-81279

315. **5 Sols Coin**
France
The Monneron Brothers Company
1792
Copper, embossment
№ OH-3-81278

316. **5 Sols Coin**
France
1792
Copper
№ OH-3-81278

317. **Revolutionary 5 Livres Assignat, issued by the Emergency Bank**
France
1792
Paper, black typography, dry stamps
№ OH-3-6-2074

318. **Revolutionary 50 Livres Assignat, issued by the Emergency Bank**
France
1792
Paper, black typography, dry stamps
№ OH-3-6-4380

319. **Revolutionary 10 Sous Assignat, issued by the Emergency Bank**
France
1792
Paper, black typography, dry stamps
№ OH-3-6-4387

320. **JOSEPH-ALEXANDRE LE CAMPION (WORKED 1785-1802)**
From an original by Francois Marten Tetar (worked in the second half of the 18th century — early 19th century)
Taking of the Bastille. 1789
Paper, etching, aquatint, watercolour
Principal collection, acquired pre-1830s
№ OF-115944

321. **LOUIS LECOEUR (WORKED 1784-1825)**
From an original by Jacques Francois Joseph Swebach-Desfontaines (1769-1823)
Swearing the Oath at the Fete de la Federation on 14 July 1790
1790
Paper, copper plate engraving, painted
№ OF-116007

322. **UNKNOWN FRENCH ENGRAVER Meeting 19 June 1790**
1790
Paper, etching, watercolour
№ OF-116113

323. **JEAN BAPTISTE COMPAGNIE (WORKED IN THE SECOND HALF OF THE 17th — 19th CENTURY) Nowadays. Now the Last have become First**
1790
Paper, etching, watercolour
№ OF-116383

324. **ISAAC CRUIKSHANK (1764-1811)**
From an original by John Nixon (ca. 1755 — 1818)
Le Gourmand. Heavy birds fly slow. Delay breeds danger. A scene at Varennes
21 June 1791
Paper, etching, watercolour
№ OF-116834

325. **WILLIAM DENT (WORKED 1783-1793) Hell Broke Loose, or The Murder of Louis 25 January 1793**
Paper, etching, watercolour
№ OF-116851

326. **CARLO LASINIO (1759-1855)**
From an original by Charles Benazech (1767-1794)
The Last Interview of Louis XXVI with His Family
1794-1795
Paper, stipple engraving
№ OF-373439

327. **ISAAC CRUIKSHANK (1764-1811) The Martyrdom of Louis XVI, King of France, 1 February 1791**
Paper, etching, watercolour
№ OF-116850

328. **ISODORE-STANISLAS HENRI HELMAN (1743 — ca. 1806)**
From an original by Charles Monnet (1732-1808)
Funeral ceremony for Victims of 10 August 1794
Paper, etching, stylus
№ OF-373462

329. **PIERRE-GABRIEL BERTHAULT (1737-1831) JEAN-LOUIS PRIEUR "LE JEUNE" (1759-1795) The People Storm the Tuileries Palace 20 June 1792**
Paper, etching, stylus
Received in 1972 from the Leningrad Museum of the Revolution
№ OF-402201

330. **Fabric border with lilac sprigs and roses on a light green background**
Lyon. Olivier Desfarges workshop
1786-1787
From a design by Jean-Francois Bonis (?)
Silk, soft stitching
№ T-9655

331. **Cup and Saucer**
France
Manufacture nationale de Sevres
1794
Soft-paste porcelain
№ ЗФ-20569

EXHIBITS IN THE CONCERT HALL

332. **IYA. LIKHOVSKY Portrait of Dmitry Tolstoy**
1896
Canvas, oil
№ ЗРЖ-1039

333. **ERNST LIPHART (1847-1932) Self Portrait**
1918
Canvas, oil
№ ЗРЖ-2208

334. **ERNST LIPHART (1847-1932) Note on the revolution**
Petrograd.
22 June 1918
Paper, handwriting
№: АГЭ. Ф. 23. Он. 1. Д. 68. Л. 1-2

335. **DMITRY TOLSTOY (1860-1941) Note to the State Duma Executive Committee**
Petrograd
3 March 1917
Paper, handwriting
№: АГЭ. Ф. 1. Он. 5. Д. 23. Л. 45

336. **DMITRY TOLSTOY (1860-1941) Letter of resignation addressed to the Hermitage Council**
Kiev. 8 August 1918
Paper, handwriting
Dmitry Tolstoy's personal case (1909-1918)
№: АГЭ. Ф. 1. Он. 12. Ед. хр. 74. Л. 192



FRAGMENT FROM THE EXHIBITION.
THE CONCERT HALL OF THE WINTER PALACE
● PHOTO: NATALIA CHASOVITINA

337. Rules for the Hermitage visitor guide

Petrograd

1917

Paper, typewriting, handwriting
№: АГЭ. Ф. 1. Он. 5. Д. 23. Л. 102

338. Resolutions of the meeting of Hermitage janitors and guards

Petrograd

4 April 1917

Paper, typewriting, handwriting
№: АГЭ. Ф. 1. Он. 5. Д. 38. Л. 36

339. Proclamation by the State Duma Provisional Committee

Petrograd

1917

Paper, printing

№: АГЭ. Ф. 1. Он. 5. Д. 75. Л. 1

340. Excerpt from the Provisional Government meeting log recording the hiring of female employees

Petrograd

2 August 1917

Paper, typewriting, handwriting
№: АГЭ. Ф. 1. Он. 5. Д. 23. Л. 134

341. Order of the Provisional Government Commissar for the former Ministry of the Court regarding the evacuation of the property of the former court administration

Petrograd

1 September 1917

Paper, typewriting, handwriting
№: АГЭ. Ф. 1. Он. 5. Д. 45. Ч. 4. Л. 10

342. Minutes of a meeting of curators

Petrograd

10 November 1917

Paper, typewriting

№: АГЭ. Ф. 1. Он. 5. Д. 45. Л. 50

343. Hermitage Council meeting log

Petrograd

7 December 1917

Paper, typewriting, handwriting
№: АГЭ. Ф. 1. Он. 5. Д. 45. Л. 22

344. Open address from the Artists' Union against the removal of items from the Hermitage

Petrograd

23 November 1917

Paper, typewriting, handwriting
№: АГЭ. Ф. 1. Он. 5. Д. 65. Л. 1–2

345. ERNST LIPHART (1847–1932) Portraits of S. Gamalov-Churaev, Ya. Smirnov, G. Koskul, B. Veselovsky, O. Waldhauer, S. Iskersky

Petrograd. 1918

Paper; pencil

№: АГЭ. Ф. 5. Он. 3. Ч. 1. Ед. xp. 8. Л. 62

346. ERNST LIPHART (1847–1932) Portrait of E. Lenz

Petrograd. 1918

Paper; pencil

№: АГЭ. Ф. 5. Он. 3. Ч. 1. Ед. xp. 8. Л. 28

347. ERNST LIPHART (1847–1932) Portraits of V. Voinov, S. Schmidt, A. Markov

Petrograd. 1918

Paper; pencil

№: АГЭ. Ф. 5. Он. 3. Ч. 1. Ед. xp. 8. Л. 60

348. ERNST LIPHART (1847–1932) Portrait of S. Troynitsky

Petrograd. 1918

Paper; pencil

№: АГЭ. Ф. 5. Он. 3. Ч. 1. Ед. xp. 8. Л. 46

349. ERNST LIPHART (1847–1932) Portrait of E. Pridik

Petrograd. 1918

Paper; pencil

№: АГЭ. Ф. 5. Он. 3. Ч. 1. Ед. xp. 8. Л. 39

350. ALEXANDER BENOIS (1870–1960) Portrait of Ernst Liphart

Petrograd. 1918

Paper; charcoal pencil

№: АГЭ. Ф. 5. Он. 3. Ч. 1. Ед. xp. 1. Л. 4

351. Delegation of the Central Rada

1917

Print from original

Photographic paper; digital print

State Archives of the Russian Federation

352. ANONYMOUS PHOTOGRAPHER Wine barrels in the Hermitage courtyard

Leningrad. Late 1920 — early 1930s

Copy of an original

Photographic paper; gelatin printing

№: АГЭ. Ф. 41. Он. 1. Д. 98. Л. 15

353. Frock Coat for Doorman in the Small Throne Room of the Hermitage

St Petersburg. “I.P.Lidval and Sons”

Early 20th century

Woollen broadcloth, cotton fabric, silk braid with coat of arms, brass, metal; presswork, gold plating, hand and machine work
№ЭРТ-11783

354. Crates for Crockery

Russia. Mid 19th century

Wood, metal, fabric

№ЭРФ-И-1464-1471

355. HEINRICH VON ANGELI (1840–1925) Portrait of Tsar Alexander II

1876

Canvas, oil

№ЭРЖ-И-693

356. Chevalier Guards Cavalry Saddle of Nicholas I

St Petersburg

Walter & Koch saddlery company. 1825–1855

Leather, metal; hand-made saddlery,

gold plating

№ЭУП-1450

357–358. Vases with Lids and depictions of Orchids

France, Nancy. Author Emile Galle

1889–1890

Double-layered glass with coloration inside;

multi-faceted etching, carving, engraving.

Rim — silver; casting, embossing, carving,

partial gold plating.

№ЭФ-23413, 23414

359. Crown

Designed by Robert Freidrich Meltzer

1899

Wrought iron

Held by the State Archives

360. Dress Coat for daily wear by Kammerfurier at the Imperial Court

Petrograd. “I.P.Lidval and Sons”. 1916–1917.

Woollen broadcloth, cashmere,

metallic thread, paillettes, brass;

gold embroidery, hand and machine work

№ЭРТ-12121

361. Apprentice Confectioner’s Jacket worn at the Imperial Court

Petrograd. “I.P.Lidval and Sons”

1915–1916

Woollen broadcloth,

woollen and cotton fabric, gold braid,

brass; hand and machine work

№ЭРТ-12126

362. Hoffurier’s Ceremonial Dress Coat worn at the Imperial Court

St Petersburg. “I.P.Lidval and Sons”

1895–1896

Woollen broadcloth, cashmere,

metallic thread, cannetille, gilt studs,

paillettes, round metallic thread, brass;

gold embroidery, hand and machine work

№ЭРТ-11937

363. Assistant Doorman’s Frock Coat worn at the Imperial Court

St Petersburg

“I.P.Lidval and Sons”

1909–1910.

Woollen broadcloth, cotton fabric,

silk braid, brass, metal; presswork,

machine and hand work

№ЭРТ-11769

364. Frockcoat of a messenger of the office of the administration of the Marshal of St Petersburg

Firm “I.P.Lidval and Sons”

1911–1912

Cloth, cotton fabric, gold galloon, brass, metal;

machine and manual work

№ЭРТ-12102

365. Suit for Everyday Wear by First Ranking Footman at the Imperial Court: coat, waistcoat, epaulette with aiguillette, trousers with gaiters

St Petersburg/Petrograd

Lidval Sons Company

1912–1915

Woollen broadcloth, velvet, stamin,

cotton fabric. Gold braid, cannetille,

silk and metallic thread, breass, metal,

leather, card; machine and hand work

№ЭРТ-12113, ЭРТ-12107,

ЭРТ-13791, ЭРТ-11940

366. Excerpt from the log of the Art and History Commission at the Winter Palace

Petrograd. 1918

Paper, typewriting

№: АГЭ. Ф. 71. Он. 1. Ед. xp. 7

367. Order for the former Ministry of the Court signed by Anatoly Lunacharsky

Petrograd

6 November 1917

Paper, typewriting, handwriting

№: АГЭ. Ф. 71. Он. 1. Ед. xp. 7. Л. 1–2

368. Magnifying glass Belonged to Prince Ivan Ratiev

Russia

Late 19th — early 20th century

Bone, metal, glass

№: АГЭ. Ф. 71. Он. 1. Ед. xp. 117

369. ALEXANDER PASETTI Ivan Ratiev

St Petersburg

Early 20th century

Photographic paper; gelatin printing

№: АГЭ. Ф. 71. Он. 1. Ед. xp. 37

370. KARL KUBESH

Petrograd.

Empress Alexandra’s boudoir

in the Winter Palace

Copy of an original. 1917.

Photographic paper; gelatin printing

№: АГЭ. Ф. 80. Он. 18. Ед. xp. 1

371. KARL KUBESH

Petrograd.

Empress Alexandra’s boudoir

after the storming of the Winter Palace

Copy of an original. 1917.

Photographic paper; gelatin printing

№: АГЭ. Ф. 80. Он. 18. Ед. xp. 2

372. KARL KUBESH

Petrograd.

Emperor Nicholas II’s

study in the Winter Palace

Copy of an original. 1917.

Photographic paper; gelatin printing

№: АГЭ. Ф. 80. Он. 18. Ед. xp. 6

373. KARL KUBESH

Petrograd.

Emperor Nicholas II’s study

after the storming of the Winter Palace

Copy of an original. 1917.

Photographic paper; gelatin printing

№: АГЭ. Ф. 80. Он. 18. Ед. xp. 7

374. KARL KUBESH

Petrograd. Empress Maria’s

Crimson Study in the Winter Palace

Copy of an original. 1917.

Photographic paper; gelatin printing

№: АГЭ. Ф. 1. Он. 1. №103. Л. 20

375. KARL KUBESH

Petrograd. Empress Maria’s Crimson Study

after the storming of the Winter Palace

Copy of an original. 1917.

Photographic paper; gelatin printing

№: АГЭ. Ф. 41. Он. 1. №103. Л. 19

376. KARL KUBESH

Petrograd.

Emperor Alexander II’s study room

in the Winter Palace

Copy of an original. 1917.

Photographic paper; gelatin printing

№: АГЭ. Ф. 41. Он. 1. Ед. xp. 103. Л. 6

377. KARL KUBESH

Petrograd.

Emperor Alexander II’s study room

after the storming of the Winter Palace

Copy of an original. 1917.

Photographic paper; gelatin printing

№: АГЭ. Ф. 41. Он. 1. Ед. xp. 103. Л. 24

EXHIBITS IN THE GREATER COURTYARD OF THE WINTER PALACE

378. Armoured car

England. (Austin)

Metal, rubber, glass, wood, leather;

mechanical processing of metals

(rolling, riveting), assembly of mechanisms,

rubber molding

The Military History Museum of Artillery,

Engineer and Signal Corps

№34/31 (1)

379. A 42 line cannon (107 mm) field model of 1905

Japan.

Naval arsenal in the city of Kure

1916

Steel, wood, iron

The Military History Museum of Artillery,

Engineer and Signal Corps

№03/176

380. A 120-millimetre cannon Example from 1878

France, Tarbes.

Tarbes Arsenal.

1881.

Steel, wood

The Military History Museum of Artillery,

Engineer and Signal Corps

№03/15

381. An 8-centimetre cannon Example from 1905, for anti-aircraft fire

Austria-Hungary, Pilsen

“Skoda” Factory. 1917.

Steel, wood

The Military History Museum of Artillery,

Engineer and Signal Corps

№05/7

382. A 76 mm gun field sample from 1897

France. 1918

Steel, wood, bronze

The Military History Museum of Artillery,

Engineer and Signal Corps

№03/109



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