

ANNIE LEIBOVITZ.
A NECESSARY CONTRAST





ouis-Jacques-Mandé Daguerre had never studied the foundations of marketing, but intuitively, he acted correctly. Soon after the presentation he gave with Joseph Niépce

at the Paris Academy meeting on January 7, 1839, where he made the announcement about the invention which led to the birth of photography, Daguerre made a set of three identical daguerreotype pictures. The set consisted of the view of the New Bridge in Paris and two kinds of atelier. Having enclosed the glass plates into beautiful passé-partouts, Daguerre sent them to the European monarchs, including one for the Romanov court in St. Petersburg.

In the autumn of 1839 Daguerre's gift was shown at the Academy of Arts, after which the plates were placed in a box and stored in a vault. There the pictures lay for a century and a half, until they were discovered in 2007. This neglect was not a sign of Russian society's indifference, however. In the summer of 1839, before the daguerreotypes had even been sent to Petersburg, a Russian academician, I.H.Hammel, had been studying them in Paris: to the Academy he not only sent daguerreotype samples, but also a device for photographing that he had personally assembled, following the method of Niépce and Daguerre, before the latter's invention had even appeared on sale.

As to the forgotten gift to Nicholas I, it opened the Hermitage's exhibition "The daguerreotype epoch. Early photography in Russia." The exhibition presents 72 photographs from five museums in St. Petersburg and Moscow. Many of them have not previously been shown to the public — in fact, they are also largely unknown to specialists too.

Daguerre's gifts were indeed royal, and expensive for their day; they are even more valuable from today's point of view. Of the daguerreotypes sent out to the European monarchs some were lost during the war years, others have fallen prey to the tests of time. In terms of their preservation, the St. Petersburg examples are possibly the finest in the world. They are made more valuable by the fact that the St. Petersburg department of the Academy of Arts contains the Niépce family archive, which includes 49 of Daguerre's letters, including 31 to Niépce himself and 17 more to his son (in 1949 they were published in Leningrad in French, with a Russian translation).

Years later the sights in Russia, such as Moscow, for example, were photographed for 50 roubles - a huge amount at the time. But there were many



In the autumn of 1839 in St. Petersburg, an event took place of which the newspaper "Iournal de Saint-Pétersbourg.". published in French, and "The St. Petersburg Bulletin" wrote the following: "Last Sunday, on October 8th, the Lieutenant Colonel of the corps of communication engineers Mr. Theremin, in the presence of numerous enthusiasts, photographed, by means of a daguerreotype, a view of St. Isaac's Cathedral. and in twenty five minutes received a picture on which with amazing accuracy are shown all the details of this huge building. This result proves that the St. Petersburg climate, like any other, is favorable for the use of Daguerre's intricate photographic invention."

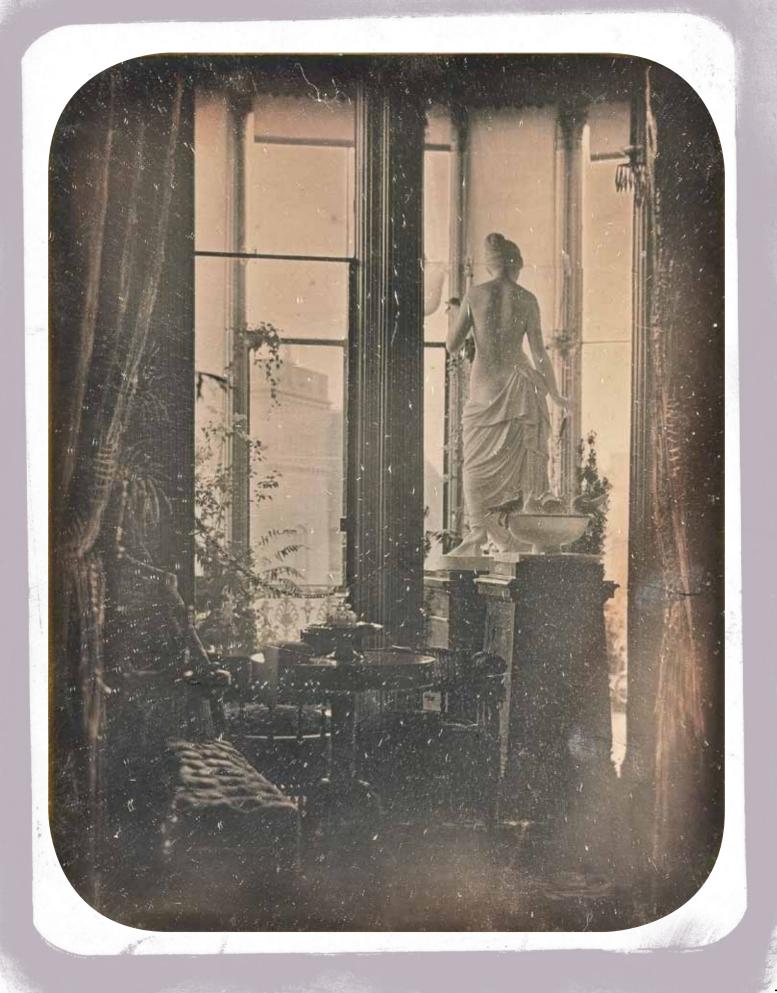
enthusiasts. As early as October of 1839, Colonel <u>F.O.Theremin</u>¹ photographed St. Isaac's Cathedral, an photographer's studios opened in quick succession. A dramatist, Nestor Kukolnik, started printing a magazine titled "Daguerreotype." "The publication of literary-daguerreotype works" had existed for a year and allowed the editor to make the following prophetic remark: "The daguerreotype is to useful inventions what Shakespeare is to dramatic literature; quite easily and with a great veracity it can depict not just the external nature but also the whole life of the modern society." Indeed, the invention transformed the life of much of humanity — not just its richer classes, the aristocracy and the industrialists, who received a new kind of amusement, but its artists too. The latter saw photography as their competitor. Having sacrificed the art of watercolor portraiture, which instantly sank into oblivion, artists began searching for a new aesthetic. The birth of modern art and the triumph of abstractionism in art of the second half of the 20th century can be regarded to be one of the results of this "running away from photography."

The creation of a daguerreotype was an expensive process, involving, if one is to simplify, the coating copper plates with iodized silver. After the exposition it would be treated with mercury vapors. Initially, only the affluent could afford to be photographed. The exhibition contains the portraits of Count Pavel Stroganov, Maria Kamenskaya, nee Tolstaya, the daughter of a famous medalist and vice-president of the Academy of Arts, as well as a lawyer and musical figure, Dmitry Stasov. Son of a noted composer and brother of Vlaimir Stasov, a famous art critic and troubadour of "peredvizhenchestvo" (the Society for Traveling Art Exhibitions), Dmitry Stasov was one of the founders of the Russian music society. He was less intense than his brother, and more precise in his assessments, his character showing through in his appearance.

Among other outstanding cultural figures of the century was Prince Pavel Viazemsky, the son of a poet, a collector of the Ostafiev archive, and the founder of a society of lovers of ancient written manuscripts. In a daguerreotype of the end of the 1840s he is portrayed with his sister, Maria, and her sons. The picture was acquired several years ago from the collection of the History Museum, and subsequently dated. The Moscow portrait underscores Viazemsky's unique identity, capturing something poetic, anarchistic even, in his nature. The author of literary mystifications, who worked as a censor, the head of the main department for











Portrait of E.A.Denisyeva
1850s
Literary Museum of the Institute of Russian
Literature (the Pushkin House)
of the Russian Academy of Sciences

the press, he amazed his coworkers with his freethinking. Thus, having arrived at the Moscow censure committee, Viazemsky called upon its members not to resort to extremes in their struggle against evil, for evil, too, has a right to exist: "Its counteraction of good leads to harmony in nature."

Portraits became the favorite genre of the new art, even though a session would 20 to 25 minutes, testing the patience of restless clients. Thanks to improvements in the technological process it was soon cut down to less than 30 seconds. German and the French experts reigned on the Russian market. Occasionally, the Russian photographers camouflaged themselves with "foreign" names as well: the Yaroslavl-born Alexei Grekov, who perfected the camera and the sensitive photographic paper worked as Wokerg and I. Gutt (Grekov in general was notable for his propensity for risky ventures: upon receiving in St. Petersburg in 1844 the post of director of the printing studio of the province board, he later resigned, lived in poverty with his family in Moscow and ended his life in prison for counterfeiting money).

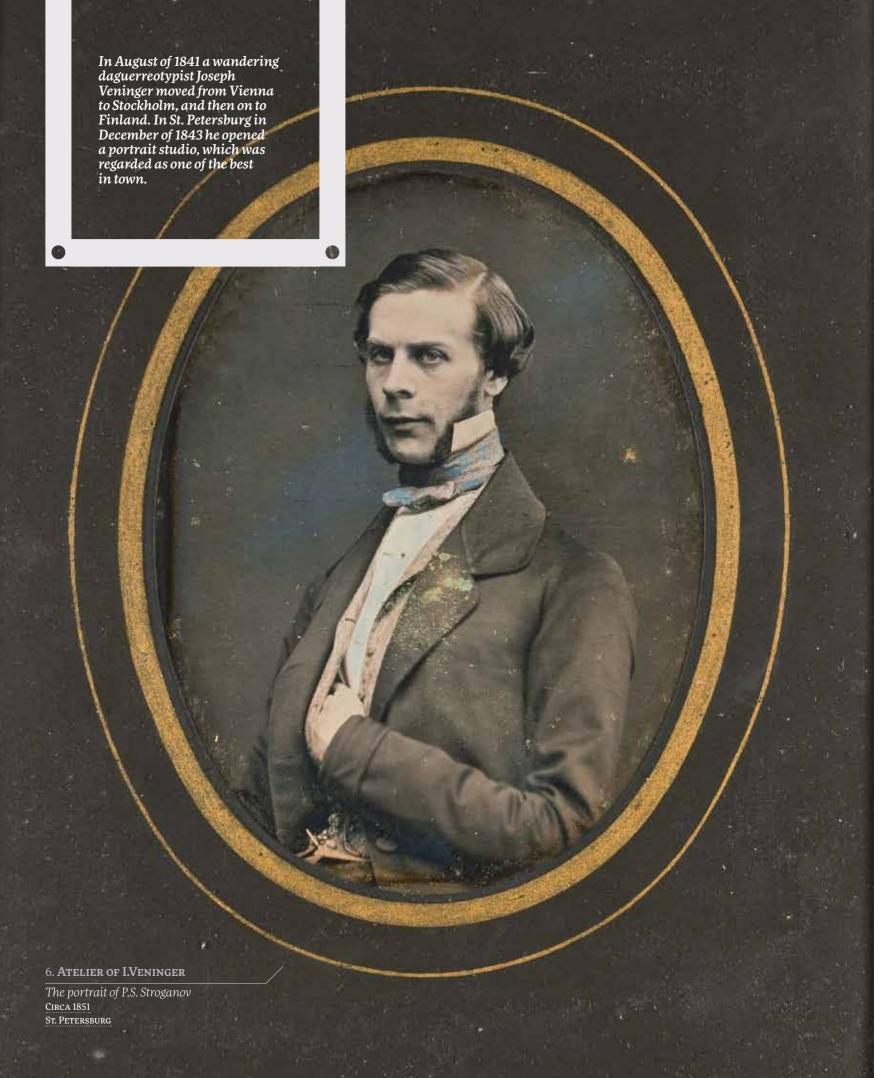
The names of the majority of the early photographers have been lost. Those that are known are almost exclusively foreign: the Zverner brothers, Joseph Veninger, Karl Doubtenday. But there are Russian names among them too, such as Sergei Levitsky (1819-1898). He travelled a great deal and photographed Napoleon III and Gogol, creating the portrait of the author in Rome, surrounded by Russian painters, that has become standard in Russian works on Gogol. Levitsky invented a bellows camera, started retouching the negatives and was one of the first to use an electric light when working in the atelier. The exhibition shows six of his photographs. One of them, from the Pushkin House collection, is being shown for the first time. The other — a portrait of Avdotia Yakovlevna Panaeva, the muse and co-author of Nekrasov — is well-known.

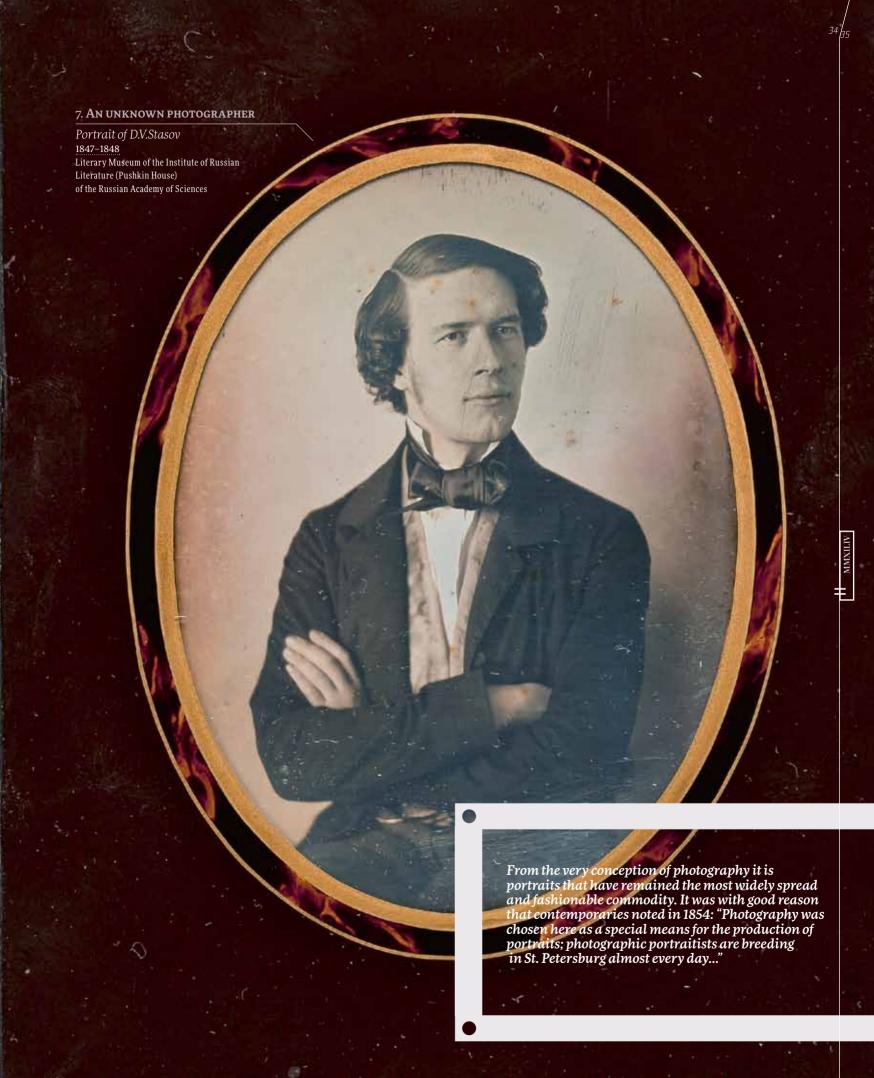
Many travelled the provinces on photographic tours. As a result, photos of the Decembrists, a group of failed revolutionaries from the first half of the 19th century, have been preserved. They are pictured in exile in Siberia. In the Picket Hall of the Winter Palace we can see two portraits of retired Lieutenant-Captain Iosif (Joseph) Poggio, portraits of Prince Sergei Volkonsky and Lieutenant-Grenadier Nikolai Panov (all from the Pushkin House collection). They were made in 1845 in Irkutsk by a Frenchman, Alfred d'Avignon, who at the beginning of the 1840s had opened one of the first photographic ateliers on the banks of the River Neva, having also worked in Moscow. The pictures were posted to relatives, but the infamous 3rd Directorate seized them, not because they had been tipped off, but merely by chance, one of the letters containing a portrait of Poggio having been randomly opened. It is doubtful that the person who opened the letter entirely understood what it was exactly that was in front of him.

The photographer was arrested in St. Petersburg. A criminal case was opened "Against the artist d'Avignon who whilst being in Siberia made daguerreotype portraits of state criminals." No criminal intent was found in the actions of d'Avignon, but the Decembrists, on the orders of Nicholas I,\_

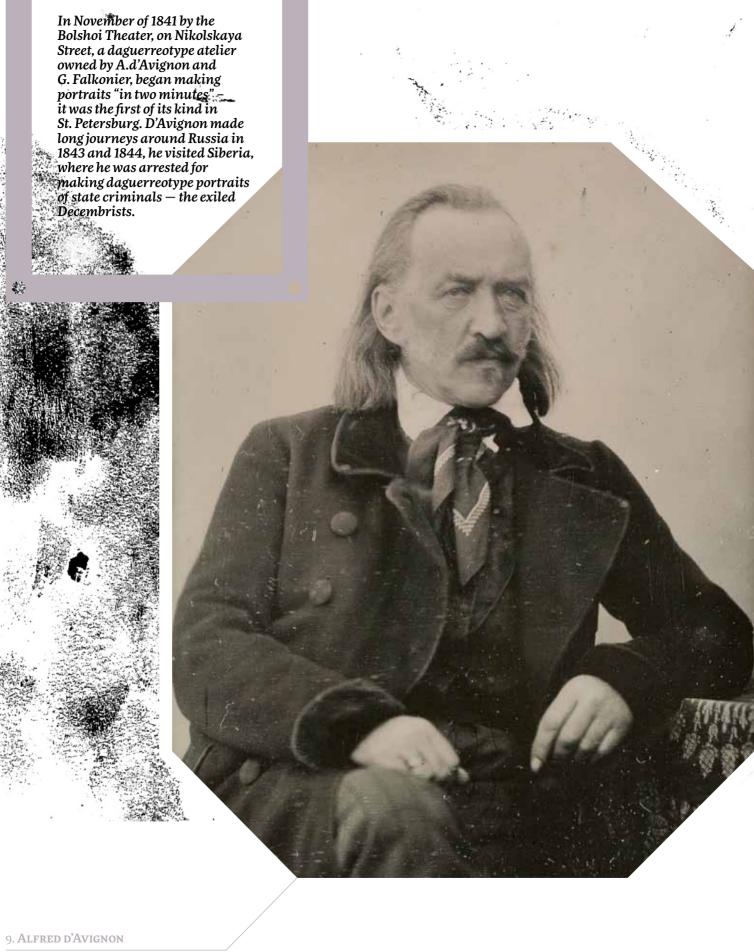
Daguerreotypes were painted with brushes, like miniatures, and quite often by famous artists. The first attempts to color the faint image were made after experiments with painting on the protective glass were found to be ineffective. The application of colored powder on the image by means of rubber brushes was also found to be inappropriate for a daguerreotype, which was easily damaged. Only one method remained: an experienced artistminiaturist would paint the surface of a daguerreotype, carefully, taking a long time, with the same attention and skill that were needed in working with a miniature on bone.











Portrait of C.G.Volkonsky 1845, IRKUTSK Literary Museum of the Institute of Russian Literature (Pushkin House) of the Russian Academy of Sciences

were henceforth forbidden to commission their portraits and to send them to relatives in European Russia.

Thus, a portrait became a political gesture, and the photographing of criminals was deemed sedition. The prohibition was active even for those who had already served their sentences and had entered state service. Convicts had to provide statements affirming that they had not had daguerreotypes and that they were committed to not having them made: such statements were provided, for instance, in Yalutorovsk by Pushchin, Yakushkin, Matvei Muravyov-Apostol and others. D'Avignon was released and in 1847 he left Russia with his family. The photographs made by him were confiscated and were kept in St. Petersburg in the archive of the police department on Panteleimonovskaya Street (now Pestel street).

During the revolutionary mayhem of 1917 the building was set on fire. The photographs were miraculously saved by the personnel of Pushkin House, who went to save them from the fire. They understood what cultural treasures the political police might possess. This story is related in the incredibly refined exhibition catalogue. Along with an introduction written by N.Y.Avetian, "The Mirror Which Preserves all Impressions," all 72 daguerreotypes have been published. Each one is given a double-page spread: on the right is the work itself, on the left — its view in the passe-partout and an accompanying text, which often includes extensive quotations from the memoirs of the contemporaries. The passé-partouts each differ from one another; they have a semblance of a separate genre. It seems, a separate exhibition could be devoted to them alone, but what are they without the inserted plates?

Among the portraits, the photographs of Karl Bryullov (a beautiful Greek face, although it is said that he was quite short, pot-bellied and almost comical), the grandfather of Alexander Blok, the botanist Andrei Beketov and the last love of Tyutchev, Yelena Denisyeva, all stand out. Her face cannot be described beautiful, but it is a face that is striking, a face that will be remembered. In Denisyeva one perceives character, charm and that internal light that is forever rare.

The interiors at the exhibition are shown in a much more modest manner than the portraits. Thus, an unknown artist has depicted a St. Petersburg living room, and the experts of the Trudpert Schneider atelier have captured the living room in the rural palace of the Mikhailovka Estate, close to Peterhof, that belonged to the son of Nicholas I, the great prince Mikhail Nikolayevich. Badenborn Schneider (1804-1899) had worked in Berlin, Moscow and St. Petersburg and for three years had been taking photographs of Rome. His firm remained in operation until 1921.

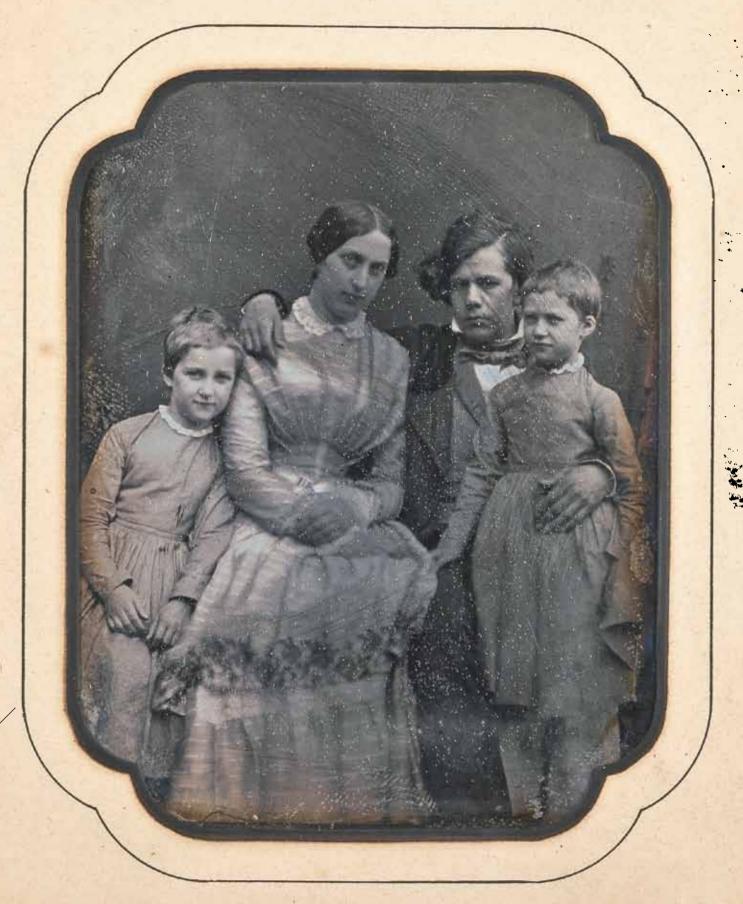
This part of the exhibition could have been expanded with a little help from the Arkhangelskoye Museum-Estate. There, Schneider's 17 stereodaguerreotypes, depicting the interiors of the Yusupov Palace on the Moika have been preserved.

Like any other technology that has fallen into disuses and become outdated, daguerreotypes still have enthusiasts. Some people continue to shoot using the technology that prevailed over a hundred and seventy years ago. Its principles can be restored, but capturing the spirit of that age is more difficult. That spirit is closely linked to an external space that has disappeared, it now being cramped by omnipresent tram, trolleybus and electrical cabling, for example. The inner deliberateness that distinguishes the faces of the 19th century, in comparison with their present day descendants, has also not survived.

Iconographic pictures, made in various techniques, being either black and white or painted by hand, were significantly cheaper than watercolor works or, in particular, pictorial miniatures, whilst being distinguished by the similarity guaranteed by the "photographic machine".

10. AN UNKNOWN ARTIST

Portrait of P.P.Viazemsky with his sister, Maria and nephews: Peter and Alexander CIRCA 1847-1849



10.

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Today, only stereodaguerreotypes with views of St. Petersburg made by foreign experts, such as the firm T.Schneider and Sons are known. In May of 1861 they created 13 stereopictures at the palace of Prince B.N.Yusupov on the Moika. There is also a stereodaguerreotype by Schneiders on which horsemen set off on a St. Petersburg street is depicted (private collection).

## 11. Atelier of T.Schneider and Sons

The living room at the Mikhailovka Estate Palace, Peterhof 1861, St. Petersburg Museums have been collecting photographs for a long time. The oldest and largest photo collection belongs to the Victoria and Albert Museum in London. The first exhibits in this museum appeared in 1852, the year the museum was founded. However, photographs were first bought as a work of art only in 1857, when the British royal family purchased a photo collage by Oscar Gustave Rejlander made up of 30 parts and entitled "Two Ways of Life."

Thus, the technological trick of photography at least nominally was accepted as high art just two decades after its initial invention. That said, practically all large art museums ignored photography until the very end of the second millennium. Photography for them was just a document and nothing more, so it was most important who was photographed, not how. About 100 years were needed to overcome this belief: The great breakthrough in the minds of amateurs and professionals alike came in the 1960s. Museums which were completely dedicated to photography were opened in Europe and the USA in the 1980s. Thirty years later the State Hermitage offered the exhibition "Annie Leibovitz. A Photographer's Life. 1990–2005". It was the result of work on a book with the same title, about which Annie herself speaks in detail in the preface. The same exhibition was shown in both larger and smaller variations in the United States, Western Europe, and Australia. A special selection of Leibovitz's work was made for the Hermitage, but the main idea remained unchanged. "I don't have two lives," - writes Annie. The shots taken for clients and Leibovitz's family shots are placed side by side, telling a unified story that has it all: happiness, sadness, love, difficulties, passion, and detachment.

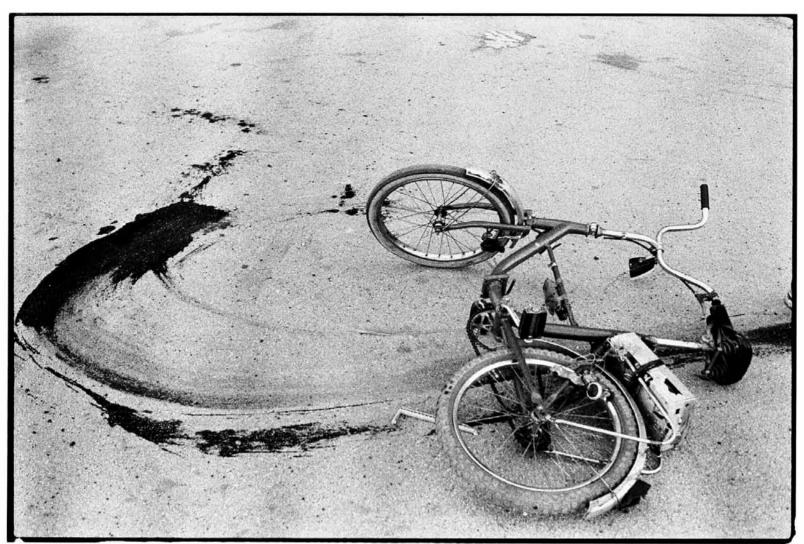
This is not the first exhibition of modern photography at the Hermitage:
The museum's walls have already\_

### 1. Annie Leibovitz

Sarajevo 1993 © Annie Leibovitz

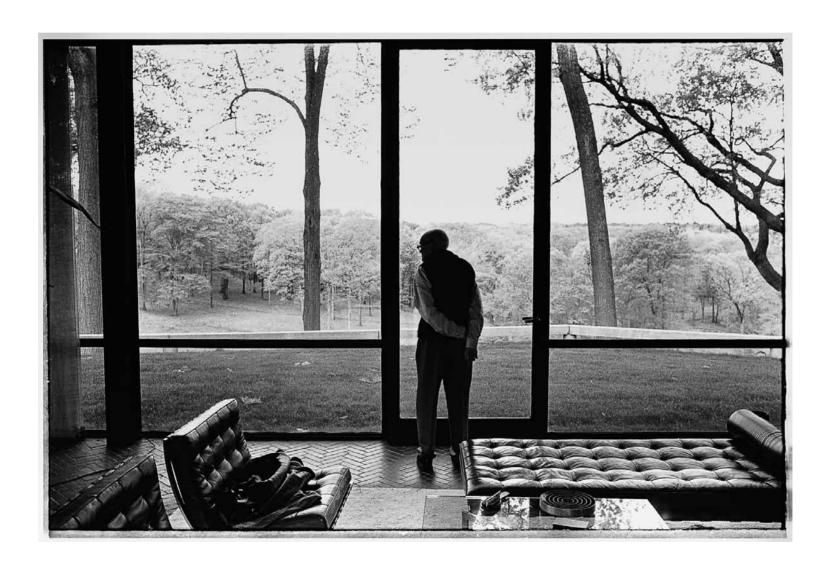
# A <u>NECESSARY</u> CONTRAST





### 2. Annie Leibovitz

Philip Johnson, Glass House, New Canaan, Connecticut 2000 © Annie Leibovitz



displayed works by Irving Penn, Robert Doisneau, William Klein, Robert Mapplethorpe, and Boris Smelov. In fact, the art of photography, which appears to be homogenous at first glance, is, in fact, not uniform at all. The art of photography has "high" and "low" genres. Not so long ago, photo sessions for glossy magazines were considered from the point of the view of the "pure art of photography" to be just a trade. In other words not a genre at all.

Annie Leibovitz's work was exhibited for the first time in a museum context in 1991, at an exhibition organized by the International Photography Center in New York. Until then, Leibovitz's life and oeuvre were far from the hushed silence of museum viewing rooms. One of Leibovitz's photographs from a series of shots on anti-war demonstrations was published on the cover of Rolling Stone magazine on June 11th, 1970. Annie was still a student at the San Francisco Art Institute at the time. Another 13 years of work at the magazine, which forms the American (and, in view of "cultural imperialism", read - world) music industry the way it is today, opened many sacred doors for Leibovitz. The peak of popularity of Rolling Stone magazine came in the 1970s, and Leibovitz's photograph of a naked John Lennon hugging Yoko Ono, taken on December 8, 1980, just five hours before Lennon's assassination, made Leibovitz famous.

Modern society makes it possible to quickly convert popularity into money. Personal fame has always been valuable, most of all because it allows a person's name to go down in history. Advertising techniques were in operation as early as Antiquity; advertising and counter-advertising were already prevalent. Heralds travelled around Greece and called out: "Don't you dare remember the name of the

crazy Herostratus, who burnt down the temple of the goddess Artemis out of his own ambition" thereby preserving the arsonist's name for posterity. The innovations of the 20th century, such as the telegraph, telephone, radio, cinema, and television have increased the speed at which information travels, and together with the constant development of the mass media have given life to a new elite, called "stars," or "famous people".

Film actors were merely acted as props at least until the end of the 1910s. The focus was kept on the technical possibilities of "cinematography," on the specifics of the equipment, and on the ability of "moving pictures" to accurately transmit reality. Actors didn't act in these movies, they were photographed. People went to the theater to see the real art of acting, and went to the cinema in order to keep up with the pace of technological advancement. Only at the end of the 1910s did the press starting writing about actors and acting.

Annie Leibovitz herself became a star and easy prey for the snipers in the press: Her atypical biography provided plenty of grist for the rumour mill. Photographing legends of the music industry for Rolling Stone, and working as the official concert photographer of The Rolling Stones in 1975, Annie couldn't avoid the temptations of the world of rock music. "There was a cult of drugs in Rolling Stone," remembers Leibovitz. Changing from rock to glamour photography, Leibovitz left Rolling Stone to work at Vanity Fair, a fashion and lifestyle magazine.

The 1980s, to a great extent, were the critical decade in Leibovitz's career to a great degree. Leibovitz continues to work with Vanity Fair to this day. There are practically no stars left in the USA who haven't been photographed by Leibovitz, including Hollywood actors, artists, architects, ballet dancers, intellectuals, businessmen, the famous photographer Richard Avedon, two robots from "Star Wars", and four US presidents. The end of the 1980s brought change in Annie's personal life as well. She had an important meeting with the writer Susan Sontag in 1988. The two met at Leibovitz's photo shoot for the cover of Susan's book "AIDS and its metaphors." Annie speaks a lot about Susan in her foreword to the album "A photographer's life. 1990-2005", and the pictures of Sontag chosen by Leibovitz for an exhibition from Leibovitz's personal archive could serve as the basis for an entire lyrical and, at the same time, tragic suite. The intimate relations between the two, which lasted 17 years, until Sontag's death at the end of 2004, were always a point of great interest in the press. In 2006, tiring of the constant questioning, Leibovitz dotted all her "i's" in an interview's in the San Francisco Chronicle: "Call us 'lovers." I like 'lovers.' You know, 'lovers' sounds romantic. I mean, I want to be perfectly clear. I love Susan. I don't have a problem with that. I just had a problem with 'partner' or 'companion.' It just sounds like two little old ladies."

The spiritual and intellectual union between the two was very fruitful, and many "atypical" shots were made by Leibovitz under Sontag's influence. For example, Leibovitz followed Sontag to Sarajevo in 1993 and took photographs of a real war for the first time in her life. They also examined the ruins of the twin towers of the World Trade Center in New York City together. Susan not only inspired Annie, she also supported her: It was Sontag who convinced the editor of Vanity Fair to put Leibovitz's famous photos of a naked and pregnant Demi Moore on the magazine's August cover in 1991.

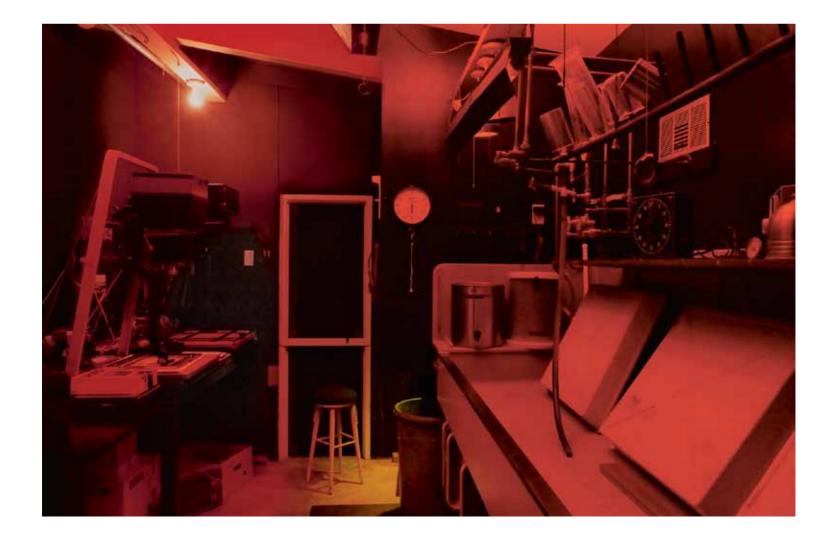
### 3. Annie Leibovitz

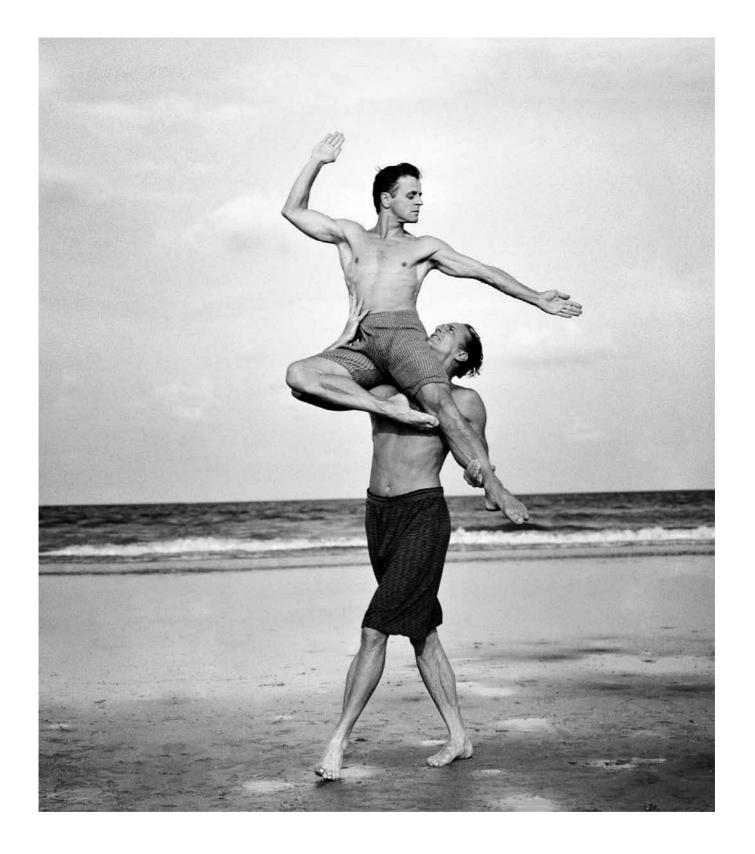
Ansel Adams's darkroom, Carmel, California 2010 © Annie Leibovitz

The rumor columnists wrote about Leibovitz in connection with stars, drugs, her non-standard family (her first daughter, Sarah, was born in 2001, at the age of 51; and her twins -Susan and Samuelle – were born in 2005 to a surrogate mother), huge earnings and even greater financial losses in 2009-2010 — all of these were perfect subjects for journalists of all stripes! Even such a respectable task as photographing the Oueen of England was made into a scandal by the BBC in 2007: BBC's television commercial for the documentary film "A Year with the Queen" gave the impression that there was a conflict between Queen Elizabeth and Annie, and that the photo shoot had been ended prematurely. The BBC later apologized to the Queen and to Leibovitz, but thanks to the Internet the "Tiaragate Affair" became

well-known. As a result even people who are far away from photography know who Annie Leibovitz is.

Taking stars to be part of pop culture, we don't often analyze the professional activity that led them to be stars. This problem is particularly relevant in the case of Annie Leibovitz's work: Seeing wellknown portraits of famous people made by a famous photographer, we lose our ability to think critically. The photographs of Leibovitz's loved ones seem not to be "artful" at first glance, in comparison with her magnificent staged photographs at least, yet they remind us of a conceptual project with their uncompromising integrity, and provide the necessary contrast to bring back our clarity of mind. We see how these photographs were made. And we understand who made them.





### 4. Annie Leibovitz

Mikhail Baryshnikov and Rob Besserer, Cumberland Island, Georgia 1990 © Annie Leibovitz



photo, in which Susan is looking at the house, standing by the river, was made on the same morning when we returned to New York. We were told that the apartment never has direct sunlight, but when we stopped by on our way to the airport we saw that the whole apartment was

covered in light. We were astounded.

### 5. Annie Leibovitz

Susan Sontag
PARIS, 2002
© Annie Leibovitz



# 金 44

● ● ILLUSTRATIONS: **ELDAR ZAKIROV** 

IN THE ORIENTAL SWIRL OF WILLOW FLUFF...\*

### LARGE HAIRPIN

CHINA, 16<sup>th</sup>–17<sup>th</sup> CENTURIES
Gold, filigree, silver, ruby, sapphire, paint
Height: 22 cm; length: 27 cm
Inventory No LS-439
MAIN COLLECTION OF THE HERMITAGE,
PREVIOUSLY IN THE PETER THE GREAT COLLECTION

of a coastal landscape that contains a pavilion with a double-pitched

about the garden. Cranes are flying amongst the pine trees and l<mark>ingzhi</mark>

watching the goose and carp as they swim amongst the waves. The outline

roof. A scholar is sitting in the pavilion,

of two Mandarins can be seen as they walk

The hairpin is decorated with an image

the story of the famous calligrapher Wang

the goose's curved neck and compared

wishes for a successful career in the civil

wishes for a long life.

mushrooms are growing on the grass and

between the bamboo shoots. The subject matter probably originates from Xizhi (4th century), who admired the smooth movements of the carp and

them to the brush strokes made by the hand. This image is associated with

service. Pine trees, bamboo, lingzhi mushrooms and the crane s<mark>ymbo</mark>l

isolation. This could be a flower, a bird in flight or a decoration consisting or crowns were symmetrical or came in pairs. Only the central hairpin above a woman's forehead was fastened in The majority of decorations for headwear

would be fastened at the front, with the hair pulled back into a large chignon. Its unusually sizeable dimensions, alongside its

of a single horizontal line, its outline

reminiscent of the Chinese character for "one". A hairpin such as this

stylistic and decorative detail, attest to its relatively early production in the 16th-17th centuries.

references to gold hairpins being offered as gifts in diplomatic negotiations with F.A. Golovin in 1689. In addition, orders for Some items of Chinese gold were already to be found in the tsars' collection at the start of the 18th century. There are

old Chinese jewellery were already being made for Catherine I.

There, beyond the white nephrite house, The flowery song of spring was in full bloom. In the oriental swirl of willow fluff, Moving slowly, then fast...



### MARIA MENSHIKOVA

old jewellery from China formed part of the palace collections in the 18th century, before later being transferred to the Hermitage's Treasure Gallery. In the 1920s, after the establishment of the Hermitage Oriental Department, the objects were incorporated into the collection of the Oriental Department, Many of these remarkable items are now on display in the Gold Treasury. The collection includes a large number of delicately worked gold wire ornaments. Such fine gold thread could only have been made from gold that is both ductile and of a very high proof -18-24 carat. This technique was given the name "filigree" (derived from the Latin filum, meaning wire, and granum, meaning grain) in Europe and "skan" (from the Russian verb to wind) in Russia. Gold and silver jewellery, especially those objects produced in China, which already appeared in St. Petersburg in the 18th century, under Catherine the Great, began to be classified as "intricate metalwork," with their refinement and finesse drawing comparisons with gold and silver-thread lace work embroidery.

Chinese jewels and gold, silver and jade ornaments first appeared in the royal collections in Moscow in the 17<sup>th</sup> century, in the reign of Aleksey Mikhailovich (1645–1676) and Peter the Great (1689–1725). It would seem that the first hairpins were presented by the Kangxi Emperor, who reigned 1662–1722, upon signature of the Treaty of Nerchinsk in 1689, which established the border between Russia and China. Later, in 1717, Prince M.P. Gagarin, then Governor-General of Siberia, was accused of extorting money and goods from merchants arriving in convoys from China and, in particular, of the misappropriation of jewels that had been purchased in China for Empress Catherine I (tsarina from 1712–1727).

In the 1730s, Empress Anna of Russia, who reigned 1731–1740, showed a keen interest in Chinese jewels and ornaments. On the orders of the Empress, gemstones were brought especially from China to the royal court. The court jeweller Jeremiah Posier collected the Chinese wonders that had been delivered and Empress Anna took pleasure in going to see him at work. The Empress even wanted to send Posier to China so that he could select gemstones and ornaments himself.

Nevertheless, the lack of any surviving inventories or early documents from the first half of the 18th Century means that we can only speak of a large tsars' collection of Chinese jewellery as having been developed under the reign of Catherine the Great (1762–1796). The jewels were first stored in the halls or private rooms of the Winter Palace, before later being transferred to the newly constructed Hermitage. The "List of Jewels," initially compiled in 1789 upon the transfer of articles from the Empress's 'Entresol' to the Hermitage, thus makes reference to gold ornaments. One of the references is to "a table with Chinese women's headdress made of gold thread." This might mean that gold objects, including phoenix-shaped jewellery of different sizes, from one to nine centimetres long, which probably formed the crown of a Chinese empress\_

HE DECORATION HAS BEEN DESIGNED IN THE FORM OF BOY WHO IS RIDING THE QILIN, A MYTHICAL EAST. THE SMILING CHILD IS DRESSED IN THE ROBES ND BELT OF AN ADULT MANDARIN. JEWELS ARE HED BENEATH THE FIGURE OF THE BEAST. CHINA, THE QILIN IS ONE OF FOUR MYTHICAL CREATURES THAT BRINGS HAPPINESS AND IT POSSESSES FEATURES FROM A RANGE OF ANIMALS. INCLUDING THE DRAGON, TIGER AND BUFFALO, ALTHOUGH HIS BODY APPEARS TO BE COVERED IN SCALES. DIFFERENT PATTERNS IN THE FILIGREE WIRE PRODUCE THE EFFECT OF VARIOUS MATERIALS, SUCH AS THE SILK OF THE ROBES AND THE BEAST'S SCALES. THE CHINESE SAW THE QILIN AS A GOOD OMEN THAT **BROUGHT GOOD FORTUNE AND HAPPINESS.** An image such as this was used to send one's BEST WISHES UPON THE BIRTH OF A SON AND TO WISH THE BOY GOOD LUCK AND A SUCCESSFUL CAREER IN THE FUTURE. THESE GOLD AND SILVER OBJECTS SERVED AS CHARMS AND WERE HUNG ON A NECKLACE AROUND CHILDREN' NECKS AS A LOCK TO LIFE AND TO ENSURE THEIR FUTURE HAPPINESS.

or princess, were only given to the Hermitage by Catherine in the 1790s. Prior to this, the articles may have been kept near the Throne Room in the Winter Palace, where regalia, crowns and jewels were displayed in glass cases. These items were undoubtedly shown to special guests, since Johann Georgi writes about them, including the delicate filigree, in his descriptions of the Empress's vast collections in the palace and Hermitage. Yet, even in the 19th Century, the origin of the gold filigree ornaments and pins had been forgotten. For example, in his 1902 work "A Guide to the Cabinet of Peter the Great and Jewellery Gallery", G. Liven calls them Japanese. Interesting remarks by O. Belyaev on the Chinese hairpins were published in the 1800 work "Cabinet of Peter the Great," where the writer notes his surprise at how they could have been worn without the fine wire catching on the women's hair and becoming entangled....

The 1909 inventory, compiled under the leadership of Baron A. Felkerzam, describes the gold filigree hairpins and ornaments as having belonged to Catherine the Great but, as before, there is no mention of how they came to be in Russia. There was only a legend, maintained by the curators, that they were a set of surviving jewellery

for the women of the Chinese imperial family of the Ming Dynasty (1368–1644). which, in the 18th Century, had been sent to Russia as a gift by the Chinese Emperor. There is, however, no proof of this. One thing is certain: the gold jewellery and gemstones, which should only ever have been owned and worn by members of the imperial family, were sent from the Chinese court to the Russian Empress. The Chinese gold objects were probably brought to St. Petersburg as a diplomatic gift. One of the most important presents was given between 1770 and 1790, in the last years of the rule of the Oianlong Emperor (1736– 1795) and Russia's Catherine the Great, when the Chinese ruler sent the Russian court a diplomatic gift casket containing the historical coins of his empire. This was his means of showing Russia that, by 1768, China had conquered and asserted its power in the disputed border regions, such as the area of the Ili River in East Turkestan, where subjects of both China and Russia lived. The Russian Empress may also have received gifts of female gold filigree jewellery at the same time.

In the 18<sup>th</sup> Century, the Hermitage's gold filigree decorations formed part of the collection that, together with articles of silver filigree, made up the imperial "Cabinet of Filigree." Catherine may have been attempting to recreate the sort of collections that she knew from childhood in Prussian palaces. We know that in Prussia, for example at the Charlottenburg Palace, there was a hall in which both silver and gold filigree objects were on display.

The Oriental collection of hairpins and ornaments that was assembled in the Hermitage by Catherine the Great in the last third of the 18<sup>th</sup> Century is unique with respect to the quality and quantity of the items. The museum still possesses a rich collection of hairpins and hair accessories, which numbers over one hundred. They are all made of fine gold wire that is almost invisible to the naked eye.

In total, there are 36 such birds in the COLLECTION, RANGING FROM SMALL 1.5 CM-LONG ITEMS TO LARGER 9 CM EXAMPLES. THEY ARE MADE FROM DELICATE GOLD FILIGREE, COMBINED WITH **GREEN PAINT AND COLOURED GEMSTONES INSET ON** THE BIRD'S CREST OR ABOVE IT TAIL. THESE ITEMS OF JEWELLERY IN THE SHAPE OF FLYING PHOENIXES WERE USED TO DECORATE A CROWN OR HAT FOR A FEMALE MEMBER OF THE IMPERIAL FAMILY. IN CHINA THE PHOENIX WAS A SYMBOL OF THE EMPRESS. THE COLLECTION INCLUDES MALE PHOENIX — FENG — AND FEMALE PHOENIX — HUANG. THE TWO BIRDS CAN BE DISTINGUISHED BY THEIR TAIL FEATHERS. IT **COULD POSSIBLY BE THESE VERY BIRDS THAT WERE** SEWED ONTO THE FEMALE HEADWEAR MENTIONED IN THE "1789 LIST." IN THE FIRST HALF OF THE 19th CENTURY, THE HEADDRESS WAS TAKEN TO PIECES, WITH THE HAIRPINS AND BIRDS SEPARATED AND GIVEN INDIVIDUAL NUMBERS IN THE INVENTORY.





individual hairpins or hair grips, but of tiaras, hair bands, hats with embroidered decorations and even crowns. Moreover, the arrival of spices and fragrances from the Middle East under the Tang Dynasty (619–907) saw the development of new forms of pendants and aromatic accessories — sachets that were worn on dresses, bare skin, scarves and even in one's hair.

When the Ming Dynasty (1368–1644) was in power, old Chinese traditions returned to prominence. Many areas of art started to make use of the national culture from earlier periods. Under the last two Ming and Qing dynasties (1368–1644), filigree became popular in China, at least from the 16th century onwards. It was widely used in the preparation of objects for the imperial court. A number of such items were discovered in the tomb of the Wanli Emperor (1573–1619) and his wives. These included: a gold filigree

THE CENTRE OF THE DECORATION IS OCCUPIED BY A RUYI CEREMONIAL SCEPTRE (RUYI MEANS 'AS ONE WISHES'), WITH A CHINESE MOUTH ORGAN (SHENG) ON THE WIRES TO THE SIDE, AS WELL AS A RECEPTACLE, BRUSH AND PALETTE AND A SMALL ANCIENT EMPEROR'S CROWN. THESE SYMBOLS ARE INTERWOVEN WITH BAMBOO, LOTUS LEAVES AND FLOWERS AND OTHER PLANTS. THE INCLUSION OF VARIOUS SYMBOLS OF GOODWILL IN THE DECORATION MAY HAVE SIGNIFIED WISHES FOR ITS OWNER TO HAVE A SUCCESSFUL CAREER AND BE PROSPEROUS (THE SHENG MOUTH ORGAN AND BRUSH), ATTAIN HIGH RANK (THE CROWN) AND TO BECOME WEALTHY AND SEE THEIR WISHES COME TRUE (RUYI SCEPTRE). AS WITH MOST GOLD JEWELLERY FOR THE HEAD OR HAIR, THIS DECORATION FORMS PART OF A PAIR OF SYMMETRICAL DESIGN. ALL THE DETAILS ARE PRODUCED USING DELICATE GOLD FILIGREE, DECORATED IN BLUE AND GREEN PAINT, WITH POLISHED RED GEMSTONE CABOCHONS. THE DECORATION MIGHT HAVE BEEN SEWN ONTO A HAT OR TIED WITH WIRES TO A HAIRPIN.

and a male hair band with dragons; a casket decorated with dragons and ornamental gold thread, the Empress's gold filigree crown, adorned with pearls, kingfisher feathers and gemstones and hairpins. Since that period, craftsmen have continued to apply the same techniques for gold and silver objects. Towards the end of the Ming dynasty, theuse of three-dimensional "light" delicate gold filigree to make jewellery became a popular and somewhat innovative technique. This approach was also adopted by the jewellers of the Qing dynasty, with early ornaments from the 17th-18th centuries usually produced in this manner. A three-dimensional "cast" was first created for the object, with a ductile shape sculpted from a mixture of crushed carbon powder and plant sap. Fine gold wires

hat worn by the Emperor

and golden details were then attached. When baked, the shape burned through and the wires soldered together. The result was a three-dimensional hollow object, which was then decorated by mechanically attaching gemstones or semiprecious stones (that, for example, were pierced and fixed with wires), before adding pearls, paint, feathers and other materials. The final stage of production consisted of creating arrangements of figures, birds, flowers, leaves and other details. They were secured with coiled spring wires onto the base or pivot, on which the object balanced and thanks to which the component parts of the arrangement could shake. The stones were usually not fixed securely, but were pierced and threaded with the wire or were placed in a "crown" of curved wires. They were

Jewellery produced under the rule of the last Chinese dynasties of the 11th-19th centuries developed along the same lines as before. The form of the jewellery and the symbols and materials used remained traditional. But, by the 15th Century, the range of jewellery produced was increasing, with new methods of metalworking being used and techniques for preparing filigree being refined. The jewellery was now complemented with insets and coloured gemstones and saw the use of more complicated combinations of decor and symbols.

Belts, rings, bracelets, necklaces, hairpins, combs and hat ornaments remained signs of nobility and were the favourite forms of jewellery. This primarily relates to headwear and women's hair decorations. In the 15th-19th centuries, it was not just a matter of

sometimes just positioned on a coating of plant glue (e.g. natural and pigmented lacquer). It was very rare for small gold beads to be soldered onto the object, so it would be more correct to call the Chinese technique "wire braiding".

The most widespread forms of decoration in the 16th-18th centuries in China were for women's hair and dresses. They were usually movable, with tops and detail that were fastened on springs or fine wire, and shook and jingled when moved. These items were also adorned with pearls or strings of beads, which swayed with each and every step. There were thus several goals: the metal, stones and pearls gleamed when moving and the light and colour sparkled, accentuating the woman's beauty: the melodious sounds and jingling drove away evil spirits; the swaying pendants, full of perfume, spread pleasant fragrances. Members of the imperial family and ladies of the court received such jewellery as presents for the New Year, their birthday and, of course, at their wedding. The ladies of the court wore jewels on a daily basis and would put on a large number of them for official receptions. Some items, such as pendants, could also serve as accessories for male formal dress. They were sewed onto headwear or suspended from the back of hats on strings of beads or small chains. Many of the objects that were ordered were extremely large: hairpins for the chignon hairstyle remained visible and look heavy. In addition, women would wear a large amount of jewellery at once. On special occasions, such as receptions or weddings, a woman would be enveloped in gemstones, with strings of beads acting like a curtain in front of her face.

Most jewellery came in pairs: hairpins on both temples, identical bracelets on the wrists and ankles or similar rings worn in a symmetrical fashion on both hands.

Chinese emperors issued several decrees that attempted to regulate the wearing of gold, silver, gemstones and jewellery. In 1759, the Oianlong Emperor issued a code of laws on "The use of Ritual Paraphernalia in the Imperial Court" (Huangchaoligi tushi), which set rules for clothing and jewels, as well as the colour scheme, including for one's clothing and gemstones, depending upon rank, nobility and membership of the imperial family. In China, the important feature of jewellery was its external appearance: its decorative quality, colour and symbolism. Based on the aforementioned laws, high-carat gold with red and blue gemstones and large pearls could only be worn by the Empresses and members of the imperial family. At the time, diamonds and emeralds were hardly used in China. Out of the green gemstones, the favourite remained translucent jade, which came in various shades, from off-white to dark-green. An apple-green jade stone or gemstones that exhibited the star or cat's eve effect were sometimes mounted. Instead of being faceted, gemstones were normally polished in China, producing rounded cabochons that shimmered with colour and light. Pearls were used as an inset, as well as for pendants or strings of beads.

Each hairpin and the images on it convey a story or represent a symbol. An image can truly be worth a thousand words. In accordance with the traditions and rules of the imperial court, ornaments were decorated with images that possessed symbolic meaning. These included: mythical dragons and phoenixes, which were considered symbols of the Emperor and his empresses; real flowers and birds, for example cranes; animals such as deer and fish such as carp; Chinese characters signifying happiness and longevity,

amongst other things. All the images expressed blessings and goodwill. Words that sounded the same but had different meanings served as symbolic homonyms. A prime example is the Chinese word for a bat, which is pronounced fu and sounds the same as the word for happiness. For this reason, when people in China send each other best wishes, they continue to send the image of a bat as a gift. Jewellery was not just intended to amplify a woman's beauty. It also represented a talisman, which, according to the beliefs of its owners, would ensure fertility, longevity, prosperity and happiness and would protect against misfortune. Expensive jewellery also continued to be a substitute for money and was sometimes used to pay off outstanding debts.

The items that have survived in the Hermitage mainly date from the period between the 16th century and the first half of the 18th century. Very few examples of Chinese gold and silver ornaments from the Ming (1368-1644) and Qing (1644-1911) dynasties exist in European and American collections. Furthermore, the rare collections are historical, in the sense that, as was the case in the Hermitage, their history was already being traced as far back as in the 18th century. The only similar collections are to be found in Chinese museums. The National Palace Museum in Taipei. Taiwan contains gold from the treasuries of the Oing dynasty (1644–1911). Some jewels also remain at imperial palaces in mainland China. Individual items, produced using similar techniques, have recently been found as a result of archaeological excavations of the Ming Dynasty Tombs. Apart from at the tomb of the Wanli Emperor and his wives, delicate gold filigree jewellery for the head, dating from the 16<sup>th</sup> and 17<sup>th</sup> centuries, has been discovered, in particular in the vicinity of Nanjing, where it is now kept in the city's museum.

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# Sotheby's 1



RU— FROM A JAPANESE COLLECTION, AN OUTSTANDING RUYAO WASHER, NORTHERN SONG DYNASTY. SOLD FOR US\$26,648,718 IN HONG KONG. WORLD AUCTION RECORD FOR SONG CERAMICS

# NUMBER ONE INTERNATIONAL AUCTION HOUSE IN CHINESE WORKS OF ART IN 2011









gemstones or pearls. Moreover, many of the decorative details have actually not been soldered on, but have rather been fixed mechanically. In some instances they might have been tied with fine wires, or occasionally with springs, so that the ornaments swung from side to side as they moved. As a result, the springs come unwound or crack with time, leading to some decorations having to be stored separately. Nevertheless, others have been able to be reattached to the jewellery with the same wires. It sometimes proves difficult to identify the piece of jewellery to which a broken fragment belongs and so some have been tied to another object for safe keeping. In the past, occasional attempts were made to glue on some decorations or to put to use early methods of conservation and restoration, such as, in some cases, tin soldering. Fragments sometimes turn out to be intact, but have suffered accidental damage. Such objects must not be soldered, even for the purposes of conservation, as the solder cannot be removed and so the decorative detail might be lost during later restoration work. This type of restoration is not long-lasting and the fragments can soon break off again owing to how incredibly fragile this jewellery is.

Towards the end of the 20th century, it seemed that all hope had been lost, with many of the exhibits in storage, away from the vain attempts of the restoration team. This all changed with the introduction of laser-based methods for the cleaning and welding of works of art, which have now started to become conventional techniques that have been used in the successful restoration of masterpieces in some museums. Laser cleaning and welding remain experimental techniques and play a leading role in the innovative restoration work done on fragile and precious pieces of art at the Hermitage.

### Шпилька с навершием в виде летящего феникса

Китай, XVI–XVII вв. Золото, благородная шпинель, филигрань Высота шпильки 12 см, длина птицы 11 см; общий вес изделия 20,48 г Основное собрание Эрмитажа Инв.  $\mathbb{N}^9$  ЛС-339

Thanks to modern laser technology, we now have the chance to restore unique pieces of jewellery, without resorting to the use of heat or soldering. The application of laser technology in this field makes it possible to reduce the time required for restoration significantly and to improve the quality of the work substantially.

In 2004 the Hermitage took the decision to establish a new Laboratory for the Scientific Restoration of Precious Metals. The laboratory is equipped with the latest devices for restoring jewellery via laser welding and cleaning. The restoration team was closely involved in the development of the laser-based systems required for their work. The concept of free movement lies at the

changed for work with different metals, such as gold, silver, copper, iron, titanium and so on. The weight of the jewellery does not change during the welding process, which is of crucial importance in the museum restoration work.

Before adopting the technique for the restoration of museum exhibits, the welding was first tested on prototypes. Special equipment has been designed for particular types of exhibit. So, for example, a unique piece of machinery was developed for the delicate Chinese filigree that can weld gold thread that is twice as thin as human hair. All restoration work is carried out following consultations with the curator and in her presence. This collaborative effort

### Large Hairpin Fragment

CHINA, 16th-17th CENTURIES
Gold, filigree, silver, ruby,
sapphire, paint
Height: 22 cm; length: 27 cm
Inventory No LS-439
MAIN COLLECTION
OF THE HERMITAGE,
PREVIOUSLY IN THE PETER
THE GREAT COLLECTION



heart of the laser restoration technique, with it being possible to hold an object in one's hands and control the welding process. A digital video recorder and camera are built into the microscope and connected to a computer. The restoration work requires all the processes to be accurately recorded.

The application of localised heat enables a weld to be produced on previously welded surfaces, without damaging any previous work. The technique can be used across the board, on jewellery that contains precious stones, enamel and organic materials such as resin, pearls, feathers and silk. The settings for the laser welding can be

has made it possible to restore highly intricate and severely damaged pieces of jewellery.

Objects are first examined with the naked eye. A search is then conducted for similar pieces in the collections at the Hermitage or in Taiwan. Simply put, this is to check whether the item of jewellery in question forms a pair with one already found in the collection. Many jewels were made as pairs and were worn symmetrically on headwear or in the owner's hair. If a direct equivalent is not found, then an effort is made to find similar objects. Items are examined that possess the appropriate style, shape, symbols or orna-

mental design, whether they be similar pieces of jewellery or produced using other materials, such as embroidery, fabric, porcelain, bronze or lacquer.

In addition, the object itself undergoes testing to check the purity of the metal, the manner in which the gemstones are attached, and what stones and materials were used for decoration.

The piece is also examined under the microscope.

The collection contains approximately one hundred pieces of Chinese jewellery made from delicate gold filigree. The analysis of these items and attempts to restore them through the use of laser-based technology are still in their infancy. They have already met with some success and the objects can clearly be seen to have been given a new lease of life, being suitable for exhibition once again.

A good example of the application of these new techniques is the analysis and restoration process for one of the phoenix hairpins. Like most of the jewellery, the hairpin is part of Catherine the Great's collection. It most probably came to St. Petersburg between 1770 and 1780, as a diplomatic present from the Qianlong Emperor of China (1736-1795). In China the phoenix is a symbol of the Empress, so birds, made from gold and gemstones, were used to decorate the crowns and hairstyles of female members of the imperial family. The Chinese Emperor therefore had deemed such jewellery to be an appropriate diplomatic gift for a Russian Empress.

The item has a single pin and a crown decorated in the shape of a flying phoenix. First the bird has been made in three dimensions from fine gold thread, from 50 micrometres in diameter. Its body is hollow. The shape of the object may potentially have been produced using an adhesive material, such as the sap of the lacquer or fruit tree, coal powder and paper, with the details of filigree decorations later being attached, having been made separately. Upon being heated, the base then

burned away and the delicate wires soldered together. Some of the decorative detail, for example several feathers in the tail, was attached mechanically or bent slightly to be tied or inlaid into the grooves. The bird has been mechanically fixed to the hairpin and is tied with a thicker gold wire, which is slightly twisted, so the phoenix moves from side to side when in motion.

The phoenix is holding a small gold bead in its half-opened beak. This can be used to fasten a string of pearls, which would hang down from the bird's beak. Phoenixes were usually designed in pairs of feng and huang, the male and female birds. The Hermitage collection contains hairpins with both male and female phoenixes. The bird is wearing a crown on its head, inlaid with a polished round red gem.

As a result of the analysis conducted on the metals, minerals and paint, some information has been clarified. The filigree proved to have been produced using 23-karat gold and not 21-karat. The hairpin was actually made from gilded silver of 96% purity. The gem in the crown is a red spinel and not a ruby, as was earlier believed to be the case.

The bird's feathers and decorations are coloured in parts. Water-soluble paints were discovered to have been used and not, as had been thought, enamels.

The objects are carefully examined under the magnifying lens of the microscope before any restoration work is carried out in order to obtain a detailed description of the hairpin and its crown.

Upon examination, it was revealed that the bird had been fixed incorrectly to the hairpin. Its body was upside down, with its chest at the top and its wings underneath. The phoenix's neck had broken as a result of the wires with which it had been weaved unwinding, making the neck longer and thicker and twisting it into a zigzag. The bird's head has also broken off. It had been glued back on, but in the wrong position, causing the bird's crest to be tangled with its neck. The shape of the phoenix must have been

misunderstood, or it may not have been possible to attach the head correctly, as the wires may have been so fine that it broke off again. It had appeared that the phoenix did not have any feet. However, when the bird was detached from the hairpin, it turned out that the legs, which are also made from wire, had been twisted around the pin, perhaps to stop the bird from falling over.

Much of the decorative detail, including the feathers on the tail and wings, the legs, the crest and crown on the head and the fine wires, was bent out of shape, cracked or broken. Tin solder or plasticine was visible in some areas, whilst others were covered in dirt. The paint had started to flake and the gemstone was held so weakly



**PENDANT** FRAGMENT

After the condition of the decora-

The bird's legs, wings and tail

tive details and wires had become clear.

the broken fragments were attached in

the appropriate cracks and welded us-

feathers were all straightened out or

bent in the proper way and the gem-

stone was secured firmly in place. Re-

pairing the intricate contours of the

neck and welding the phoenix's neck

and head proved to be the greatest

challenge. The bird was subsequently

secured in the correct position, with

its fine wires again fastened onto the

hairpin. The phoenix is depicted fly-

ing to the right, with its head and neck

turned back towards its tail, forming

a C-shape. So we can suggest that this

ing a laser.

CHINA, 16th-17th CENTURIES
Gold, filigree, paint
Length: 5 cm
Inventory No LS-437
MAIN COLLECTION
OF THE HERMITAGE

in place that it risked falling out.

The first thing that had to be done was to detach the phoenix handle from the hairpin. To this end, the wires were unwound, following which the bird was cleaned and all the dirt, tin solder, glue and plasticine removed. The hairpin was also cleaned, with any broken fragments taken away.

In order for the bird to be reattached correctly, a suitable image had to be found for guidance. Phoenixes of the same shape and in an identical flying pose were discovered on Chinese silk tapestries and paintings dating from the 16<sup>th</sup>–17<sup>th</sup> centuries, the time of the Ming dynasty (1368–1644).

particular hairpin was intended to decorate the empress's crown at the right temple, with the phoenix looking at the centre of the forehead, and had a symmetrical hairpin at the left temple. The bird's wings are spread wide, its legs stretched out along the length of its body. The flaking paint was fixed.

Thanks to all the research and work carried out, this piece of Chinese imperial jewellery, which once belonged to Catherine the Great, has been fully restored. It has now taken its rightful place in permanent and temporary exhibitions of treasures from the Hermitage collection.





O ILLUSTRATION: ELDAR ZAKIRON

A LARGE MANY-PETALLED LOTUS FLOWER, MADE FROM DELICATE GOLD FILIGREE. THE PETALS ARE SPREAD OUT IN RELIEF IN TWO LAYERS. A LARGE ROUNDED RUBY CABOCHON IS FIXED TO THE CENTRE OF THE FLOWER. RED TRANSPARENT GEMSTONES (HONG BAO SHI – RUBY) WERE ESPECIALLY HIGHLY PRIZED IN CHINA. THE LAW DICTATED THAT THEY COULD ONLY BE WORN AT COURT, EITHER BY MEMBERS OF THE IMPERIAL FAMILY AS JEWELLERY OR ON THE HATS OF HIGH-RANKING MANDARINS AS A MARK OF DISTINCTION. THE FLOWER WITH THE RUBY WAS PROBABLY SEWN ONTO A SILK HAIR BAND THAT THE EMPRESS WORE ON HER FOREHEAD BENEATH HER CROWN, OR WAS ATTACHED TO THE BACK OF HER HAT.



### **FLOWER DECORATION**

Gold, filigree, ruby, paint
Height: 4.5 cm
Inventory No LS-332
MAIN COLLECTION OF THE HERMITAGE

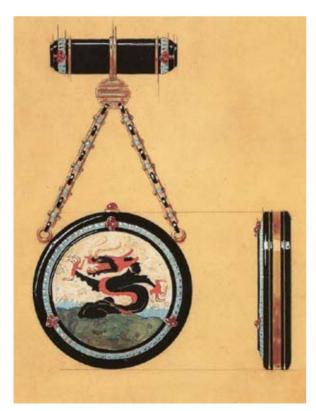
# Candidate of Philosophical Sciences

### "R<u>efined</u> Chinoiserie"

hen Europeans became fanatical about Chinese porcelain in the 18th century, chinoiserie began occupying a solid and unique place in European culture. Tea houses in park ensembles, palace interiors, paintings and applied arts all took on motifs from Chinese architecture, ancient bronzes, enamels, underglaze geometric patterns, fabrics, and drawings.

This fashion for chinoiserie wasn't just a tribute to fashion, as is proven by the fabulous experiment made by Louis Cartier in the 20th century. Cartier combined art-deco jewelry of his own creation with subjects from ancient China. These unique valuables were remarkable not only for the fact that they were a refined continuation of "European" chinoiserie" with stylized imagery of eastern dragons, tigers, birds and cicadas. One can clearly see the influence of ancient civilization in the "mysterious" table clock with hands that "hang" in the air, and in Cartier's necklaces, bracelets, and even handbags. It's much more important that the interest of jewelers in Chinese animal art helped to transform the way that artists understand the deep foundations of art.

A jeweler's creative concept for a future work of jewelry art is formed even before the master sees the material. Form isn't dictated by the structure of the stone or the technical possibilities of working with the precious metal. Both the former and the latter are subject to the creative process, to the feeling inside which turns natural magnificence into a complete artifact. The artist's original sketch envisions a fleshless fantasy in the form of the contour of the future piece of art. Truth comes to the forefront of the visible out of the secret unity of the creator and the spiritual foundation of human genius. This happens even before the artist touches the materials. The great achievement of Chinese culture was to give a mystical insight into the secret of this unity. Chinese cultural heritage contributes to this ability even today, in our technological age.



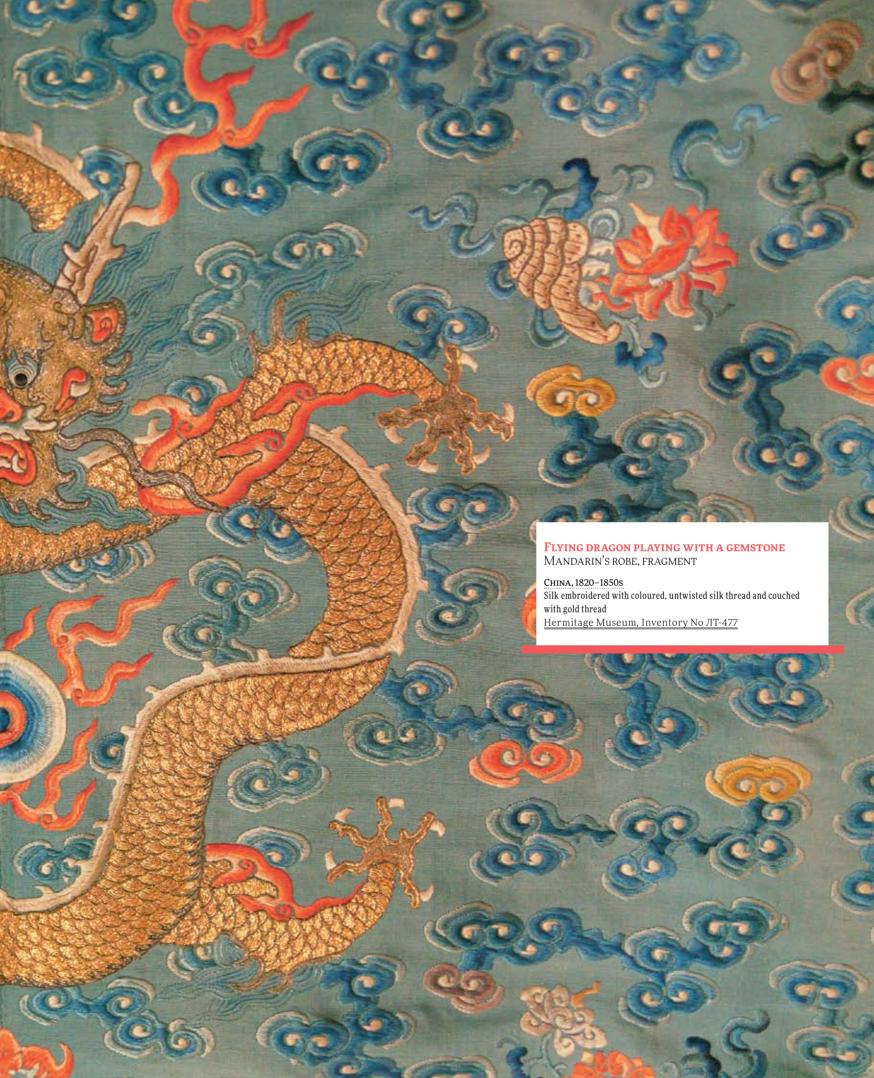
#### Прямоугольный несессер

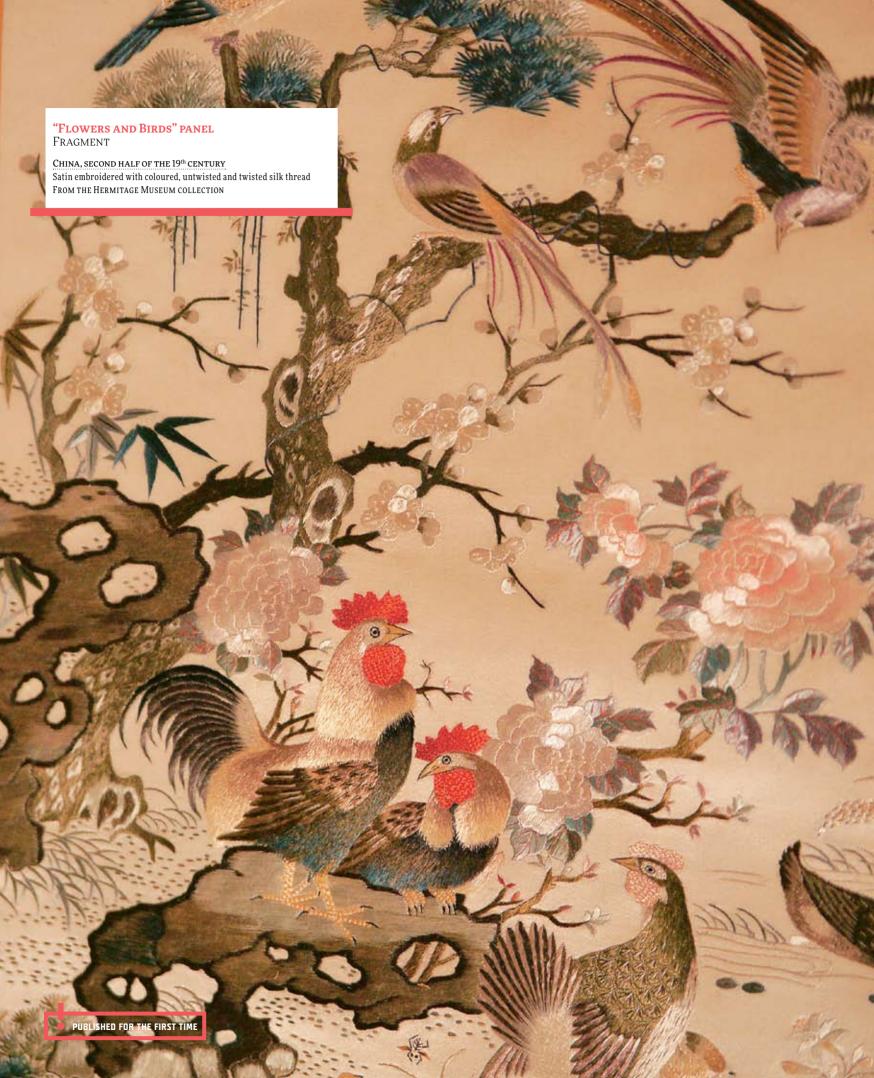


ЭСКИЗ ПУДРЕНИЦЫ С ФУТЛЯРОМ для губной помады (С ИЗОБРАЖЕНИЕМ ДРАКОНА) из золота, эмали, слоновой кости, БИРЮЗЫ И РУБИНОВ

Париж, 1925 Карандаш, тушь, гуашь и акварель









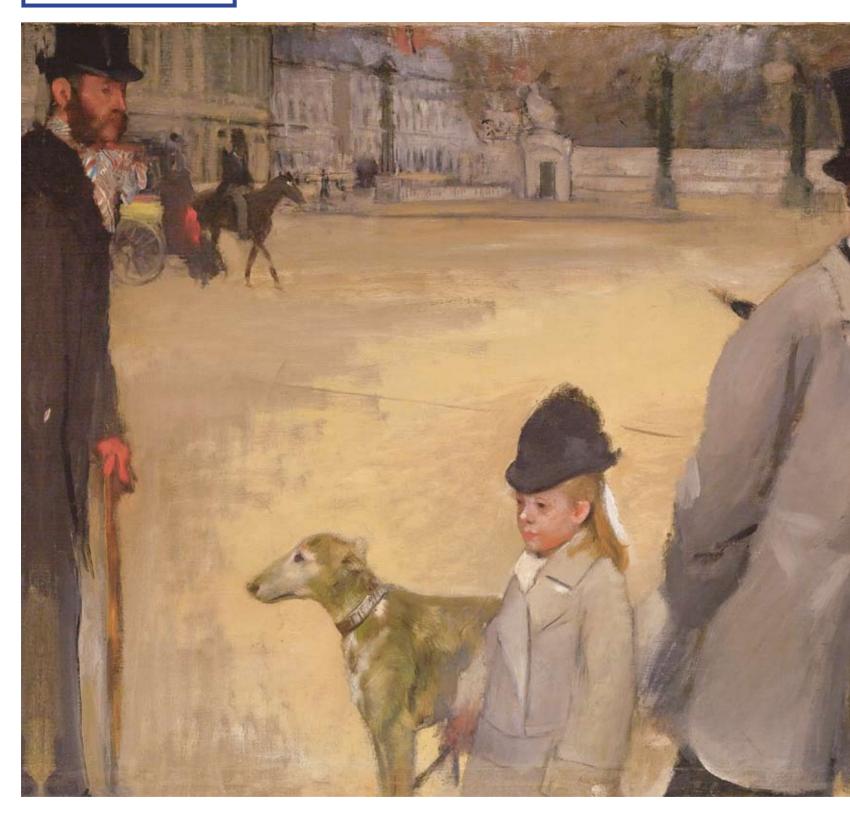




HENRY MOORE

ABOUT MEMORY (O ПАМЯТИ) M.B. PIOTROVSKY

You will find Albert Kostenevich's notes
on Edgar Degas' Place de la Concorde
and on recent discoveries related to the
painting in our next issue.



### 1. EDGAR DEGAS

Place de la Concorde
(Viscount Lepic and his Daughters Crossing
the Place de la Concorde)
FRANCE, 1875
Oil on canvas. 78.4 x 117.5 cm
RECEIVED BY MUSEUM FROM: Formerly in the collection of
Otto Gerstenberg, later his daughter's, Margarete Scharf,
Berlin. Taken from Germany after WW II.

### A<u>LONE</u> W<u>ITHOUT</u> ANGELS



TATYANA KUDRYAVTSEVA

t's not easy to talk about the topic we're going to elaborate on here. But we can't avoid talking about it either. Especially now, when the project is done, and there's a chance to help someone else.

The Hermitage School Center spent a long time searching for and arriving at this idea, even though the school has worked with challenged children for almost two decades. The challenged children here have disabilities: some of them have trouble speaking or think slowly, others can't walk properly or have poor eyesight. Museum workers believe that these children aren't just challenged; they're also special. These children can do a lot themselves. and their abilities simply have to be revealed. The Hermitage works with these children patiently, consistently, and thoughtfully. By the end of the course the Museum's young visitors are able to overcome their diagnosed handicap to a large extent, and develop their soul and intellect. That's how children with disabilities get a future.

The situation is entirely different for their peers whose lives are lived within the walls of cancer clinics full of the smell of medicine and hopeless expectations. What kind of lessons can there be here... A lot of these children have never heard of the Hermitage, don't think about museums at all, and have little belief in anything. They retreat into a lonely life as if into an armored fortress. And they don't even guess that loneliness isn't a fortress, it's a dungeon...

Sometimes there are children from this circle who make their way into the museum at charity events. But obviously these cases are few and far between. Which doctor is going to take on the responsibility of allowing the sick children to leave the clinic? Doctors, no doubt, will only let those patients who've already been sent home go to the museum. But that happens for reasons that are, for the most part, cheerless. Some parents do risk going to the museum with their sick children though, in spite of their misfortune.

Hermitage workers put on special tours and discussions for these children...

"...We forget that life is fragile, vulnerable and perishable, and act as if we were immortal..."
ÉRIC-EMMANUEL SCHMITT.

"OSCAR AND THE LADY IN PINK"

... Irina Valeryevna Dyubanova, the Director of the Hermitage School Center, told us about one such museum tour. It was the beginning of summer, and it was unbearably hot outside. A small group of about ten people were waiting for Ms. Dyubanova at the Commandant Entrance. God only knows how these children made it to the museum. More than half of the children had been wheeled to the museum, though not all of them were in proper wheelchairs (a wheelchair is a luxury item when all a family's money is spent on medicine). Some were sitting in regular baby prams which they had grown out of a long time ago. Others were just held in their parents' arms. Another thing that caught the eye was that many of the young visitors had to wear medical gauze masks in order not to pick up unnecessary germs.

Visiting the Hermitage was a great event for them all. Ms. Dyubanova was





particularly struck by an 8 year old girl who was in her father's arms. Her parents had dressed her like Cinderella going to a ball, in a long white lace dress, with a crown on her head, and beautiful slippers. All the more striking was the contrast of her fancy clothing compared to her pale face and thin arms and legs. Her face was remarkable both for its paleness and its frozen gaze. In fact, all the other children had the same look as well. They listened attentively and unemotionally Korean art that is over 5,000 years old. (The exhibition was titled "Wind in the Pines"). The children didn't ask any questions.

Ms. Dyubanova had gone through a heap of books while preparing to guide the tour, and found an appropriate Eastern fairy tale about a strong but ignorant tiger, and a small but smart monkey. She thought that the children would be entertained by the story. Alas, nobody responded to the fairy tale. The kids weren't impressed by the beautiful, ancient vases (the prototypes of aquariums), in which beautiful fish lived, either, or by the scrolls with pictures, or the priceless gold sheath for a dagger. Changing the tour route on the run, she felt around for topics that the children would take an interest in. And she started a conversation about the victory of the spirit over time. Wind in the pines as the movement of time. This wind contains eternal respect for wisdom, for knowledge. She showed a scientist's table, a screen with butterflies, a precious desk set, thin brushes, and ink kept in cubes. She explained how these learned men painstakingly, using calligraphy, made works that outlived time, hieroglyph by hieroglyph. She also told about the art of contemplation. About how wise men understood and absorbed beauty, not noticing the wind of time.

Suddenly one of the girls, who was about ten years old, raised her hand. Her question wasn't worded very smoothly, but what difference does that make! The important thing was that she showed her interest, and the other children showed notes of surprise: the ancient sage knew that his life is just a grain of sand, and yet he felt immortal? Is that really possible? Then, together with their guide, the children intensely scrutinized a green celadon jar in the shape of a turtle. It was believed in the 12th century that if you look at a turtle for a long time, you will get health and longevity. And they looked as hard as they could...

Ms. Dyubanova then reached a very precise conclusion: these children have a fighter's spirit. Of course they were tired, but they were ready to keep on listening...

All the School Center staff had a similar experience. And when they received a request letter from the Good City Charity Fund, of course they had to answer it. Good City proposed that the Hermitage make a cycle of lectures over the course of a year to youth cancer clinics. In order to understand how to do so, the Hermitage employees would have to go to hospitals practically every week. For a whole year. In addition to their usual work. It would only be possible to carry this burden voluntarily.

Olga Atamanova decided to accept the challenge.

From then on, when walking through the museum rooms, she searched for some special corners, with incredible characteristics, or warm shades of light, in order to show them in slides in the hospital. For



### 2. BARTOLOMÉ ESTEBAN MURILLO

Boy with a Dog
SPAIN, BETWEEN 1655-1660
Oil on canvas. 70x60 cm
RECEIVED BY MUSEUM FROM:
Collection of the Comte de Choiseul, Paris. 1772

example, the intricate gilded candelabras over the Jordan Staircase; the beautiful oak leaves on the incredible trunk of the tree where the Hermitage peacock landed; the flower curves on the regal chandeliers in the Crimson Boudoir; the rosette that's as bright as a summer meadow in the parquet floor of the Old Hermitage; the sweet shine of grape vines, magic leopards, and human figures on crane legs in fragments of the grotesque interior of the Raphael Loggias, and the fire-red lion's mane and the blue ox in the heavenly space of the ceiling... in other words everything that's capable of warming a child's heart, and of sending the child's thoughts in a fruitful direction. Ms. Atamanova was given permission to climb onto the second-floor balcony and photograph the glimmer of the candelabras, reminiscent of a path of sunlight. The lights were turned on especially for this shot... Altogether about 1,000 photos were taken. Olga chose half of them and broke them into four different topics.

The equipment had to be dragged along: two heavy bags with a laptop computer and projector. Thank you to Good City's volunteers for doing that. They took care of delivering the "lecturer" to the hospital.

Preparing for the first lesson, Olga constantly reminded herself of what, and how, to speak to these kids, looking for the right tone, the right turn of phrase. And then it dawned on her: there needs to be movement in the story itself! If you're constantly lying in bed, and life is just standing in one spot, then you need to break things up and fly away.

Outward appearance is also important. You have to be restrained as much as possible, in a strict way. Somewhat as if you're going to church. Something like a temple. With the only difference being that people go to church to find faith and hope. But in this case hope was supposed to come from her. As if in prayer. Only in her own words. Like in letters to God. So that he hears, and they believe.

"Mamie-Rose, why does God allow things to happen to people like what happened to Peggy and to me? — It's a good thing God makes people like you, my little Oscar, because life would be less beautiful without you." ÉRIC-EMMANUEL SCHMITT, "OSCAR AND THE LADY IN PINK"

The first lesson took place in a hospital in the town of Pesochnoe. Children from all over Russia come to the hospital.

Six people were taken to a small room. The young patients were talking amongst themselves like old people, speaking about body scans, organ transplantations, medical analyses, and blood transfusions. Olga tried to ask them about something else. They all answered in monosyllables. No, they had never been to the Hermitage, and they don't know anything about it.





### 2. PABLO PICASSO

Boy with a Dog. Reverse: Study of Two Figures and a Male Head in Profile FRANCE, 1905 Gouach on cardboard. 57.2 x 41.2 cm



The children looked at Olga cautiously, intently. But they weren't focused on the conversation; they were focused on themselves. On their own problems. They dissociated themselves from Olga. Some of the children had real hostility in their faces. Hostility to the world. To one another. To Olga. She's from the outside, after all. From beyond the hospital fence.

Suffering, unfortunately, doesn't always refine the soul, at least not for everyone. Sometimes we use our last strength to deal with our suffering, and our soul burns out and fades away, like old grass. It only gets a little easier when you feel loved, when you feel that people aren't sorry for you, as if you were an animal in a cage, but instead understand you. Only then does some of the burden you bear go away.

Olga took a breath and started telling everything that she had been planning to tell the kids. She showed the slides on a white wall, one after the other, in order to create the illusion of movement.

"Here we go up in a helicopter, and hover over Palace Square. This is the heart of the city. Just look at the Angel perched on top of the Alexander Column with the blue sky in the background. Now we go into the Large Courtyard, and walk up the Jordan Staircase. This is a grand staircase. Take note of the marble sculptures, the doors, the ceiling, and the floor. The painting on the ceiling is called a plafond. And on the floor you can see paintings laid in the parquet floor. Here's a ball made of ruby glass on the door handle to the Crimson Boudoir, shining as if it were alive. Here's the clock in the Pavilion Hall. Here's the multicolor Triumphal Arch of the upper area of the Soviet Staircase, looking like a rainbow...

Olga clearly made the right choice when she decided to make movement central in her story. And she had the right number of slides too. It's impossible to show more than 45, because the children get tired quickly. They listened to her attentively. But didn't react to her in any way. And only when Olga left the hospital did she understand that the very fact that the children listened to her without thinking

about their own problems was already a great achievement.

She set herself the simplest goals, as it seemed to her. She didn't try at all to enlighten the children, or teach them a new language. She wanted to improve their quality of life, to add some light and color to it. She wanted to get a smile out of the children, and peak their interest.

At the next lesson she gave the children a little bit more information about Catherine the Great, Elizaveta Petrovna, Nicholas the First... All of a sudden two boys started arguing: Was Elizaveta a tsarina or an empress? The argument about such a distant historical topic was a real gift in these walls. A step was made in the direction of life, and it was a success! Olga rushed to explain to the children about the symbols of royal power. And then one of the boys (his name was Ilva, and was a real veteran at the clinic, although he had originally come from Veliky Novgorod) started to give all manner of details about Rasputin. It turned out that Ilya was interested in history. But he gave the sort of details that were, to put it lightly, not childish at all. He told dark, evil, sad things about Rasputin.

The dark side of life had stuck much deeper in these children than the bright side. But it ought to be the other way around.

Olga decided to teach the children about the Gospel stories. To tell these stories like fairytales. And to choose only those stories where happiness wins out. The teenage years of the Virgin Mary, the Annunciation, the nativity, the celebration of the infant child, and Christ's youth. She walked as if on a tightrope. She couldn't take a step to the side. The crucifixion? No, it's better not to talk about that. Suffering? Better to skip that too. Redemption! Christ saved us. Can we talk about that or not? And what if the children ask how he saved us?

But the children didn't ask about anything. For now. On the other hand they were impressed by the masterpiece by Francisco de Zurbarán — Childhood of the Virgin! It was evident in their eyes that they were touched, and by their smiles,

although these weren't quite smiles yet, but rather light shadows on their faces. And even the children that were lying motionless then stirred and moved.

The young Virgin Mary, who was the same age in the painting as they were, had a serious face open to both pain and suffering.

And the girls were clearly interested by the descriptions of clothing. Olga started talking about how various painters painted the Virgin Mary, using various methods and paints. You look with your eyes, but it seems that you can just feel the velvet, silk, and lace with your hands. This was all part of life outside the hospital walls, inaccessible to the children. But at the same time, this is the clothing of the Holy Mother! And the Holy Mother, as they were told just now, is always with those who are in pain. With those who are alone. With no angels...

"They're frightened of me. They can't bring themselves to speak to me. And the less they speak to me, the more like a monster they make me feel.

Why are they so scared of me? My illness is part of me. They shouldn't behave differently because I'm ill. Or can they only love me when I'm well?" ÉRIC-EMMANUEL SCHMITT.

"OSCAR AND THE LADY IN PINK"

All of the children are dressed the exact same way. None of them have any hair because of their chemotherapy.



Once, wishing to call one of the children over, but not knowing the child's name, Olga called out: "Young man!" And heard in response: "No, I'm a girl," and in a very calm, detached way. Olga was incredibly embarrassed, and feverishly searched for a response: "Well of course you're a girl. I didn't look close enough the first time. You've got a haircut like Sinead O'Connor, the famous Irish singer." The girl looked at her with approval, with the kind of spontaneity that only children are capable of.

Olga once again felt a sense of shame inside her: "They look at you like adults, they talk like adults. I forgot that they're still kids..." She could think only about this as she went down the long corridor and out the gate. What do all her problems mean compared to these kids' troubles! And it was such a sunny day, with a perfectly blue sky. She wanted to give the children a breath of fresh, spring air at any cost.

Now she decided to take pictures on the street, in all different kinds of places. She decided to change her lessons and to start with a "walk" each time, to give the children the chance to "breath" fresh air before the lesson.

"Take a look at this snowy forest. Let's take a walk in it! Here's a bullfinch. Take a look at how voracious he is, eating the rowanberries... And look at these boats: they're lying along the gulf, waiting for summer, when people a look and you'll see that the snow has already starting melting..."

As soon as April came, Olga went to Peterhof on her very first day off. She took seeds with her. Just instinctively. But the seeds were just what she needed. She managed to find a squirrel and photograph it close up. And she photographed birds as well. She took photos of forest lanes, fountains, woods, the first flowers, and meadow hyacinth. She collected material for her "spring walks" from ten in the morning until seven that evening.

These slides created a really intense discussion. The children started asking questions for the very first time: "Why isn't the squirrel afraid of you? How did you manage to take a picture of the squirrel sitting down? Why are the birds so big, when you're so far from them?.." And when slides of the walks outside started featuring street cats as well, the metaphorical "bridge" to the Hermitage cats was made. That conversation was eventually followed by the Hermitage paintings.

"...I contemplated the light, the colors, the trees, the birds, the animals. I felt how the air entered my nostrils and forced me to breath. I heard voices coming from the corridor as if from the under the arches of a cathedral. I felt how alive I was. I felt a shiver of pure joy going through me. The bliss of existence. I was filled with wonder..."

ÉRIC-EMMANUEL SCHMITT, "OSCAR AND THE LADY IN PINK"

Gradually Olga got more students, both on Krestovsky Island and in Pesochnoe. The situation was more optimistic on Krestovsky Island. The children there even drew pictures. But she had an ally now at the clinic in Pesochnoe.

Ilya now gathered "tour groups" himself, calling them to the lessons. "Roll over here," he would say. "You won't regret it. It's worth it, it's interesting." And they rolled over in wheelchairs, gurneys, and some of them still in their rolling beds. There were already ten students, not six. And sometimes there were as many as 12. The discussion started to last for more than 30 minutes. Olga created new folders in her computer like "Additional Material" and "Repetition of Previous Material." If Olga saw that the children were still interested, then she would add something above and beyond what she had prepared for the lesson. And sometimes the children were ready to repeat their previous topics. All the more since the contingent changed. But even the old-timers looked at the paintings and rooms that they had seen before with pleasure, and even with great knowledge. This element of studying, of achievement, appeared naturally. The children's parents were present at the lessons as well, and asked Olga to leave the slides with them so that they could look at the paintings when she wasn't there, in the evenings. The children started saying "thank you" to Olga. That was their way of smiling...

New Year's got closer and closer. Olga spent a lot of time thinking about how to celebrate with the children. She thought to herself "well, what good is it to get congratulations from some strange old lady, who's got such a nice life in their eyes! Maybe they'll believe in congratulations from their peers who've been through the same thing, who've had a tough life, more sincerely... She told the pupils from the Nadezhda ("Hope") home (Olga was working with them that year too) about her new friends. The Nadezhda pupils immediately agreed to help. They made their own postcards: drew them, cut them out, glued angels on top, and thought up some funny themes. And they wrote



"They call me Egghead, I look about seven, I live in hospital because of my cancer and I've never written to you because I don't even know if you exist..."

ÉRIC-EMMANUEL SCHMITT, "OSCAR AND THE LADY IN PINK"

letters. Something like this: "Dear unknown friend! New Year's is the best holiday of the year. Congratulations! All the best to you. And the main thing — get better soon. My name is Liza."

"... I understood that you had been here. That you were telling me your secret: look at the world every day as if for the first time..."

ÉRIC-EMMANUEL SCHMITT,
"OSCAR AND THE LADY IN PINK"

All of the letters were extremely popular! The children read them to themselves and out aloud. And two patients wrote responses!!! That was pure satisfaction...

When the time period that was agreed on in the Good City letter came to and ended, Olga Atamanova decided to continue her lessons. She taught for another full year. Sixteen lessonsdiscoveries mapped out over a cycle of four virtual excursions. The series was completed towards New Year, 2012. Volunteers were supposed to be the next up. But Good City was quiet. It's impossible to judge anyone in a situation like this. The word "volunteer" comes from the Latin "voluntaries." in other words a person who does something of their own will. And that's all you need to know. The School Center is really waiting for volunteers now. Olga Atamanova and her more experienced colleagues are ready to give special training lectures. As many as are needed.

Children whose days are marked out in cancer clinics need our help. Not just tearful pity, but real action. And the main thing is that we have to approach these children as human beings. Olga told me that a young boy asked her recently: "Can I please give you a hug, to remember you by?"

It's so important in childhood to be close to a loved one, to somebody strong, somebody who can save you. So that this memory will warm you inside later. So that it helps you to walk and to breathe. Because as the ten year old Oscar, the hero of Éric-Emmanuel Schmitt's wise and brave story realized, "There's no solution to life except to live it..."







### 4. PEDRO NUÑEZ DE VILLAVICENCIO

Boy Looking for Fleas on a Dog SPAIN. 1650S
Oil on canvas. 60.7 x 47.8 cm
RECEIVED BY MUSEUM FROM:
Collection of Paez de la Cadena, Spanish Ambassador in St. Petersburg. 1834
Inventory No ΓЭ 333







1945 AND 2000 ARE TWO YEARS WHICH DIVIDED WORLD HISTORY INTO TWO PARTS, INCLUDING THE HISTORY OF WORLD ART; 1945 WAS THE END OF WORLD WAR II, AND 2000 WAS THE YEAR THAT ENDED THE 20th CENTURY AS AN INDEPENDENT CULTURAL AND HISTORICAL PHENOMENON. IT WAS DURING THIS PERIOD THAT GREAT BRITAIN'S MODERN ART CULTURE FIRST FEATURED ON A GLOBALLY SIGNIFICANT LEVEL AND TOOK A LEADING POSITION IN THE WORLD CONTEXT OF ART. ENGLISH SCULPTURE OF THIS PERIOD, WHICH REFLECTS THE LEADING DIRECTIONS IN THE EVOLUTION OF PLASTIC ARTS, IS REPRESENTED BY MASTERS WHO HAVE BECOME THE LEADING FIGURES IN THE WORLD OF MODERN PLASTIC ARTS. THESE MASTERS INCLUDE BARBARA HEPWORTH, ANTHONY CARO, RICHARD LONG, AND HENRY MOORE



HENRY MOORE, BARBARA HEPWORTH

CONSTANTIN BRANCUSI

ANTHONY CARO HENRI GAUDIER-BRZESKA

CONCEPTUAL SCULPTURE DISTINCTIVE APPROACH, STYLISTICALLY INTEGRAL PERIOD

# ANCIENT CULTURE

SUMERIAN SCULPTURE CHINA, JAPAN, INDIA, AFRICAN SCULPTURE INDIAN SCULPTURE

obiects into sculpture

After Rodin, Moore is the second most important figure in the history of modern sculpture.\* As with comparable artists throughout history, Moore believed that, behind the appearance of things, there is some kind of spiritual essence, a force or immanent being that is only partially revealed in actual living forms.

ERNST GOMBRICH:

The sculptor wants to "elicit" something from the stone, not with the destructive force of their chisel, but via the power of their "empathy", which knows the "wishes" of the stone itself.

1960s 1950s

BARBARA HEPWORTH

### HENRY MOORE

ALBERTO GIACOMETTI IFAN DIIRLIFFFT ANTHONY CARO, AUGUSTE RODIN PABLO PICASSO

PAUL KLEE, HENRY MOORE, ANTHONY CARO BARBARA HEPWORTH

# SYNTHESIS MODE **ABSRACT**

**WORKING MODELS** FREEDOM OF FORM

SMALL SCULPURES\* ENGLISH LANDSCAPE ART

UNIVERS

NATURAL MODELS EXPERIENCE OF THE PAST ILOGICAL SOURCES FOR MODERN SCULPTURE

The smooth shapes of Moore's work belong to an earlier age.

figure is an archetypal form.

Moore's imagery uses forms that symbolize the essential nature of living organisms and of the racial experiences that have left an impression on our mental constitutions.

Henry Moore gave British sculpture a grandeur, the like of which it had not seen since the Middle Ages ROSALIND KRAUSS, ROBERT MELVILLE:

Moore's "Knife Edge Two Piece", which stands in front of the Houses of Parliament in London, represents a landmark in British cultural life. E. NORINA

Moore moved from sketches of nature and drawings produced during WWII to a search for new forms of sculpture, crowned with a purely formalistic twist and the self-admiring use of a technique for its own sake.

PABLO PICASSO CONSTANTIN BRANCUSI, HANS ARP, NAUM GABO HENRY MOORE

PABLO PICASSO HENRY MOORE CONSTANTIN BRANCUSI, HANS ARP, ANTHONY CARD, ALBERTO GIACOMETTI, BARBARA HEPWORTH

HENRY MOORE
ANTHONY CARO, ALBERTO
GIACOMETTI, RICHARD LONG
BARBARA HEPWORTH\*

# RISM FORMALISM ORGANIC ART ABSTRACT VITALISM

"People see the world through Moore's famous holes Every one of us can choose the destiny and sorrow that fits us best ..." Andrei Voznesensky

## RECURRING IMAGERY

NEW METHODS OF REALISATION.

AL FORMS

DIFFERENCE BEWEEN SCULPTURE AND EVERYDAY OBJECTS

ALAN BOWNESS:

# Henry Moore was magnificent at synthesising different ideas in sculpture.

EDWARD LUCIE-SMITH:

Henry Moore was representative of a relatively old language of sculpture. ANDREW K RICHEY:

Henry Moore may have been the most eclectic of all modern sculptors. RUDOLF WITTKOWER,

S. VALERIUS:

Some of Moore's works represent an outstanding contemporary interpretation of the realist tradition, whereas others signify a rejection of human form and a flight into abstraction.

A. KANTOR V. POLEVOY

#### ARNO HAMMACHER:

In a sense, Henry Moore was liberated from the weight of tradition, since his country was not closely linked to the history of sculpture. In all probability, the perception of Moore and Barbara Hepworth as artists who founded the English style of sculpture upon the little that came before is to take an excessively limited, national view of the creation of the style\* of Henry Moore . His art was highly individual and surpassed national borders.

WALTER J. STRACHAN:

The genius of Henry Moore's art became the main reason behind the rise and constant growth of British sculpture.

GILES AUTY T. VERIZHNIKOVA

### **BERNARD SMITH:**

Henry Moore was the greatest sculptor of the 20<sup>th</sup> century Britain's main achievements in formalism are associated with sculpture.

ANDREW CAUSEY, MARGARET GARLAKE:

Moore's sculpture became the prototype for a new form of post-war art,

which was to serve as a complement to urban reconstruction efforts and, first and foremost, was to advance the values of a new Great Britain.

I. KOKKINAKI

I. KUKKINAK S. KUSKOV

### RICHARD CORK

### 1940s

Henry Moore (1944)
GEOFFREY GRIGSON

### 1960s

DONALD HALL:
Henry Moore:
The Life and Work
of a Great Sculptor (1960, 1st biography
WILL GROHMANN:
The Art of Henry Moore (1960)
HERBERT READ:
Henry Moore:
A Study of His Life and Work (1966)

### 1980s

ROGER BERTHOUD: The Life of Henry Moore (1987)

### 1990s

NORBERT LYNTON: Henry Moore: The Human Dimension

Exhibition of the Sculpture and Drawings of Henry Moore, Benois Family Museum (Peterhof), Pushkin Museum of Fine Arts (1991)\*

A Changing World: 50 Years of Sculpture from the British Council Collection (1994), State Russian Museum, Pushkin Museum of Fine Arts

### 2000s

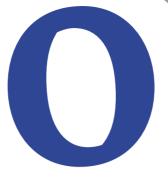
Blitz and Blockade: Henry Moore in the Hermitage",The State Hermitage Museum, 2011

Exhibition "Henry Moore and classical Canon of Contemporary Sculpture", The Museum of Moscow Kremlin, 2011

### не было перевода!!!!

Выставка «Генри Мур в Эрмитаже. Скульптура и рисунки», Государственный Эрмитаж, 2011

Выставка «Генри Мур и классический канон современной скульптуры», музеи Московского Кремля, 2011



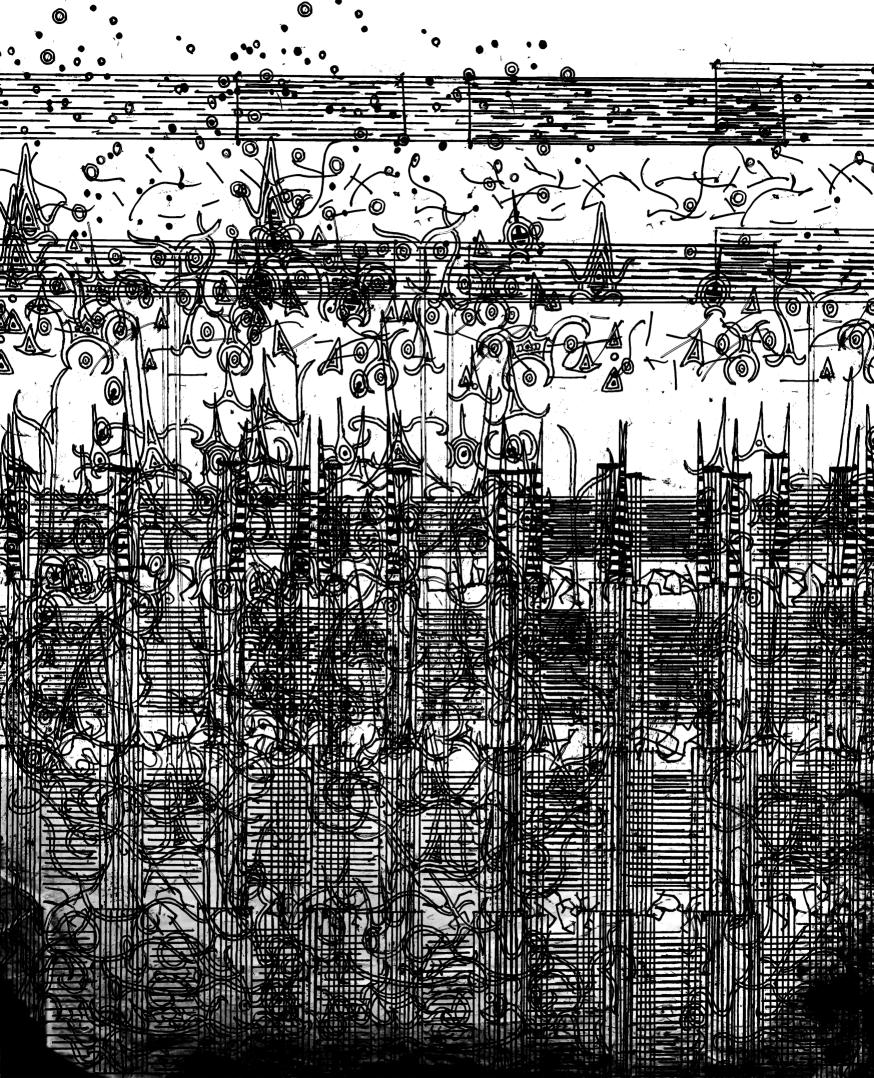
Sculpture is like a journey. It has to be seen from a hundred points of view bird's eye, worm's eye. That's one thing sculpture does that painting doesn't do, as a painting can only be looked at from the front. There is no background to sculpture better than the sky, because you are contrasting solid form with its opposite space. The sculpture then has no competition, no distraction from other solid objects All architecture is geometric with dominating horizontal and vertical lines, and these are so insistent that if any asymmetrical sculpture is put with it you will find somewhere these distracting lines very evident in the background. If it's a figure you'll find its head cut off, or that the body is split down the middle. It's no good putting an upright figure against a skyscraper. Sculpture is like a human being. Architecture is inhuman. Hispark is an enfilade, where sculptures, his huge ideas in stone, stand, sit, recline and languish in vast clearings. He was intrigued by form and, as such, often reduced it to the simplest of round shapes. I begin with a block and have to find the sculpture that's inside it. You have to overcome the resistance of the material by sheer determination and hard work. He saved shape from formlessness. ... The holes of Henry Moore. They became the basis of his style and individuality... People see the world through them and are free to choose their own affliction and fate... The first hole made through a piece of stone was a revelation for me. As through a porthole, the changing scenery, clouds and winds drift by through the oval voids of the sculptures. Moore separated out the solid structure of a sculpture, searching for a balance between form and emptiness. Was it a means to control the amount of light and use it as he intended? A hole can itself have as much shape-meaning as a solid mass. Was it a means to control the amount of light and use it as he intended? The first hole made through a piece of stone is a revelation. Mexican sculpture, as soon as I found it, seemed to me true and right, perhaps because I at once hit on similarities in it with some eleventhcentury carvings I had seen as a boy on Yorkshire churches. He was simultaneously moving towards a remote prehistoric past and the unknown future, at which he could only guess, confidently combining contemporary and primitive elements. For it seems to me now that this conflict between the excitement and great impression I got from Mexican sculpture and the love and sympathy I felt for Italian art represents two opposing sides in me: auoted from the book Henry a collection of the sculptor' by Philip James. Macdonald, in Great Britain by Latimer Trend & Co Ltd., Whitstable, 1968.

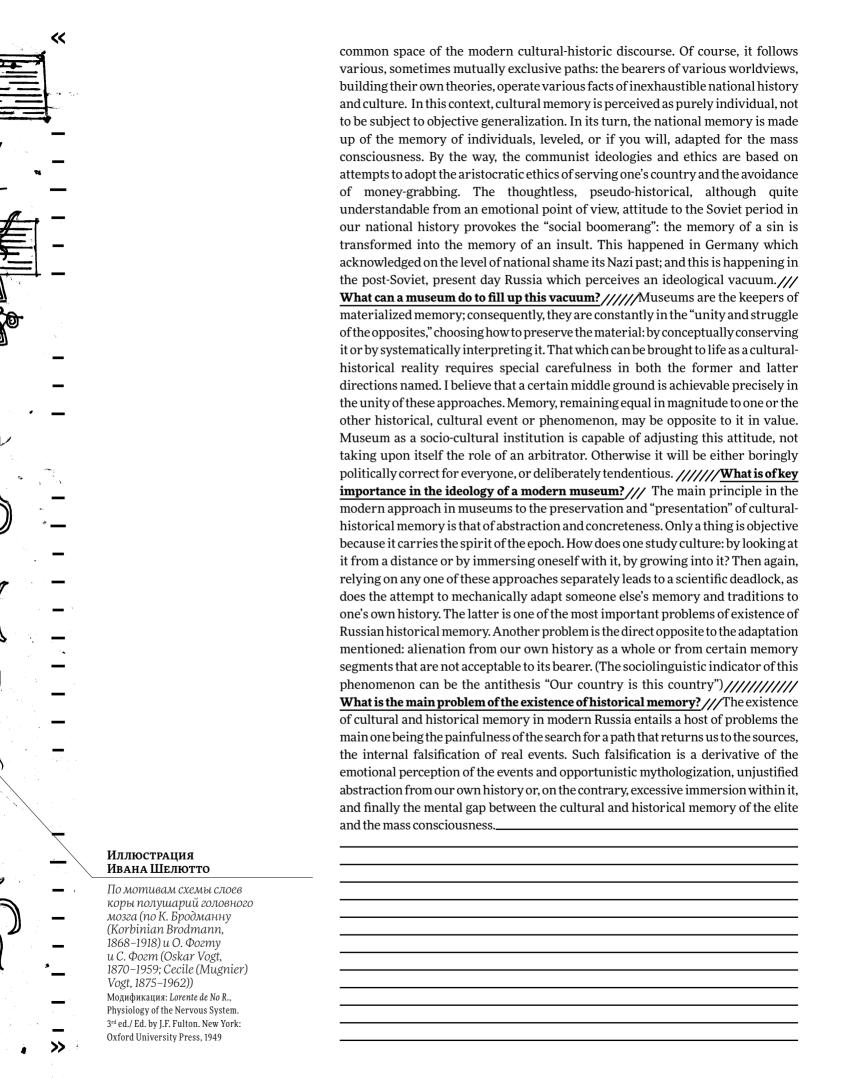
Andrei Voznesensky, O. Novy Mir, No 11/1982

No 12, 1987

the 'tough' and the 'tender'. The son of a miner, he understood the spiritual burden and the bleak life-giving powers of the Earth's interior... Sculpture is an art of the open air. Daylight - sunlight is necessary to it and, for me, its best setting and complement is nature. It can change with how the light falls on it, it can change with its surroundings... One can sense the gloomy darkness and vibrant energy. If a work of sculpture has its own life and form, it will be alive and expansive, seeming larger than the stone or wood from which it is carved. It should always give the impression, whether carved or modelled, of having grown organically, created by pressure from within. Elements of national tragedy and history are carved into Moore's holes... When I first saw it quite by accident - I had gone into one of them during an air raid - I saw hundreds of Henry Moore Reclining Figures stretched along the platform. This son of a miner became the Dante of the war-time underground... His drawings reflect this: the vast hole of the tunnel engulfs the thousands of tiny women, fast asleep... opening their eyes and crossing their numb arms. with four wrapped under a single blanket. The coloured blanket resembles the currents of history... It seemed as though the entirety of world culture was awaiting its end in the tunnels of the air-raid shelter. Actual physical size has an emotional meaning. Over the course of his life, which was not characterised by sudden changes, and in his classically English reserve and measured outlook, it is difficult to find the source for the strength of the flame that illuminated his art. If we existed as cows and walked on all fours, the whole basis of sculpture would be completely different. He compared the human body to a natural landscape, transforming it with such conviction that the round of the shoulders, hip and neck were reminiscent of hills, caves and plains, with the knees and chest becoming mountains, in whose rounded emptiness one could take shelter, as in a grotto. The earth itself is the threedimensional sculpture. Moore was attracted by power not beauty, dreams not reality. He loved travertine. This material is strong and has a special texture. It is as though beetles have eaten away at the stone, so the entire sculpture is alive - breathing and trembling - as if hoards of minute ants were bustling about the surface. It is a wonderful stone. I always wanted to use it in a major work. ... Half of Rome is built of travertine. The sculptures stand, resembling huge light grey anthills. They stand there, knee deep in the grass and eternity. Pebbles show nature's way of working stone. Some of the pebbles I pick up have holes right through them. Henry Moore rarely sculpted anything but monuments. He dreamed of using his chisel like a pen. This was how the masters of the Renaissance had worked, leaving behind their unique signature. A sheep track leads to one of the sculptures. This is Moore's "Sheep's Arch." The best surroundings teach the artist something, but there is no such thing as a "right location." Two marble shapes bow down to one another, fawning upon each other like a mother and child. Sheep like to hide under the cover they form — a marble arch of tenderness. They can feel the caress of the shapes and beneath them they can escape from the heat or foul weather. You have to have a feel for nature if you want animals to like you!

Does memory unite or contribute to the disconnection of people, generations, and С МИХАИЛОМ ПИОТРОВСКИМ societies? /// Memory is a painful pleasure, especially in Russia. But if one is to speak БЕСЕДУЕТ ЮЛИЯ КАНТОР H E in all seriousness, we have to differentiate between two hypostases of memory. The first is the most important stimulus in the unification and preservation of family, people, nation, any long-term social group. The second is the emotions and moods that subjectively and sometimes illusively form the character of the people, nation, citizens and all kinds of social groups. In this hypostasis the memory is easily amenable to interpretations and management and can objectively mismatch the parameters of the first hypostasis. / Memory can easily improve or sharply worsen one's mood and self-perception. Memory can excite separate men and groups, it can solace them, it can educate them. All of this has actively been used in Russian history. // Is memory a priori subjective? /// At the same time memory, as strange as it is, has an objective dimension, which only partially depends on historians and politicians. The memory of a nation is not based on images alone, but on real things as well. Museums and their contents, museum or religious relics, the sites of memorable events, the images of remarkable or simply memorable personalities, all of this exists independently of the changes of emotional memory, which likes now "the white" now "the red". / These real foundations of memory can and are subjected to various interpretations. Interpretations change, but the "material" foundations of memory remain. That is, they remain if they are preserved. Russia's luck is that even its revolution turned out to be more tolerable to the material bases of memory than the French one. The origins of the internal need to preserve the pieces of the old somewhere are traced in Russia at least to the moment of the first visible revolution — the adoption of Christianity.//////Does the notion of "historical memory" exist in our society? //The problem of historical memory and, in particular, cultural memory, for Russia is permanently painful. This is first of all because at the turning points of various epochs, on the one hand, the mere necessity of the existence of historical memory as such is questioned, and on the other – memory simultaneously becomes subject to opportunistic speculations: those fragments of the past which are especially "convenient" in a certain social context turn out to be in demand. The striving for preservation and revival of Russia's memory is also particularly painful since it is considered to be a miraculous cure for all social illnesses born of the communist order and its consequences. A derivative of morbidity is a longing for immanent falsification, for making up of one's "own" memory, which is good for now. Hence the characteristic sign of the existence of historical (and perhaps primarily, cultural) memory in Russia is its mythologization. So without studying the sources, self-consciousness is impossible, is it? //// Naturally. The need to return to our own roots through cognition is felt quite strongly, especially at times of crises, at different levels of mass consciousness. And here the subject of discussion often becomes those roots themselves, or rather, the notions of their "truth" and "falsehood". However, purely "dry," purely historical cognition is unlikely to be acceptable for the bearers of a national mentality. And memory, as an emotional category, is a key to such cognition. /A characteristic example is Rusophilia, which comes to life at times of political upheaval. This happened with the Russian Empire" style during the war of 1812, when Russian elite, which often had difficulties. speaking in its native language, under the influence of the significance of the moment attempted (with various levels of success) to switch from French to Russian. Besides the purely historical sources this phenomenon is evidenced by the classic literature the carrier of cultural memory. A later allusion: the famous helmet-like "budionovki" military hats, which entered history as a key symbol of the Russian Army were initially, according to legend, the headpieces for the soldiers of the tsar's army — thus during World War I the succession of the defenders of the Empire with respect to the Old Russian warriors took place. The Second World War — for Russia the Great Patriotic War - claimed the whole Russophile ethical "vertical," from the cult vertical of Russian Orthodoxy, to the introduction of epaulettes. //// In our time politicians and cultural figures are frantically searching for "the Russia that we have lost." And this loss is different for each of us.../This search has become the





ФОНД ЦЕЛЕВОГО КАПИТАЛА ЭРМИТАЖА, СОЗДАНИЕ КОТОРОГО СТАЛО ВОЗМОЖНЫМ БЛАГОДАРЯ НОВОМУ ДЛЯ РОССИИ ЗАКОНУ, ПРИЗВАН СТАТЬ НОВЫМ ИСТОЧНИКОМ ФИНАНСИРОВАНИЯ, КОТОРЫЙ СМОЖЕТ ОБЕСПЕЧИТЬ НЕОБХОДИМУЮ АВТОНОМНОСТЬ, НЕЗАВИСИМОСТЬ И СТАБИЛЬНОСТЬ МУЗЕЮ.

Mungh

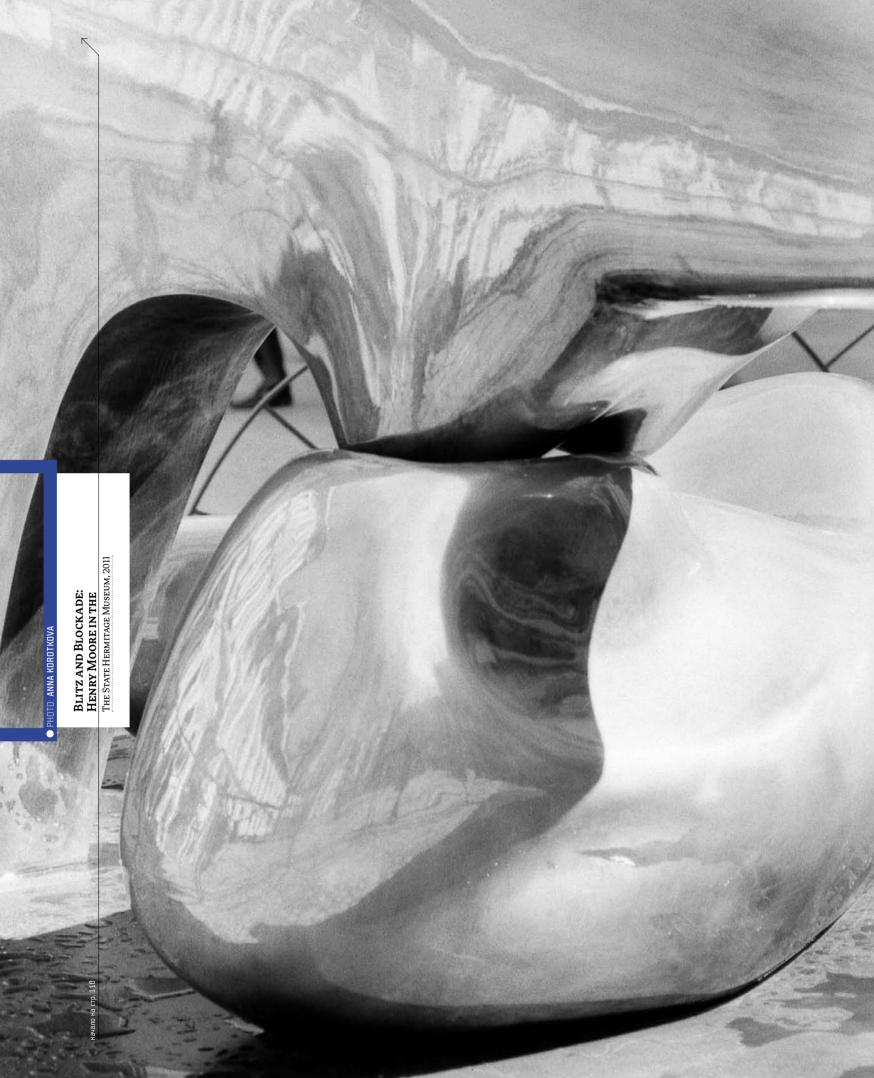
**МИХАИЛ ПИОТРОВСКИЙ** ГЕНЕРАЛЬНЫЙ ДИРЕКТОР ГОСУДАРСТВЕННОГО ЭРМИТАЖА



### www.hermitagendowment.ru

НЕКОММЕРЧЕСКАЯ ОРГАНИЗАЦИЯ «СПЕЦИАЛИЗИРОВАННЫЙ ФОНД УПРАВЛЕНИЯ ЦЕЛЕВЫМ КАПИТАЛОМ ДЛЯ РАЗВИТИЯ ГОСУДАРСТВЕННОГО ЗРМИТАЖА» БЫЛА ЗАРЕГИСТРИРОВАНА 27 АПРЕЛЯ 2011 ГОДА ДЛЯ ФОРМИРОВАНИЯ ЦЕЛЕВОГО КАПИТАЛА, А ТАКЖЕ ИСПОЛЬЗОВАНИЯ И РАСПРЕДЕЛЕНИЯ ДОХОДА ОТ НЕГО В ПОЛЬЗУ ГОСУДАРСТВЕННОГО ЗРМИТАЖА В ПОРЯДКЕ, ПРЕДУСМОТРЕННОМ ЗАКОНОДАТЕЛЬСТВОМ РОССИЙСКОЙ ФЕДЕРАЦИИ. БЛАГОДАРЯ ПОЖЕРТВОВАНИЮ ОДНОГО ИЗ ОСНОВАТЕЛЕЙ ФОНДА ВЛАДИМИРА ПОТАНИНА КАПИТАЛ В РАЗМЕРЕ ПЯТИ МИЛЛИОНОВ ДОЛЛАРОВ США БЫЛ РАЗМЕЩЕН В КОМПАНИИ «ГАЗПРОМБАНК – УПРАВЛЕНИЕ АКТИВАМИ», ВЫБРАННОЙ НА КОНКУРСНОЙ ОСНОВЕ. КОНКРЕТНЫЕ РЕШЕНИЯ ОБ ИСПОЛЬЗОВАНИИ ПЕРВОГО ДОХОДА ОТ ЦЕЛЕВОГО КАПИТАЛА ЧЕРЕЗ ГОД ПОСЛЕ ЕГО РАЗМЕЩЕНИЯ В УПРАВЛЯЮЩЕЙ КОМПАНИИ ПРЕДСТОИТ ПРИНЯТЬ ПОПЕЧИТЕЛЬСКОМУ СОВЕТУ ФОНДА.





AN EXCELLENT CONCEPTION. MAURIZIO CECCONI 122 DREAM COLLECTION 125 BEYOND THE CLOUDS 130 A CUBIST OF THE TRECENTINE EPOCH 140

AN INTERVIEW WITH MAURIZIO CECCONI, SECRATERY GENERAL OF THE BOARD OF DIRECTORS, HERMITAGE ITALIA FOUNDATION

. How was the idea of the "Ermitage Italia" project born? and why was Ferrara chosen as its home base?

A. The Fondazione Ermitage Italia had two "parents" on the Italian side. One was the renowned publisher Leonardo Mondadori, who had worked with the Hermitage for many years, and who brought Impressionist art from the Hermitage to Italy (Rome and Milan) on a grand scale for the first time and also organized the Scythian Gold exhibition. The other was my own company, established 20 years ago, Villaggio Globale International, which is a partner of the Hermitage on account of its massive Italian art collection, particularly of Venetian artists — I am from Venice myself. This partnership has given Italy some amazing shows, such as the 16th-17th Venetian Art exhibition in Udine and Bassano del Grappa.

Shortly before his death, Mondadori confessed to me that he had always dreamed of a Hermitage center in Italy. When he died, I went to St. Petersburg, where I met with Mikhail Piotrovsky and told him I wanted to bring Mondadori's cause to fruition. Piotrovsky was all for it. We had worked together for ten years by that time, and we knew each other well. I think this mattered. Thus the project was born. A few Italian cities vied for the privilege of hosting the Italian branch of the Hermitage: Mantua, Ferrara, Verona, Turin and Venice. Turin was the first to drop out. It's a beautiful city, but its history and art are poorly represented at the Hermitage (representativeness was an important selection criterion to begin with). The remaining

contestants were to be visited by a special commission, comprising Mikhail Piotrovsky, Irina Artemieva and myself. We chose Ferrara for the simple reason that it "qot" the Hermitage's idea better than the others. And the idea was to set up a research and educational center, a place to share ideas, to work on new concepts, and only secondly an exhibition venue. The other cities were primarily looking to the Foundation for art exhibition projects. Ferrara didn't stress art shows. But Ferrara immediately welcomed the idea of publishing the Hermitage Italian art catalogues with contributions from both Russian and Italian art historians. That was a big plus. Then Ferrara also agreed to host 10 to 15 Russian researchers every year, offering accommodation for them in a house that was already in place, unlike the other cities, where this matter would have taken one or two years to arrange. Ferrara offered these researchers free round-trips and a significant scholarship. Thirdly, Ferrara offered to host 20 to 30 research events every year. Some of their ideas included inviting Nicholas Penny, Director of the National Gallery in London, to teach a seminar on the birth of the English collection, or ask Irina Artemieva to come and share some new discoveries relating to the newly recovered Lotto painting, or ask Mr. Androsov to give an update on how the study of the Farsetti collection is going.

Q:

It is widely believed that Ferrara University has a pretty strong art history department. Was this also a factor in your choice?





A. It was, but it wasn't decisive. If art history expertise had been our definitive criterion, then surely Venice would have won with its Fondazione Giorgio Cini, its art schools, its university chair of art history, and many more art institutions. More important in this case was that the Hermitage and Ferrara had certain objectives in common. They had an immediate rapport with each other. This can also be seen in the choice of Francesca Cappelletti, professor at the University of Ferrara, as scientific codirector of the Ermitage Italia Foundation.

And I think, for Piotrovsky, this project looked like an opportunity to turn a new page in the history of the Hermitage. Traditionally, it was Hermitage staff members who researched its collections. But what happens when a new painting turns up in the 17th-century art catalogue, but the curator of this part of the collection has died? Who is going to do the research? Now there is a panel to do this, consisting of Russian and Italian scholars. This was not an option before — there was no cultural tradition of close collaboration and exchange. Both the Russians and the Italians were pretty "territorial." Just look at how art shows were arranged. The originator would just tell the host: "OK, we're giving you this many artworks." The conversation ended there. Museum curators would find some contacts in Italy, find some help, then exchange artworks. Thanks to the Fondazione, the door is now wide open for dialogue, for the sharing of not just artworks (this exchange has always existed), but also of ideas and concepts. Finding common ground can be a challenge, and sometimes it requires a

great deal of diplomatic effort. But at least a channel is now in place for sharing thoughts and ideas. When the Venice Accademia loans Giorgione's painting The Tempest to the Hermitage, what does it expect in return? Before, they would have reasoned like this: If we are giving you a Giorgione, the least we can expect in return is a Leonardo. Nowadays, a debate ensues with the result that Venice eventually asks for two Lotto paintings so it can augment this artist's existing display at the Accademia (this was actually Russia's idea). The climate now is such that, when she uncovered a new Lotto painting, Irina Artemieva was welcomed right away to do a presentation at the international seminar in lesi (Italy). The restored Titian painting Flight to Egypt will go on display first in London, then in Venice, which will host an extraordinary exhibition of landscape motifs in Titian's art. The Venice show will be curated by Nicholas Penny (London), Irina Artemieva (St. Petersburg) and Giuseppe Pavanello (Venice). Collaborative art projects are gradually reshaping the relations between our countries.

One other recent achievement is that the Hermitage has signed framework agreements with quite a few Italian cities: with Lecce, Apulia (on Baroque art), Naples (on archeological digging at Stabia), Turin (on A.P. Bazilevsky's collection), Venice (on four subjects at once: architecture, Gonzaga stage art, Titian's Flight to Egypt, and collecting), Padua (on frescoes and partnership with Novgorod), Pavia (on 19th-century art), and this list could go on...

### Who finances the Fondazione Ermitage Italia?

The project costs 270,000 euros a year. The bulk of the money comes from the Italian Parliament. The rest is provided by the municipal, provincial and regional authorities. The government of the Emilia-Romagna Region paid for the restoration of the guesthouse. Ferrara allotted a mansion with a small park for the Fondazione headquarters free of charge.

# . For you, which projects of the Foundation were the . most memorable?

A. The first show in Ferrara, which was devoted to . Garofalo, a Renaissance painter from Ferrara, featuring a large painting from the Khabarovsk art museum, as well as the paintings from the Hermitage. Then there was the presentation in Rome of a catalogue of 17th-century Italian Art at the Hermitage, featuring a presentation of Caravaggio's The Lute Player. We had invited a musician to play exactly the same instrument as the one in that painting. This all happened in the Italian Senate building, where the painting once used to hang.

# . How many catalogues of this kind have been . published?

Three volumes are out in print, and a fourth one is on its way. Volume one was devoted to 14th-16th-century Italian sculpture, volume two covered 17th-century Italian painting, and volume three represented Italian painting from the 13th to the 16th centuries. A catalogue of 17th-19th-century sculpture is due this year. Another ten or so similar catalogues are in the pipeline, covering different periods from Venetian painting to majolica art, and other subjects. Then there will be a few small books, such as collected articles on the meanings that have been ascribed at different times to the word "Hermitage" (such as seclusion, the life of a hermit).

# . What do you think of this partnership today, and what does its future look like?

Hermitage means a great deal to us. No surprise there — the Hermitage is the largest repository of Italian art outside of Italy. In Italy, we believe that wherever an Italian art show is held, it's no good unless the Hermitage participates. As for our plans for the future, they are heavily dependent on the Italian economy, which is not doing so well right now. This affects cultural projects and, most regrettably, makes large-scale shows impossible. The few initiatives we are passionate about are rather challenging projects involving curators from a number of countries. For example, we want to put the Campana collection together again, it having been expropriated by the government and auctioned off in the mid-19th century. Most of it (about



Giampietro Campana (1808 - 1880) inherited his love of art and especially of archeological antiquities from his father and grandfather. Thanks to his family, or rather, to his family's connections, he received his first official post in the Roman branch of the Monte di Pietà bank (this bank was founded in the 15th century by Franciscans in order to allocate cheap pawnbroker loans to the poor). The ensuing rise in his career, however, was his own work: at 25 he was appointed director general. By this time Campana had already started assembling his famous collection. Some of the items were acquired from antique dealers and some were literally "unearthed," through the organization of excavations in the Roman suburbs. As a rule these were bronzes and terracotta reliefs. sculptures and gold decorations. Additionally, like many of his contemporaries, Campana was interested in majolica and (unlike most of his contemporaries) he



### **CORINTHIAN HELMET**

ANCIENT GREECE, Second half of 4th century BC Bronze and patina; cast, chased, engraved and carved. H. 23 cm Source of Entry: Collection of Marquis Campana, Rome. 1862 Inv. # B-492

valued the art of the "primitives," the Italian artists of the 13th-14th centuries. Over the years, the collection grew, and word of it spread. To inspect the collection, in 1846 Pope Pius IX made a stately visit to Villa Campana. In fact, excavations had been conducted at the Villa Campana territory as well, during the course of which Giampietro's father himself had uncovered a triclinium, painted in frescos. Besides exotic plants, a specially delivered Etruscan tomb decorated a magnificent garden. The house had columns and a pediment that were reminiscent of the antique style. Campana's Roman apartment was no less picturesque. According to an 1856 English guidebook of Italy, the artifacts exhibited there overshadowed even those of



MAURIZIO CECCONI,

FOUNDATION

SECRATERY GENERAL OF THE BOARD

OF DIRECTORS, HERMITAGE ITALIA

60%) ended up at the Hermitage, and about 40% is now at the Louvre. I would really like to reassemble this collection and exhibit it in St. Petersburg, Paris and Italy, accompanied by a catalogue created jointly by art historians from the three countries.

### What's your opinion on restitution?

I'm against restitutions as a matter of principle. I don't think anyone should return anything to anyone. For example, I'm convinced that the Impressionist art must by all means remain in the Hermitage. In fact, I'm actually glad that Italian art is present in the major museums of the world. This is great publicity for my country. But I do stress the necessity of collaborative work and research. And I want art shows to provoke scientific thought, not merely esthetic pleasure. Curators should not be guided by beauty alone. What we think is as important as what we see. An art show must enable new scientific discovery the same way it was with the Campana collection. The study of art lets us "taste" its epoch, understand it. One example is Bazilevsky's remarkable collection of 15th century decorative art, which is also scattered around the world, by the way. About 70% of it is at the Hermitage, the rest is divided among four museums: the Victoria and Albert Museum in London, the Bargello in Florence, the Palazzo Madama in Turin, and the Cluny Museum in Paris. Collecting is a crucial part of art history. When I walk into the Hermitage, I can sense right away this is not just any museum. It is the home of an amazing art collection, but more importantly, it has none of the coldness of some other museums. At the Hermitage. I can read from the art the history of the family which collected it century after century. Whereas some museums are the product of theft, the Hermitage is a result of collecting. What happened in many parts of Italy? The French came and took most of the cultural heritage away. It was not the museum that did the stealing, it was the French Empire. All the art at the Hermitage was purchased, excluding part of the Impressionists and the German collection — those were war trophies.

Let me give you one more example. There is this little town in the Province of Vicenza — Marostica. The only reason anyone knows about it now is its unusual chess tournament once every two years with living people moving instead of figures on an enormous chessboard. Few will remember that Marostica was the hometown of the painter Cosroe Dusi in the 19th century. Nobody in Italy knows who he was anymore. But the Hermitage has five of his paintings, and the Russian Museum has some 15 more, not to mention dozens of his sketches in both those museums. And it just happens to be known that a Dusi sketch was central to the design of the Bolshoi Theater façade. How did it happen that the Hermitage's.





the Vatican's collections (however, they could only be admired on special days and only if you were in possession of a letter of reference). Spending a fortune on works of art, the collector teetered on bankruptcy, and in 1854 he was forced to pawn part of his collection. However, even in this situation he acquired 22 frescos by the late Renaissance artist Baldassare Peruzzi. Inspections began, during the course of which it was discovered that the director of Monte di Pietà had embezzled public funds in order to purchase some of his masterpieces. Campana was condemned to twenty years in prison, which was commuted to lifelong exile. His confiscated collection was to be sold at auction. News of the auction caused a real sensation. The British, the French and the Russians took special interest in the collection. News that the Russian representative Stepan Gedeonov (later a director of the Hermitage) had been granted the right to select a number of objects from the collection ahead of time had caused a stream of protests in the French press: Ingres, Delacroix, Merimee, Dumas and other personalities insisted that the collection be sold in one lot. On February 23, 1861, Campana himself supported these appeals on the pages of "La Nazione." These appeals, however, were ignored and the famous collection ended up scattered around the world. The bulk of the works wound up in Paris and St. Petersburg. Only the numismatic collection remained in Rome, which today is kept in the Capitoline Museums.



### THE BRYGOS PAINTER

Vessel Shaped like a Dog's Head
ANCIENT GREECE, ATTICA.
CIRCA 480 BC
Clay; red-figure painting. H. 17.3 cm
Source of Entry: Campana Collection, Rome. 1862
Inv. # 5-1818

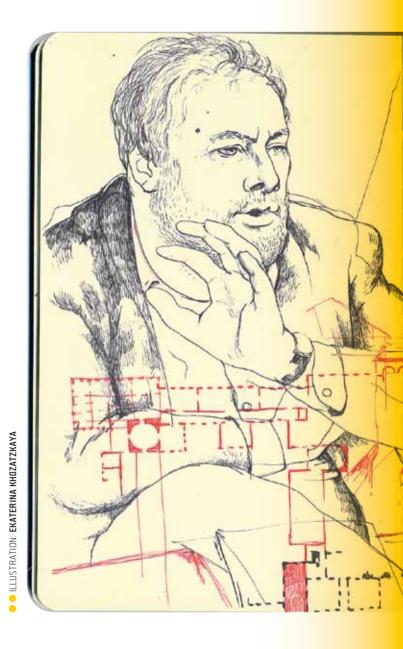
Quarenghi Theater is inspired by the Palladian Teatro Olimpico in Vicenza? Why did Italian architects play such a great role in the history of St. Petersburg? What made the Russian Empress buy Venetian Vedutisti art in bulk? Why was Peter the Great so interested in learning about the structure of Venice's Arsenal? And why did Alexander II depart from Trieste, of all places? The search for answers to these and similar questions will help us realize that we are in fact very close — in our culture, tradition and mentality. This is the central mission of the Fondazione Ermitage Italia.

### That's a great way of putting it!

And a modern way, too! The old deal rested on fear — everyone was afraid of telling others about what they were up to. But now, in the age of the Worldwide Web, we have to share information. With regard to our cultural kinship, it would also be interesting to note that the best modern thinkers in both Russia and Italy are not of necessity young people. If you asked me to name the most active, most open-minded, modern- thinking people at the Hermitage, I would name some really young curators (Dmitry Ozerkov is one), and I would name people like Mikhail Piotrovsky or Tatiana Kustodieva, who is 81, and at this age she has far more interesting things to say than any of the younger staff members.

As we've broached the subject of the Internet and new technology: what do you think of GoogleArtproject?

Let me answer with a paradox. All of its exciting opportunities notwithstanding, information technology won't let you have sex with paintings. And what I want is to have sex with paintings. (I said "paintings" not "statues," mind you!).



### **FEATURED IN THIS ARTICLE:**

NICHOLAS PENNY is the Director of the National Gallery of London He was previously Clore Curator of Renaissance Painting at the National Gallery between 1990 and 2000. He returned to Trafalgar Square from the National Gallery of Art in Washington where he was Senior Curator of Sculpture and Decorative Arts from 2002 to 2008. He was Andrew W.

Mellon Professor at the Center for Advanced Study in the Visual Arts from 2000 to 2002.

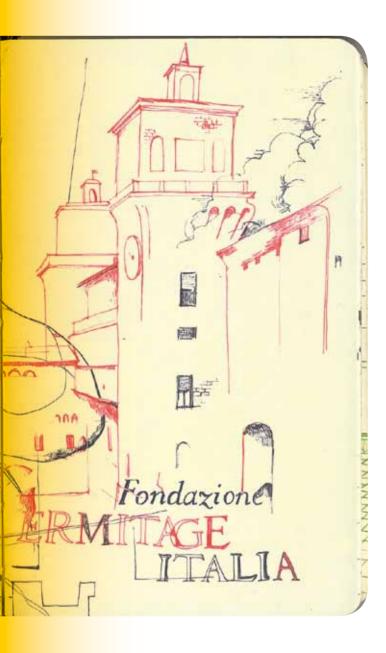
After obtaining a doctorate from the Courtauld Institute, he began his career as a lecturer in art history at the University of Manchester. His first museum position was that of Keeper of the Department of Western Art at the Ashmolean Museum in Oxford.

### Androsov Serguei

**OLEGOVICH** is head of the Western European Art Department at the State Hermitage Museum, has a PhD in Arts.

### ARTEMIEVA IRINA SERGUEEVNA

is a leading research fellow at the Western European Art Department at the State Hermitage Museum, director of the Hermitage-Italy Foundation, has a PhD in Arts.



Nicholas Penny is the author of many books and articles on both painting and sculpture, and on the history of collecting and taste. His works include scholarly catalogues, introductory texts for student and critical reviews for the general reader.

**GIUSEPPE PAVANELLO** is the director of the Institute of Art

Ozerkov Dmitry Yurievich Ku

is head of the Contemporary Art Sector at the State Hermitage Museum, has a PhD in Philosophy. History at the Fondazione Giorgio Cini in Venice. He is also a member of the Committee for the National Edition of the works of Antonio Canova and is professor at the University of Trieste.

**LEONARDO MONDADORI** (died in 2002) President of the Editing House Arnoldo Mondadori and founder of the Leonardo Editore.

### KUSTODIEVA TATIANA

KIRILLOVNA is a leading research fellow at the Western European Art Department at the State Hermitage Museum, has a PhD in Arts.



## LEAF OF THE CONSULAR DIPTYCH OF AREOBINDUS

BYZANTIUM, CONSTANTINOPLE. 506
Ivory; carved. 37.6; 14 cm
SOURCE OF ENTRY: Collection of A.P.
Basilewski, Paris. 1885
Inv. # W-12

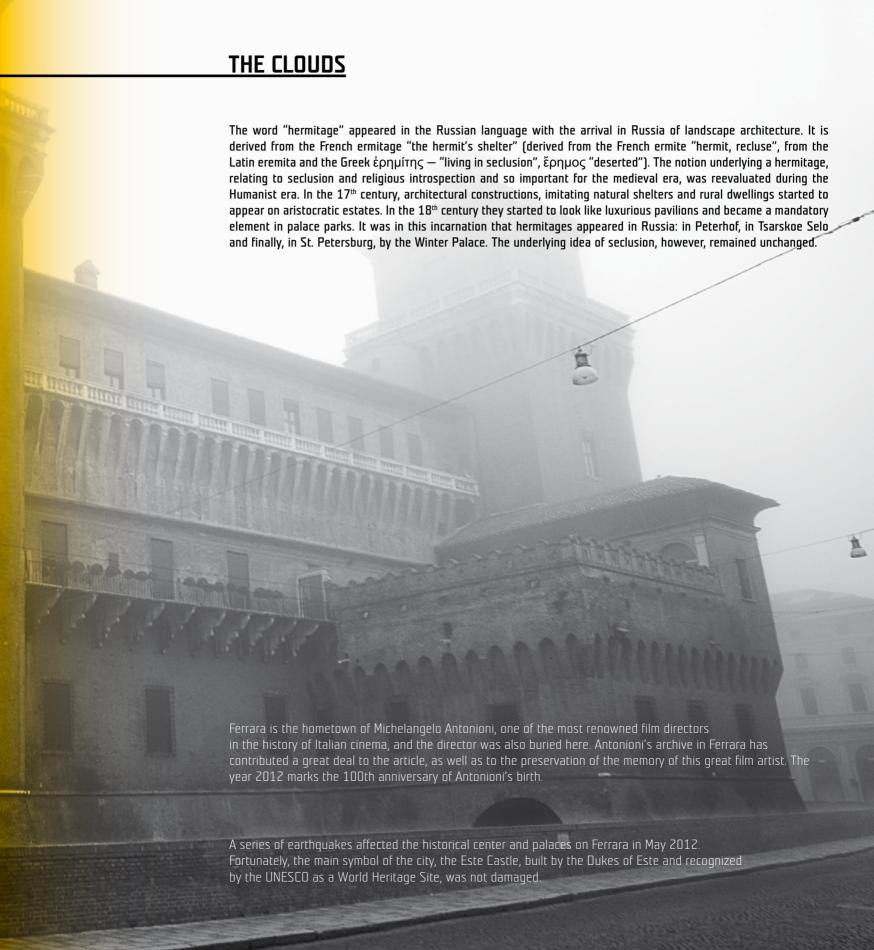
The Russian diplomat Alexander Petrovich Basilevsky started his collection at the end of the 1850s. Some of the items were acquired during his work at the Embassy in Vienna, but the bulk was collected in Paris. In general these were items of the decorative and applied arts of the 3rd to 16th centuries: mosaics, church utensils, Rhine and Limoges enamels, Venetian and German glass and Italian maiolica. The collection was exhibited several times at the World exhibition in Paris, in 1865, 1867 and 1878, and was fairly popular. In 1884, Basilevsky decided to part with his collection. The main part of the collection was acquired by the Russian government for the Hermitage, but some items ended up in other European museums. For instance, the enamels wound up in the National Museum of Bargello in Florence, and the situla in the Victoria and Albert Museum in London.



### WINGED VASE

SPAIN, VALENCIA. 15TH CENTURY
Majolica; painted in golden lustre. H. 54.7 cm.
SOURCE OF ENTRY:
Collection of A.P. Basilewski, Paris. 1885
Inv. # Φ-323





The town is made up of two forms of matters: the rust-colored stone and the mist. In the Fall the mist gets so thick that one literally has to pull it apart with one's hands at each turn of the road, just like a curtain at a cinema entrance.

The words which seemed to me symbolic enough to serve as the title for this article are spoken in Krzysztof Kieślowski's Blue (from his Three Colours trilogy) by a minor character, the secretary of the deceased composer Patrice de Courcy. Julie, Patrice's widow, throws the unfinished score of an oratorio celebrating European unity into the bucket of a rubbish excavator. For us, the children of the late 20th century in Europe, this gesture of desperation is easily understood: everything pales beside death, whether it appears in the guise of an everyday car crash or an execution at Auschwitz, and, in the aftermath of death, philosophy and art are rendered pointless. However, in the film a girl keeps a copy of the score, in order that Julie might later be able to finish this magnificent composition. Of equal beauty and fullness of meaning is the symphony which composer Henry Kesdi

creates in Polish director Krzysztof Zanussi's The Touch (Dotkniecie Reki), having remained silent for forty years in memory of his peers who perished during the war. And in both films the creation of music is juxtaposed with the birth of a child, with the prolonging of life, of hope. It is surprising that seventy years after the proclamation of its "sunset," Europe has rediscovered in itself the power for hope. The incarnation of this hope, the locus and source of its positive symbols, has become the European independent director. Feature film.

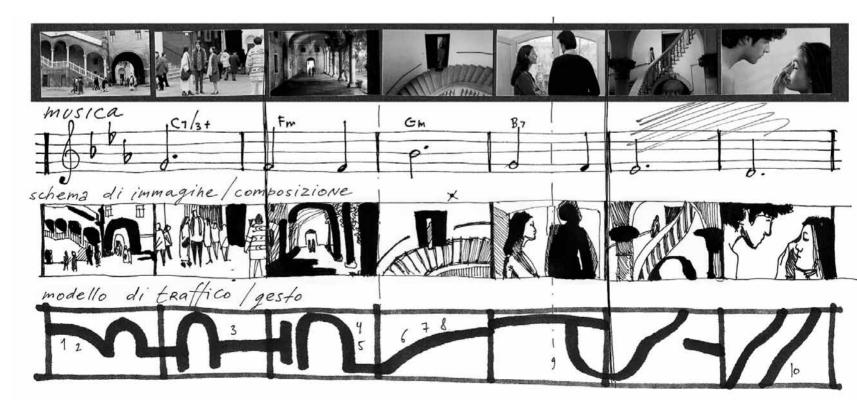
The setting is entirely fitting for mirages, fairytales and movies where no one explains anything to anyone. Antonioni has been making such movies his whole life and only in the last one, "Beyond the Clouds", where Wim Wenders was directing the shooting instead of the half-paralyzed maestro, in the words of John Malkovich, he finally admitted that his style was predetermined by the mere fact of his birth, "Only those born in Ferrara are capable of understanding how nonexistent love can last for years," eventually

subduing all the events' participants to the "quiet madness of the town."

The chaste love in the first story of Beyond the Clouds is a kind of temptation, in its own way both beautiful and sterile. Love is almost always equated with creation, in particular with the birth of music, and becomes for some an initiation, for some an absolution, and for some life itself.

The words about "quiet madness" can be applied, in principle, to any former capital, of which there are dozens in Italy (with a mere hundred kilømeters to the closest one, Ravenna), but here they are painfully accurate. This may be because it is truly quiet in Ferrara (the main mode of transport is the bicycle, and the rustle of tires is heard well before the next traveler appears from the mist), or perhaps it's because the local madmen became part of the national mythology the underground dungeons by St. Anna's Hospital are still shown to the curious; it was here that Torquato Tasso was incarcerated for seven

\_This text by Natalia Samutina has been taken from the article "This Music is too Beautiful" (Iskusstvo Kino, №9, 1999) with her kind permission



years for a violent outburst at the duke's wedding. Other creators of epic poems were treated more mercifully by Ferrara's sovereigns: Ercole I housed Boiardo, the author of "Orlando Innamorato," and when his son, Alfonso I, was ruling, Ariosto wrote "Orlando Furioso."

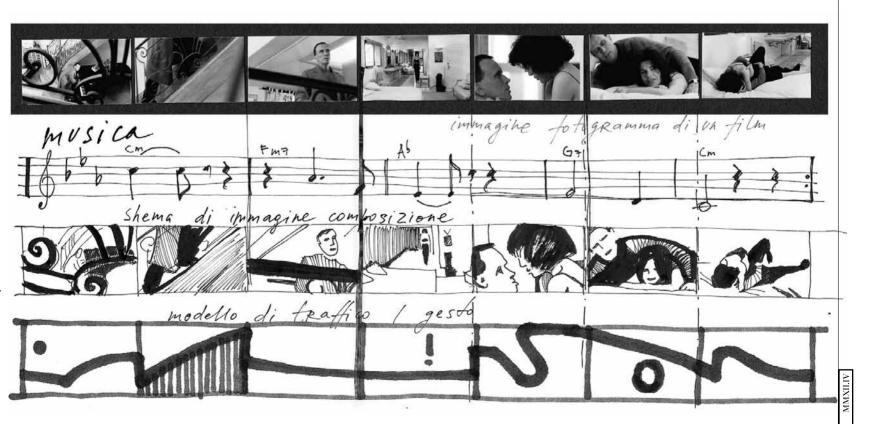
... the striking general «presumption of understanding,» the readiness to see in a stranger a brother at the very first meeting. to offer help to another, is perhaps the most touching peculiarity of the cultural space of "Beautiful Europe" and has a powerful effect on viewers accustomed to a life of loneliness and indifference. It momentarily identifies itself as an idealised and almost impossible characteristic of reality. And yet it is not perceived as a falsehood, nor is it marked as something alien, insofar as its roots can be traced to the centuriesold tradition of cultural behaviour: to individualism, to the tradition of "European civility," originating in ancient notions of virtue; to knightly codes, courtly gallantry, and the romantic cult of "the union of kindred spirits." The standard of relationships between individuals,

oriented towards the revelation of the most virtuous, the most "beautiful" in each of us, is presented by the director as an ideal, as a "guide to action," and tact and respect for one another, refinement of feeling and brotherhood are posited as some of the fundamental characteristics of European identity.

The duke's residence, the Este castle, surrounded by a moat, which among other things houses a branch of the Hermitage, still looks like a scene from a tale of chivalry, with its battlement walls, a deep moat, a chain bridge, an orange garden, painted ceilings, and the dungeons, so loved by the tour guides. The feasts, festivities and tragedies that have taken place here have served as a basis for dozens of narratives in poetry and prose, and have even to some extent been put into music.

In the second episode of Beyond the Clouds a young shop assistant (Sophie Marceau) confesses to the wandering film director (John Malkovich) her greatest secret that she killed her father, stabbing him twelve times with a knife — and shortly afterwards receives for giveness from him in the form of love. This is the embodiment of some kind of semi-mystical fraternal participation, which no obstacle can prevent.

The aforementioned Alfonso, excommunicated from the Church three times, an artilleryman, a master of fortifications and a patron was married to Lucrezia Borgia (though, truth be told, by her third marriage she had turned from the whore of Babylon into a rather clever ruler, albeit with a clear tendency towards romantic overindulgences). As a result of Lucrezia's relative, Angelo, a coup d'etat nearly took place, as the two ducal brothers (one of them bearing the title of cardinal) could not share her. One of the admirer's met with success, shortly before ending up in prison for 53 years — in the same dungeon where a century earlier the out of wedlock son of the d'Este, Ugo of the day, ended up for attempting to seduce his father's wife (Donizetti's opera "Parisina" is based on this plot)



The beauty of man - of the heroine, of the hero – is portrayed in a fitting context. These films feature three distinct spaces, each equally aesthetic and equally characteristic of the "European." One of these is the city, the bedrock of European culture. An old city, with a small square, on which stands a cathedral and a town hall with a clock, with arcades and little streets leading to the sea; a city brimming with sun or drowning in fog. Palatial mansions with peeling, but magnificent, facades and modern interiors condescendingly allow young people of modest means, like the teacher Carmen (Beyond the Clouds), to live within their walls.

In the second ducal residence, the Palazzo Schifanoia (the title is derived from "escape from boredom"), it was all far more peaceful: the adventures of its inhabitants — Borso d'Este, his courtiers and his subjects, rather than in real life took place in Francesco Cossa's frescos, full of fairytale beasts, ornate swan-drawn carriages and elaborately dressed ladies and minstrels.

Little streets wind between the twø palazzos of the medieval town, with the Roman Basilica Cattedrale di San Giorgio appearing between them (Saint George, with a horrible grimace, is slaying the crimson-red dragon on the altar plate created by Cosimo Tura). The houses on the two sides of the streets lay down arching roots into one another, bars and stores hide in the arcades, snuggling up closer and closer to the neighboring buildings as they draw closer to the former ghetto (there is also an important movie about its inhabitants, the family saga "The Garden of the Finzi-Continis" by Vittorio de Sica which received an Øscar in 1970).

One of the most important elements within Europe's spiritual character is that of tolerance. This differs fundamentally from the forcibly inculcated political correctness of Hollywood in its naturalness, implanted culturally in that fertile past.

But Ferrara's center of gravity, its main ideological sense which earned

the d'Este capital the title of "the first truly European city", is outside the ancient crooked side streets. The utopia which any enlightened ruler of the Renaissance era was expected to establish, the Duke Ercole I created to the north of the historical city center: it was here that the court architect Biagio Rossetti laid down two broad avenues, and at the center of their crossing, which is also known as the Crossroads of Angels, he built a rusticated Palazzo dei Diamanti. The two other palazzos, Prosperi-Sacrati and Turchi-di-Bagno were meant to keep it company. The latter, among other things, appeared in Antonioni's movie "Beyond the Clouds" - it is there, on the second floor (the first, in the Italian style of counting floors) with its/graceful staircase, that Carmen lived, the heroine of Ferrara's short story, and a girl so beautiful that the hero Kim Rossi Stuart never dared to touch her, thus setting a principled distinction between today's citizens of Ferrara and the heroes of the chronicles of old.



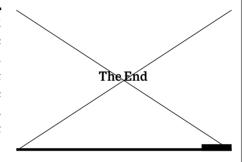
In films about Europe an emphasis is always placed upon beauty, and in the ubiquity of this beauty, in its ultimate meaning, is one of the approaches to defining the "European." The modern concept of beauty strives to forget the ageold battles between body and soul, form and content, and attain the beautiful in a living and plentiful whole. All the heroines (and the majority of the heroes) of these films belong to a particular, super-European type of beauty. Very few of them are blondes, as they carry associations with Hollywood. The appearance of the European beauty – Juliette Binoche, Irène Jacob, Fanny Ardant, Sophie Marceau – luxuriant dark hair, a serious narrow face, large intelligent eyes, restraint of gesture, elegance of body and a particular, almost spiritual, refinement of image. This beauty bears the imprint of sadness and a certain age-old weariness, a literal reminder of the age of that Europe which lives on today in the conscience of its "subjects." This image of European beauty is highlighted by the clothing of the protagonists, which represents, as those who have seen will testify, the way in which young Europeans actually dress.

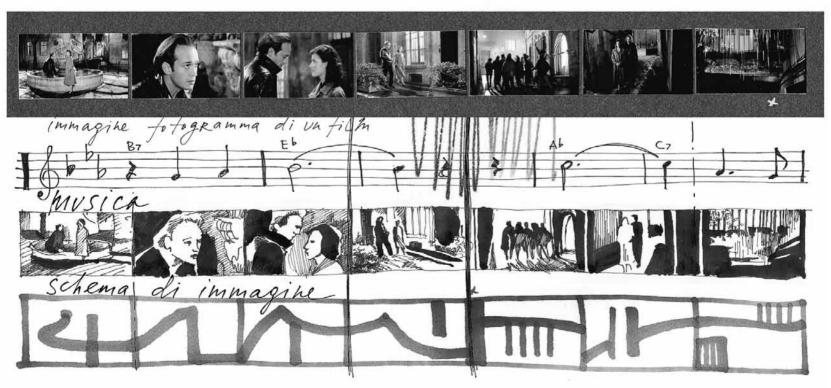
The stylish luxury of light suits and soft sweaters, the simplicity and refinement of the flowing Armani raincoats in Beyond the Clouds..., a beauty which is low-key and meditative, harmonising with the intelligence and dignity of the actors' movements.

This particular palace serves as a fitting background for the concept of quiet madness — a long straight street leads off into the misty perspective and the marvelous new city never appears after it. The Ferrara of the Renaissance breaks off abruptly in the middle of a phrase, and so that would be no lingering doubts, the husband of Lucrezia Borgia had a fortress wall constructed on the site of this runture.

This ideal, which is so vividly incarnated in the films about Beautiful Europe directed by the greats, forms an integral part of age-old cultural notions about the essence of what constitutes Europe and — together with Latin, the foundation for many of its languages, with its respect for the law and rational thought —

of the foundation of that identity, which can be discovered in her spiritual sphere. Alongside the dirt and horror of European history and the alienation of its kaleidoscopic contemporary reality exists an idealistic complex of ideas based on a unifying principle, the image of the common European Home, which some day will gather within its walls a beautiful, free and thinking people. Alas, this wonderful European music will never be given to resound in all its glory. Before our eyes the brittle image of the peaceful, wise and understanding Europe, created through the titanic labours of the past, has fallen to pieces, just as the splendid belle epoque was swept away by the First World War at the beginning of the last century.







Inés Sastre and Kim Rossi Stuart while filming Beyond the Clouds in Ferrara, in front of the Cathedral, 1995



Michelangelo Antonioni during the shooting of Beyond the Clouds in Ferrara, Piazzetta Municipale, 1995



Fog, an element kindred to rain, connects with philosophical thought on an even deeper level. This connection is stressed with particular force in the film Beyond the Clouds, where fog is defined as a substance from which images are drawn by the Director. Fog is the "silence in which noises are heard from the outside." The slow, thoughtful progress of the plot, filled with reflections on the nature of creation, yields a classic philosophical image in the finale. The broad staircases of some old houses, appearing repeatedly throughout the film, converge in the end to form the main stairway – Plato's - leading high up into the domain of ideas, giving answers to the questions of Life and Art. "...but we know that behind every image embodied there lurks another image, which is closer to Reality, and hidden behind it is yet another image, and so on as far as the true visage of the mysterious absolute Reality, which will never be revealed to any of us."



# CUBIST OF THE TRECENTINE FPOCH

s part of the reciprocal Year of Russia in Italy and the Year of Italy in Russia, which was marked in 2011 in both Russian capitals, the Hermitage exhibited the work of a master who without doubt began a new epoch in European art, and foreshadowed not only the Renaissance, but all subsequent periods in which the quality of the visually "complex" was valued — that is, the creation of complex visual forms, and the active representation of those forms in space. This master was Giotto di Bondone, who was born in Florence in 1267 and died there in 1337. From December 7, 2011, to January 31, 2012, the State Hermitage Museum exhibited L'Eterno Padre, an icon loaned from the City Museum of Padua. In addition, the Tretyakovskaya Gallery in Moscow, as part of this mutual loan of art treasures between Russia and Italy, ran an exhibition entitled "In Christo" from December 20, 2011, to March, 19, 2012, featuring icons from the Florentine collection.

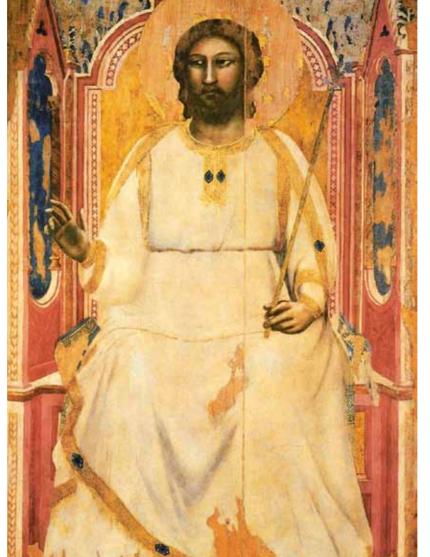
In my view, it is a matter of principle that Giotto's first visit to Russia (his work is absent from the Russian collections) has been accompanied by the sending to Florence of masterpieces of iconpainting by Rublev and Dionysius.

From the Renaissance to the present day, the most enduring assessment in literature of Giotto is that he, in the words of the great Renaissance sculptor Lorenzo Ghiberti, "put an end to the vulgarity of the Greeks (i.e. the Byzantines) ...and adopted the art of natural representation, of attractiveness and harmony." Giotto's friend Dante, in his Divine Comedy, was quite categorical in his criticism of the former's more "Byzantine" teacher, Bencivieni di Pepo, better known as Cimabue: "Cimabue's brush alone bore glory,/And now Giotto is honoured without flattery,/And the former's art has been obscured." Despite the naïve progressivist beliefs of many regarding art (in which each successive period is inevitably regarded as being superior to the preceding one) the Florentine genius remains impervious to criticism in literature.

In fact, the vulnerability and naivety of such beliefs is demonstrably highlighted in questions raised by the reciprocal cultural exchange that represented the Year of Italy-Russia. For example, is the work of Andrei Rublev and Dionysius, who lived one and two centuries later respectively, of less interest by definition, insofar as they were descendants of that very same "Greek" (Byzantine) tradition? Is this reflective of an unequal exchange of artistic treasures? The absurdity of this progressivism in art is evident in the exhibitions of Giotto himself.

The icon exhibited in the Hermitage bears the name of L'Eterno Padre (The Eternal Father), and forms part of what is perhaps Giotto's most important work, the cycle of frescoes in the Scrovegni Chapel (Cappella degliScrovegni) in Padua, a project on which he laboured from 1304 to 1306. This unique image from the Cappella degli Scrovegni hangs above the altar arch in the chapel, surrounded by frescoes depicting angels.

No visitor to Padua should miss this masterpiece by Giotto. In this modest rectangular space with its barrel vault, the artist created a cycle depicting images from the life of the Virgin Mary and Christ, which unfolds on the walls of the chapel, with each scene invested with such grandeur, such figures, such gestures, that the viewer becomes drawn into this sacred chronicle and experiences a sense of being an active participant in the scenes. This sense of involvement, of merging with the depicted events, derives from a new form of visual representation: all the difficulties of creating forms and their relationship to the space which they occupy is entrusted to our eye by the artist. However, it is not this well-known illusionism which is chief here, but, as the Italian art historian Giulio Carlo Argan wrote, "...a new understanding of history, which appears in any painting of an event, in the fullness of the transfer into a visual form of various content, free from any hints or allegories." (Argan, G. C., The History of Italian Art, 1990, p.64)



### 2. GIOTTO

God the Father Tempera on wood The Eremitani Civic Museum

The remarkable plasticity of the figure of L'Eterno Padre on its wooden panel completely corresponds to this new comprehension. In the Byzantine canon, efforts of the soul and the intellect were required in order to achieve contact with the icon. In the icons of Rublev it is the gentle rhythmical consonances which elevate the composition to the ideal, abstract image (the image of a sphere, in the case of "Madonna with Child"). And the transparency of the paints models the faces and vol-

umes, so that they seem to exist in a kind of borderland: manifest and intelligible, yet devoid of density. Giotto's images could not be more different: communion with L'Eterno Padre is above all a task for the eyes, it is the volume of a powerful figure, the form of which reflects our tactile perception of the world. It is a representation whose powerful chiaroscuro brings it to the very periphery of being. It is a gesture of blessing, whose effect we feel is not speculative, but has a physical potency.

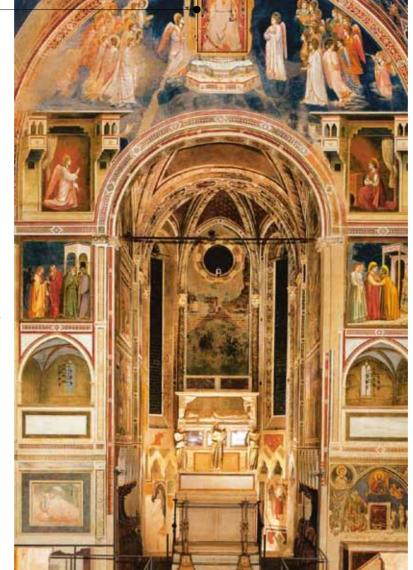
This illusionism correlates with the version of a mysterious wooden panel in the Cappella, entirely covered with frescoes. The presence on the icon of L'Eterno Padre of a kind of loop has allowed some scholars to argue that the panel served as a door, behind which, during the Feast of the Annunciation, doves – the symbol of the Holy Spirit - were concealed. At a ceremonial moment during the reading of the liturgy, the door would be opened, allowing the dove to fly into the church, towards the image of the Madonna.

bodied in the present, was dramatically interpreted by Giotto in the spatial construction of every scene. Three tiers of technically accomplished frescoes lead to the throne of L'Eterno Padre. The perspective is clearly and monumentally rendered. In the fresco cycles the scenes are arranged in such a way that researchers believe it to be possible to view Giotto's work in a Cubist context. Moreover, this cubism testifies to the unique juxtapo-

sition by Giotto of the medieval (Greek) and Renaissance (Latin) spatial worlds.

In his essay "Giotto's Use of Space," historian Roberto Longhi perceived definitively the purpose of two surprising optical illusions in the frescoes of the Cappella degli Scrovegni. On either side of the altar arch, the master painted two empty gothic interiors with narrow pointed windows. This was rendered so precisely in a perspective which opens beyond the boundaries of the painting itself, that a perfect illusion of real space is created. However, this remarkable image does not bear testament to a desire to completely destroy the Byzantine representation of space, which of course was dominated by inverse perspective. On the contrary, the illusory chapels of Giotto show his humility before the Byzantine tradition which he revered. The world which his figures inhabit in these fresco cycles is a Byzantine one, not a Renaissance one. And the Renaissance optical "tricks," according to Longhi, appear as if they are the inner side of the image, which is beyond our vision,

Living history, em-



3. THE SCROVEGNI CHAPEL

TRIUMPHAL ARCH AND APSES

Падуя

the images of the events of sacred history. Giotto's great step forward permitted him to create a completely contemporary style which would challenge our eyes and intensify our participation in the dramas of history. Longhi writes:

"Giotto consciously turned his experiments to the creation of illusory threedimensional images on the peripheral parts of his architectural settings, so that these very details belonged to, or appeared to belong to, the actual interior decora-

tion of the chapel itself. However, he considered the use of this method inappropriate to the painting of figures, which in his opinion, should not create an illusion of space, but only carry echoes of the sacred memory of the spatial world, formed by way of his "articulation," almost in the spirit of Cubism, on the separate stage of Holy Scripture" (Roberto Longhi, From Chimabue to Morandi,1984, p26–27).

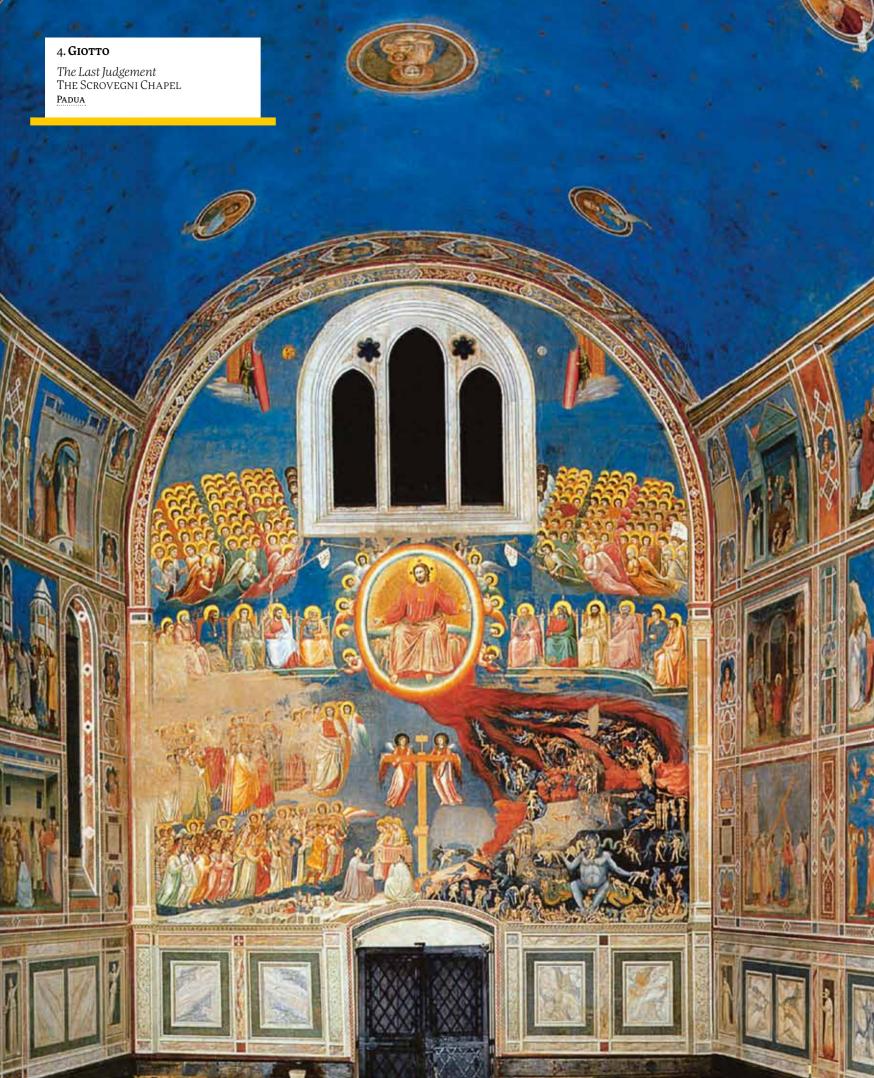
This Cubist method of working with complex and forms and spaces bears an interesting parallel with the facts of Giotto's biography, in particular, with the fact that he was a professional architect. This dichotomy was partly explored by the exhibition at the Tretyakovskaya Gallery.

Several of Giotto's icons were on show at the exhibition: the late 13th century "Madonna with Child" from the church of San Giorgio alla Costa, on loan from Florence's Museo Diocesano; and a two-sided altar complex, comprising 10 images on one pedestal — a polyptych from the church of Santa Reparata, created by the mas-

ter around the year 1305. Curiously, the polyptych from the church of Santa Reparata only indirectly evinces the architectural genius of Giotto. Santa Reparata is the co-patron saint of Florence, and the medieval church was originally built in her honour, and then at the end of the 8th century was converted into a grand new cathedral.

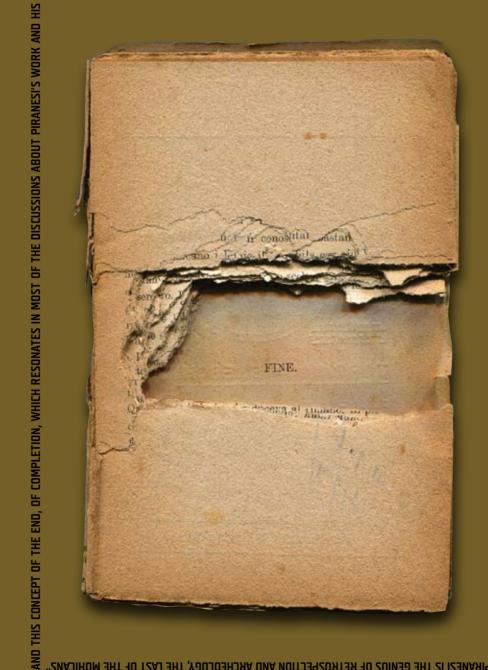
This cathedral — the Basilica of Santa Maria del Fiore, successor to the original medieval church of Santa-Reparata- has become a great symbol of contemporary Flor-

ence. Giotto, in painting a multi-sectioned image featuring many different saints, has made a double dedication. Directly facing the congregation, in the centre of the polyptych with the saints (Mina and Zenobius of Florence, Deacon Eugene and Subdeacon Crescente), is painted an image of the Madonna with Child (the Basilica of Santa Maria del Fiore is dedicated to the Virgin Mary). On the reverse side, which was visible to the priests during the reading of the liturgy, is an image of Santa Reparata. Besides her and other saints (Mary Magdalene, Mary of Egypt, John the Baptist), in the centre of the obverse side, represented in a characteristically Cubist space, almost as if it is emerging from the wall itself, is an image of the Annunciation. This icon from the Basilica of Santa Maria del Fiore anticipated major changes in Giotto's status. From 1331 to 1337 he was the chief architect of the new Basilica of Santa Maria del Fiore, and was also responsible for the design of Florence's masterpiece of "Trecentine Cubism," the Giotto Campanile — the bell-tower of which bears its creator's name.



P. 20D FAR FROM EVERYTHING IN THE ART OF ISLAMIC COUNTRIES IS RELATED TO RELIGION, ESPECIALLY WHERE

PLACE IN THE HISTORY OF CULTURE, IMPARTS TO HIS IMAGE A SHADE OF MELANCHOLIC ARCHAISM.



P. 194 THE INTEREST IN ACQUIRING, READING AND COLLECTING FRENCH BOOKS IN PARTICULAR WHICH APPEARED AND QUICKLY GREW IN RUSSIA,

R 212 PIRANESI IS THE GENIUS OF RETROSPECTION AND ARCHEOLOGY, THE LAST OF THE MOHICANS"

THE ARCHITECTURE IS CONCERNED. HOWEVER, THE NATURE ITSELF OF THE RELATION BETWEEN THE SECULAR AND THE RELIGIOUS IN CULTURE IS A TZITAA HT TO WINDLEVIEW OF THE ARTIST.

# AMONG THE BOOKS OF THE IMPERIAL COLLECTION

**OLGA ZIMINA** 



he year 2012, for the Hermitage library, marks an anniversary. Two hundred and fifty years ago, in 1762, in order to organize her book collection, Catherine II named a translator and a pedagogue <u>Alexei Konstantinov</u><sup>1</sup> as her personal librarian. His duties included augmenting the collection with Russian and foreign books, both new and old.

The main supplier of books to Russia in the second half of the eighteenth century was France. It was during this period that the Enlightenment was flourishing. Increasing numbers of French speaking Russians, who had visited France, brought French literary works back to their motherland. Many Frenchmen, who began visiting Russia with increasing frequency, brought books in their native language with them. Travelers, diplomats, men of letters and artists met in trains and started friendly and business relations. It was in this way in particular that an information exchange about literary and artistic markets, the publishing of new books, rare books and collection sales, took place.

Catherine II declared herself to be the patroness of the philosophers, literary men and arts workers. The Empress's attention to the ideas of the French Enlightenment figures, and Voltaire in particular, began a fashion for Voltaire in Russia. Following his works, the writings of Rousseau, Diderot, Helvétius, Montesquieu, Raynal, Mably and others were disseminated. Catherine II herself set the fashion. French publications accounted for a significant proportion of the books that were regularly delivered to her library. They were bought in European countries, first and foremost in France itself, as well as the Netherlands and Germany, but they could also be bought in the bookstores of St. Petersburg and Moscow. Book catalogues of French publications regularly appeared in St. Petersburg. Information about new arrivals on the book market was constantly published in the St. Petersburg Bulletin.

Stocking the Imperial Library was done, first and foremost, through the bookstores of Paris and St. Petersburg. Antoine Claude Briasson, a Parisian book publisher and seller, was in the business of selling Russian editions in the French capital and distributing French books to the Russian bookstores. I.J. Weitbrecht, who bought French books from Briasson, was a regular supplier of books to the

Imperial Library. Weitbrecht had met him in Paris and bought large quantities of French literature from him. Aside from Weitbrecht, the books were sold and provided for the Imperial Library by G. Klosterman, A. Rospini, the brothers Ge and others. A foreign bookstore belonging to the St. Petersburg Academy of Sciences was an active trader as well. It was also a supplier to the library of Catherine the Great and those in her attendance, including A.D. Lanskoi, whose collection was later acquired by the Empress.

The demand for French literature in Russian outstripped the supply provided by Russian booksellers. The Russian nobility used the services of intermediaries in Paris, who selected books according to the clients' requests, kept track of new arrivals, searched for rare editions and then sent shipments to Russia. For Catherine the Great, such agents were Russian envoys in Paris and her correspondents, the French enlighteners, encyclopedists F.M. Grimm and d'Alembert.

Catherine's Library also received translations of French editions into Russian and books from other European countries that had been translated into French. In the second half of the eighteenth century the best works from English, Spanish, Italian, German and other European literatures were translated into French. Every fourth book published in St. Petersburg and Moscow was a translation from French into Russian. Starting in 1769, translations were made by the "Company, seeking to translate foreign books." Historical essays, scientific works, children's literature, fiction and works on art were published. Essays by Voltaire, Diderot, Beaumarchais, Rousseau, Buffon and J.F. Marmontel were translated into Russian. One of the chapters of a literary work by Marmontel, "Belisarius," was translated into Russian by Catherine the Great herself, with the remaining chapters being translated by the Empress' companions on her travels on the Tver galley down the Volga River in 1767. After the French Revolution and the imposition of a ban on the import of foreign books, the publication in Russia of translated books developed.

Authors, illustrating artists and publishers often presented members of the royal household with their books. The library of Catherine the Great was no exception. One of such "presents" was a manuscript of an essay by Garbiel Sénac de Meilhan (1736–1803). In 1790 he emigrated from France and lived in London, Rome, Venice and St. Petersburg. Katherine II turned her attention to him as early as the end of 1780s – the beginning of 1790s; at the time she believed that he could become one of the historians of the Russian state. She was familiar with his works on the history of European countries and his literary essays. For some time they led a correspondence regarding his arrival to Russia. In 1791 Sénac de Meilhan arrived in St. Petersburg and was seen by the Empress.

A.V. Khrapovitskiy, the secretary of state for Katherine II wrote in his notes that the meeting took place on the 6th of June, in the Hermitage, lasted for over an hour, and the result of it was that de Meilhan was assigned a salary of 500 roubles a month. Sénac de Meilhan, however, expected more and tried to secure the position of the Empress' personal librarian and the title of counselor-historiographer. Katherine II suggested that he first prove himself as a historian by writing a piece on Russian history. Quite soon she was disappointed in him, writing in 1792 to count N.P. Roumiantsev about Sénac de Meilhan as a shallow man with excessive ambitions. She expressed the opinion that he would not be able to write the history of Russian and if he did, he would do it poorly, since he

neither knew the language nor the country. Katherine ordered that he be paid an advance payment and Sénac de Meilhan left Russia, though he did not abandon the idea of writing a work on Russian history. In 1794 he sent "An Introduction to the General History of Russia", a manuscript in 150 pages. The manuscript was a clerk's copy in French from the author's original which preserved the writer's autograph in the end. Katherine II was reading this piece carefully, making her critical remarks on certain pages. Later the manuscript by Sénac de Meilhan was bound together with the 16 pages containing the notes by the Empress, each sheet being placed before the page to the contents of which it referred.

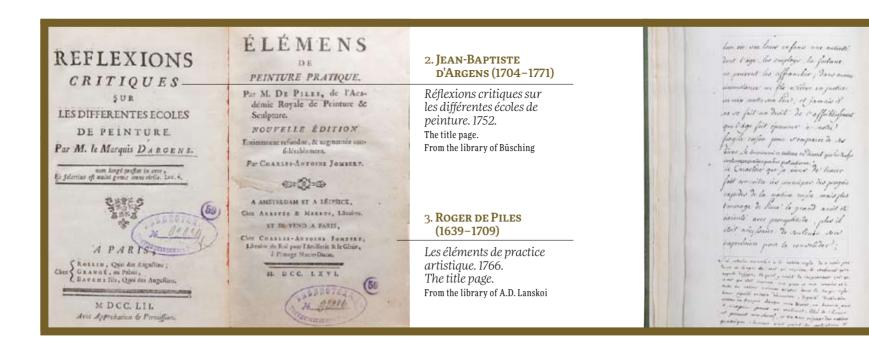
One other source of replenishment of the French department of Katherine's library is the acquisition of book collections. The most valuable libraries of <u>B. Galiani</u><sup>2</sup>, Voltaire, Diderot, as well as M.M. Scherbatov, <u>A.F. Biushing</u><sup>3</sup>. Peter III, A.D. Lanskoi augmented the Imperial book depository not just quantity-wise. They had been composed by their owners thematically, carefully, for many years, and contained quite a few rare manuscripts and editions. A famous scientist and traveler I.G. Georgi, who had seen the book treasures of Katherine II and who had described them in his book, noted that the bigger part of the libraries by Diderot, Voltaire, Scherbatov "…consists of French books".

Алексей Алексеевич Константинов (1728–1808) — переводчик, педагог. Переводил сочинения немецких просветителей. С 1756 г. в должности адъюнкта преподавал языки в благородной гимназии при Московском университете, позднее — в Академии художеств. В должности личного библиотекаря императрицы оставался до 1773 г.

**Бернардо Галиани** (1724–1774) — маркиз, член Неаполитанской академии, переводчик знаменитого трактата Витрувия «Архитектура». Его библиотека была приобретена Екатериной II в 1776 г.

Антон Фридрих Бюшинг (1724–1793) — немецкий теолог, географ и педагог. В 1761–1766 гг. был по приглашению в России; директор Петришуле в Санкт-Петербурге.





The acquisition of each collection had its own interesting history. The purchase of Diderot's library was no exception. The meeting of the Empress and the philosopher, which led to a correspondence, took place in 1762, just nine days after her coming to power, though Prince D. A. Golitsyn in Paris and her friend and companion E.R.Dashkova also played their part. Three years later, in 1765, Diderot's book collection was acquired by Catherine the Great, the deal having been mediated by F. M. Grimm and I.I. Betskoi<sup>4</sup>. Diderot himself was named the Empress' librarian and the library remained at his disposal. The publisher of "Encyclopedia," who was financially strained, was paid 15 thousand livres and assigned a yearly payment for the replenishment of the library with new editions. To make a deal involving a foreign country, Diderot required permission from the French king. Only after Diderot's death (July 31, 1784) was his collection brought to St. Petersburg and added to Catherine's library. The acquisition of the famous French philosopher's book collection by the Russian Empress made a great impression in Europe, and in France in particular. This event was discussed in detail and at length in the periodical press. Catherine the Great was honored with many poetic tributes that glorified her generosity, wisdom and tact.

I.G. Georgi saw Diderot's library at the end of 1780s-beginning of 1790s, just a few years after its arrival in St. Petersburg. At the time he was working on a book, "The Description of the Russian-Imperial Capital City of St. Petersburg and Places of Interest in its Neighborhoods." One section in the book was devoted to the Imperial Hermitage, and in particular to its book collection. The author received permission to visit the Imperial library where he carefully studied the collection and then described it in an essay.

His "Description" is of exceptional importance for the history of the Imperial book collection. Quite often the details provided by Georgi are the sole source of information. Regarding Diderot's collection, Georgi related that his library was housed in separate premises, next to Voltaire's library. It consisted of 2,904 books, many of them in bindings made by the French masters, and some were in their original bindings. Georgi noted

that the philosopher's collection contained "old and beautiful editions by classical authors in translations from Greek and Latin." Apart from the ancient literature, Georgi noted a great number of books on philosophy.

Another collection bought in France that was just a famous was Voltaire's library. Upon learning of the philosopher's death, Cathreine the Great sent a letter to Paris to

Baron M. Grimm with directions for the purchase of Voltaire's library. "If possible, acquire his library and everything that remains of its papers, including my letters. I will pay willingly and generously to his heirs who most likely know not the real price of this..." The Empress' intentions became known in Paris. The French ambassador in St. Petersburg, the Marquis de Luynes, raised an official protest: the library of the famous Frenchman was the heritage of France, he claimed, and should not leave the country. The philosopher's heiress, his niece Madame Denis, set a huge selling price for the library. M. Grimm and Count I.I. Shuvalov intervened in this complicated situation. The Russian patron lived in France at the time, carrying out Catherine's various orders, including those regarding the acquisition of works of art for her collections. He was well acquainted with Voltaire, visited him at Ferney, had corresponded with him and had sent him materials for his work on the history of Peter the Great. Thanks to Grimm and Shuvalov's joint efforts an arrangement was achieved under the following conditions: Madame Denis relinquished her uncle's complete collection while Catherine II sent her a check for 30,000 roubles, a small chest with her portrait, diamonds and furs, as well as a commemorative letter with her signature. Madame Denis wrote and passed to Grimm a receipt stating that she'd received the money.

The books and manuscripts were packed into 12 boxes and transferred to the Delise castle, situated not far from Geneva and belonging to Voltaire's friend F. Tronchin. In April of 1779, with the opening of the Baltic Sea navigation, the shipping of Voltaire's library to St. Petersburg began. At first the boxes were transferred to Frankfort-am-Main, then to Lübeck, where they were loaded onto a specially sent ship. At the beginning of

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### 4. Gabriel Sénac de Meilhan (1736-1803)

Introduction to the general history of Russia. 1794.

Manuscript, clerk's copy from the author's original with a dedication to Catherine the Great and the author's autograph. Sixteen sheets with the Empress' commentaries, written in her hand, were bound in. In the illustration on the right there's a sheet with Catherine the Great's autograph.

August, 1779, the valuable cargo arrived to the Northern capital of the Russian Empire. Voltaire's secretary and librarian, Vanier, accompanied it. After delivering the books to their destination and unpacking them, he gave the keys to the cabinets containing the collection to Catherine's librarian, A.I. Luzhkov.

During his visit to the Imperial book depository I.G. Georgi also saw Voltaire's library. It was in a chamber with the book ranged cases around its perimeter. Short book cases, with their backs up against one another, stood in the middle of the chamber. Their horizontal plane hosted Voltaire's bronze bust and a model of his Ferney castle. Upon familiarizing himself with the philosopher's library, the author of "The Description" announced that the lion's share of Voltaire's library consisted of historical literature, as well as philosophical and literary books and to a much lesser degree theological books. Most of the books were in French, then English and Italian. Georgi also records the total number of books: 6,760, noting as well that most of them were in good French bindings.

The Russian book collections that entered Catherine's library also contained many French works. A collection by a historian, historiographer, writer of political essays Prince M.M. Scherbatov, which after his death was acquired for the Empress, could serve as an example of this. Its foreign section contained 7,341 editions. Georgi notes, "...the section of foreign books largely consists of French books and a few in other languages."

With regard to other libraries that joined the Imperial book depository and that were not mentioned by Georgi, a collection by A.D. Lanskoi is worth mentioning. He was serious about his education, was interested in arts, and was a bibliophile. His library, acquired by the Empress after his death in 1784 consisted primarily of French books on history, art, and architecture; there were editions with descriptions of travels, riding lessons and various trades, as well as works of fiction.

The predominance of books by French authors in other collections that joined Katherine's library could be seen in the collections by Galiani, Peter III and A.F. Büsching. While the first contained many books in Italian and Latin, and the latter two had many in German, the share of the literature in French, published in France or other European countries, that appeared in Russia, translated and published in Russian, was certainly significant.

The Imperial library had acquired whole, well-formed book collections, each of which could rightfully be termed encyclopedic; they contained literary pieces on all fields of human knowledge. As a result, in a relatively short period of time Catherine the Great came into possession of a priceless book depository, significant in volume, unique as to the number of European books it contained, their linguistic and thematic variety and the time of publication. Especially important was the collection of manuscripts, incunabula, first-print books and albums with pictures and engravings.

It had been thirty-five years since the creation of the position of librarian in 1762. By the end of the Empress' rule, by 1796, her library boasted around 40,000 books. Catherine the Great mentioned it in her letters, she personally followed the acquisitions of particular editions as well as complete collections. The book collection was a source of pleasure and pride.

In the 250 years of the Imperial book depository's existence, it endured many events and underwent many changes fate. Books were acquired, whilst others were transferred from the collection and redistributed to other libraries. As early as the beginning of the 19th century, Diderot's library ended its unified existence, having been spread out among the books of the Imperial library. Voltaire's collection, along with a large number of books from the Hermitage book depository, were transferred to the Public Imperial Library in 1861.

However, in recent years a great event has taken place at the Hermitage library: the books from the libraries of Voltaire and Diderot have been detected in its archives. Credit for these finds belongs to a member of staff at the RNL, S.N. Korolev – his field of scientific research is the search for and description of editions from the collections of these two great Frenchmen.

The book by La Font de Saint-Yenne "The Shadow of the Great Colbert. Louvre and the City of Paris, the Dialogue" belonged to Diderot. Published in Paris in French in 1752, it was preserved in the binding that was characteristic of his library: light brown with the streaks of leather, with an embossed linear frame on the covers. The back of the book was ornate with a golden impression, among the bandages in the center of octagonal rosettes there were flowers, and in the lower section there was an image of a bird. The edge was colored in red paint; the flyleaves were made from the "marble" paper.

To date, nine volumes have been identified as belonging to Voltaire's collection, with twenty from Diderot's collection having been found. This work is being continued and there are grounds to believe that these books are not the last finds in the museum's book depository.











# 2. BAND OF KA'ABA (HIZAM)

EGYPT, CAIRO
EARLY 19<sup>th</sup>
EARLY 20<sup>th</sup> CENTURY
Gold and silver embroidery
on black, golden and red silk
850 x 91 cm
AKM 00823

of conflicting worldviews. Quite often, however, it is more appropriate to talk about the "world of Islam." With regard to architecture, we might note, specifically, that all around the world synagogues that reflect the development of the Spanish-Muslim architectural traditions are being built.

The architecture of the world of Islam is especially important for its understanding as it is specifically directed towards "the city and the world". Other kinds of art are more intimate and are intended for personal use and admiration. The architecture embodies the idea of the unity of the Muslim community, which is reflected in the great areas of mosques where the ceremonies that are common for all are all carried out concurrently. The domes and minarets remind us about striving for the sky, and the geometric constructions reaching off to infinity and the calligraphic scribblings that have secret powers show its philosophical complexity. The architecture symbolizes the less than simple correlation between the external and the internal. The religious structures are solemn on the outside and cozy for a person on the inside. The secular houses are relatively modest on the outside and ornate and often extravagant on the in-

side. The most important architectural element is the garden with various small architectural forms, replete with literary and spiritual allusions. It is difficult to relate all this with the help of separate objects, but this exhibition has achieved success in this area.

It is in this museum that various ornamental tiles, structural elements of the famous stalactite-muqarnas, wooden pillars, consoles and cornices, column caps, doors ornate with carvings and inlaid work can be seen up close, the details can be made out, the inscriptions can be read and you can get an idea of how this "works" in larger spaces. Numerous other details can be seen on the miniatures presented. These are patterns on domes and walls, pictures of pavements, details of carpets and brocade curtains. There is an opportunity to make out what is lost when taking in the general impression of the palace or the mosque while at the same time creating this impression. The exhibition suggests that you "touch" the great architecture.

This architecture starts from the sacral, and first of all from <u>Kaaba</u><sup>1</sup> and its temple — the Sacred Mosque. It is introduced in very concrete illustrations — guidebooks for the hadj; in ornamented tiles that serve as reminders; and in schematic-maps where Kaaba is, as it should be, at the center of the world and the universe.

The depictions of the Mecca and Medina mosques combine the view from above (a plan of sorts) and the frontal image of the main constructions. Such artistic language is both graphic and symbolic. The two elements of the sanctuary, the earthly and the supernatural, are combined.

The main mosque is recreated, as a reminder, in the mosques around the world. They are not sacred places (though this is being debated), but they help man turn to God. One of the "mediators" is mihrab, which indicates the direction to Kaaba. The practical architectural element thus receives mystical meaning when there is a lamp depicted inside it. The shimmering icon lamps are the distinguishing feature of the mosque's atmosphere; at the same time, they are a symbol of the religious Islamic enlightenment. "Allah is the light of the heavens and earth. His light is as if it were a niche and inside it a lamp; the lamp is enclosed in Glass; the glass is like a pearly star. Lit from a blessed Tree — an Olive, neither of the East, nor of the West. Its oil is ready to catch fire even if no fire touches it. Light upon light!" (Quran 24:35) A simple image becomes greatly elevated.

There, to the light, lead the intricate patterns on the walls, the arch and the floor. They are traditionally called an ornament, and are classed as "arabesques," calligraphy and a geometric pattern. The term "ornament," naturally, simplifies the situation. We are talking here of abstract art, which is called upon to express the otherworldly by means of ornamentation, rhythm and scripture. The simple turns, as the lamp did, into a mystical guide to God. It is also sometimes argued that the simple classification of these patterns is primitive, but it clearly expresses the essence of these "guides" — Word, Nature, Space. The architectural details and depictions presented do help us to see the mechanics of how the simple changes its essence.

A favorite type of construction in Islamic architecture is the mausoleum. They are beautiful and diverse, they combine religious philosophy with the national religion; many legends and stories, which come alive in the conversations among the crowds of pilgrims, relate to them. Together with the mosques they determine the placement of markets, hotels and charity organizations, and quite often, palaces as well. Mausoleums are a reminder of the afterlife, of resurrection, the Trial and the ensuing eternal life. Almost of the art of the Muslim world reminds us of heaven in one form or the other, of blessed gardens that will be populated by the righteous if their earthly life has been truly worthy. This reminder is also the function of the gardens, which are the most important element of architecture in the Muslim world. They are rich, diverse and clearly indicative of their heavenly prototype. These gardens possess a quiet life of their



own, with light constructions, pavilions, carved ornamental partitions and warm conversation, all of which which can be observed and felt in the miniatures of various manuscripts.

A garden presupposes a palace, just like a palace presupposes the existence of a garden. The details of palace constructions share much in common with the miniatures about palace life and palace adventures. Muslim literatures describe many famous palaces that have become symbols of architectural creativity. Many of them are in the Shahnameh, a great poem, the manuscripts of which are essentially the main source of architectural depictions. Among them is the Arabic Lahmid King Numan's  $\underline{\text{Khabarnak Palace}}^2$ , famous for its beauty. Its creator was not just proud, but maintained that he could build a better palace if given more money. Therefore, as can be seen on the miniature (cat. 39), he was executed. Thus, a standard story recounting the cruelty of a king who executes an architect is turned into a story about the destructiveness of arrogance.

In the Muslim world the city palaces for the most part stood next to markets and common dwellings. History has preserved several dwellings of this kind, and so their depictions in the manuscripts are of particular interest. The grandiose gardens and palaces of the <a href="More than 100% of the British">Great Mughals</a>3, who excited the greed of the British colonists, were both monuments and a fairytale. This is how they are presented in the miniatures. The pictures of

### 3. ENTERTAINMENT IN A HAREM GARDEN

Signed by Faizullah
INDIA, FAIZABAD
CIRCA 1765
Opaque watercolour
and gold on paper
Miniature: 47.8 x 62.5 cm
Page: 50.2 x 69 cm
AKM 00921

was used in India to refer to Muslims from Northern and Central India.

KAABA (Arabic – "The Cube") – a cube-shaped shrine inside the «Sacred Mosque» in the centre of Mecca.
 KHABARNAK – name of the castle of Bahram Gur (Bahram V, 421–438), which features in Nizami Ganjavi's poem Seven Beauties.
 The castle was the model of architectural perfection and was said to possess the miraculous ability to change colour three times a day.
 MUGHAL (ALTERNATIVELY MOGUL) EMPIRE – a state whose territory covered modern-day India, Afghanistan and Pakistan.
 It held power from 1526 until 1858. The name Mogul Empire was still used by the British colonizing forces. The term Mughal



flowers, pitcher trivets, ceramic ornate "stools", inkpots — these are all elements of palace and garden life. Some inkpots (cat. 80, 83), represented in the exhibition, are reminiscent of pavilions or mausoleums. There is a debate as to the extent to which the imitation of particular constructions lies in the basis of their shapes. In any event, they indicate the place of architectural images in the aestheticism of the Muslim world.

The depiction of architectural constructions and the "architectural" worldview affected the structure and the aestheticism of the handwritten texts. The interconnection between the calligraphy, depictions, two-dimensional space, ornamentation, shape — all of this finds parallels in the three-dimensional world. Large buildings, becoming smaller, effectively become the constructive element in a handwritten page. At the same time, they can gain new philosophical meaning as well. An empty city, for example, is turned into a popular parable in the Muslim sermon about the perishable nature of all living things. Extravagance and wisdom, which have found their reflection in the architectural constructions, are intertwined with the admonitions of the literary texts and their moralizing images.

This "interconnection" is another merit of the approach employed by the creators of the exhibition. Palaces and mosques, gardens and mausoleums, fields and cities are populated with people. A mausoleum is always connected to legends about saints and the episodes from their biographies, and quite often with stories about miracles that took place by their graves. Palaces are the arenas of romantic tales about love, insidiousness, politics and a striving for knowledge. Their characters are the ancient Iranian rulers, Suleiman-Solomon, Alexander the Great, real Muslim kings. Dervishes fall into a trance in khanakas, young people feast and wise men preach in the gardens; and all around we see many domestic scenes: the cooking of food, a fight in a market, the amusements of street boys. The architectural monuments are populated with people, they are full of life and movement. And this appears to be of more interest and more reliable than depictions in the movies.

The Kadzhar painting of the first half of the 19th century is very indicative here (cat.59). In the foreground is an extravagant, clearly European-looking still life with fruit with a hare and a pheasant trying to come closer. In the background — a huge architectural ensemble with a garden, at the back of which a muezzin is calling worshippers to prayer. It is quite clear that this is the first meal after the fast in the month of Ramadan. The hungry bird and the hare help convey



THE FAMOUS
GUGGENHEIM
MUSEUM IN NEW
YORK DESIGNED
BY FRANK LLOYD
WRIGHT RESEMBLES
THE MALWIYA
MINARET IN
SAMARRA, IRAQ,
UPSIDE DOWN.

the palpable feeling of the approaching end of the fast. The architecture thus comes to life.

In the modern art there is the notion of "paper architecture." This is not just a matter of sketches and unrealized plans, but also about fantasies on architectural themes, about the transformation of the existing constructions. The great Piranesi lies within this sphere too. And, in turn, many items in our exhibition can be counted within this phenomenon.

The Aga Khan Fund is famous not only for its Muslim art collections, but also for its extensive care for genuine monuments of Muslim architecture provided within a large program entitled "Historic Cities." It also has the merit of regenerating Islamic architectural traditions and stimulating the development of a new mod-



THE 50 M -HIGH
MALWIYA MINARET,
LOCATED IN
SAMARRA, IRAQ, WAS
CONSTRUCTED ON A
SQUARE BASE AND
HAS THE SHAPE OF
A TRUNCATED CONE
WITH A SPIRAL THAT
ASCENDS
IN FIVE TIERS.

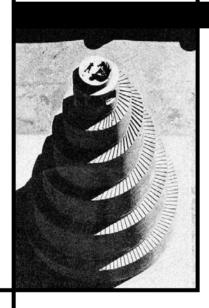
ern Muslim architecture. This is a beautiful example of the linking up of various kinds of cultural activity to achieve a single overriding goal. Our exhibition fits in well in this context. This is why it would not be out of place to remind ourselves that Muslim architectural traditions are preserved outside the world of Islam and were not developed by Muslim architects alone. The St. Petersburg Cathedral Mosque, in which the architect N.V. Vasiliev managed to combine Timurid traditions with the spirit of Northern Art Nouveau, is a genuine masterpiece. The famous Guggenheim Museum in New York by F.L.Wright is the upside down minaret Malviya from the Iraq's Samarra. The latest masterpiece of "Muslim" architecture is a museum in Doha designed by I.M. Pei in a markedly Islamic spirit.

All of them would be quite fitting as miniatures on the pages of the most beautiful manuscripts. Perhaps all this lies ahead of us.

THE MUSEUM OF ISLAMIC ART in the Qatari capital Doha was designed by the Chinese

American architect I.M. Pei and is inspired by Islamic architecture and the famous

Alhambra Palace in Spain. The building is constructed from cubes of various dimensions.





#### 4. MUQARNAS DETAIL

ISLAMIC SPAIN
LATE 15<sup>th</sup> OR 16<sup>th</sup> CENTURY
Carved wood
Height 86.0 cm, width 73.5 cm
AKM 00892

## V<u>IRTUOUS</u> CITY



#### ALEKSEI MOKROUSOV

Arts, the Hermitage put on display 101 items from the unique collection of the Aga Khan, one of the world's most influential people and the Imam of the Shia Nizari Ismaili branch of Islam. Ornaments and decorative pieces were exhibited in order to encourage greater appreciation of Islamic culture and the aesthetics of decorative tiles, hanging muqarnas (a type of corbel, resembling a stalactite), cornices, scroll-shaped consoles, column capitals, carved and inlaid doors, carpets and brocade curtains. The contents of the exhibition were nevertheless far broader than the title may suggest. Islamic architecture has not only been a longstanding influence on European

art, mainly thanks to Iberian traditions, but has also been studied for centuries by Western scholars, who adopted various approaches to its interpretation, leading to disputes among different schools of thought. This context helps to explain the distinctive atmosphere that surrounds Islamic art.

Amongst the rare artefacts on display in the Hermitage was a brass candlestick from the 12<sup>th</sup>-13<sup>th</sup> centuries, produced in Greater Khorasan, a historic region that covered parts of modern-day Afghanistan and Iran. It was produced using the technique of repoussage, in which a metal sheet is shaped by hammering from the reverse side. There were also kilgas — carved marble supports for water jars,

which were used in the Nile Valley. Only about 70 kilgas now remain in existence in museums across the world. They were used to filter water in homes or mosques, with all human figures absent on the kilgas intended for the latter. However, contrary to popular belief, human images are not completely forbidden in Islamic art, as can be seen in many of the exhibits from the collection of the Aga Khan Museum. First of all, there are manuscripts from Turkey, the Mughal Empire and Iran... The scope of the collection does honour to those who compiled it, as does the exhibition catalogue, which was composed in accordance with global standards. It contains a glossary (as not everyone knows the meaning of the gardening terms Khiabani and Chahar Bagh), and a comprehensive bibliography, which is referenced in almost all the commentary on the exhibits. It might have been worth adding a list of Russian-language sources to the bibliography, since the commentary also refers to works by Russian academics, such as the Hermitage's own Adel Adamova.

The illustration of manuscripts for works that did not describe concrete events proved an onerous task. For example, *Akhlaq-i Nasiri* (*Ethics of Nasir* — c.1235), a treatise by the Shiite philosopher and theologian Nasir al-Dīn al-Tūsī, is devoted to abstract themes. The artists solved the problem of illustrating it by using excerpts from the text that mentioned actions and objects. The exhibition is the first to publish a page from the *Akhlaq-i Nasiri* manuscript, produced in the Mughal Empire in the 1590s, which quotes a

sentence from the third section of the sixth treatise, entitled On the Virtue of Friendship and the Manner of Intercourse with Friends. It depicts how, as soon as gold and silver interrupt the path to friendship, "people get into heated arguments." The quotation is illustrated by an image of two men arguing over a dying horse. The image of the horse is also to be found in one of the philosopher's allegories, which focuses on a neglected friendship. Architecture serves as a metaphor in this illustration. The city gates rise up in the background, with half of the door missing. This symbolises a broken friendship: a friend abandoned in their moment of need is akin to a gate that has been destroyed out of negligence. Urban imagery is a common occurrence in the book, as its author was clearly intrigued by the details of city life. The section in which this illustration is to be found commences with the words, "Men are city-dwellers by nature and require friends and acquaintances to enjoy true happiness." As is noted in the catalogue, Nasir al-Dīn al-Tūsī contrasted the "virtuous city" with one that is ignorant, godless and errant. Nowadays, almost any contemporary city bemuses the average person with the sheer abundance of choice on offer.

The book was commissioned by Jalal-ud-Din Muhammad Akbar (1542–1605), known as Akbar the Great, who ascended to the Mughal throne at the age of 14. Akbar, who was of Timurid descent, was well-educated and proved to be a strict but tolerant ruler, granting his subjects full religious freedom. Historians continue to argue as to whether he could read.





### 1. CANDLESTICK WITH REPOUSEE DESIGNS

KHURASAN (NORTH-EASTERN IRAN/AFGHANISTAN),
POSSIBLY HERAT

LATE 12th OR 13th CENTURY

Chased and beaten brass

Height 35.0 cm; diameter 46.5 cm

AKM 00884

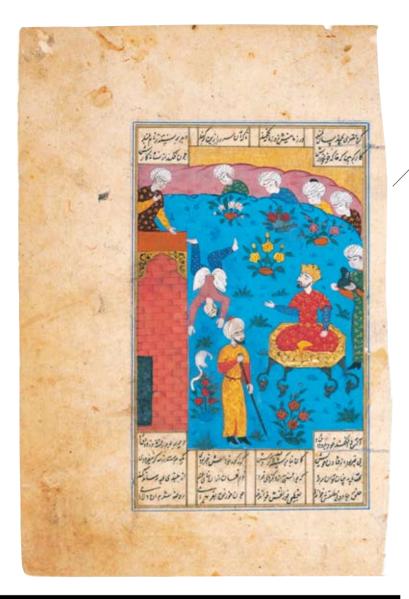
#### 2. KILGA (JAR STAND)

EGYPT, CAIRO (?)
12<sup>th</sup> CENTURY (?)
Carved marble
60.0 x 39.0 cm

#### 3. Sa'di and the idol of Somnath

Page 68 from the collected works ("kulliyat") of Musharrif al-Din Sa'di (d. 1292 CE)

INDIA, MUGHAL, c. 1604 CE
Opaque watercolour, gold and ink on paper
Page: 41,7 x 26,4 cm
Image: 24,0 x 13,2 cm



In any case, he was responsible for the appearance of numerous books and passed much of his time listening to readings from artistic, scholarly and historical works.

The value placed on illustrated books in the Islamic world is demonstrated by the fact that many of the drawings are dated. This makes it possible to trace the chronology of work on the books. For example, the incredibly beautiful page Ducks Flying Over a Tree with a Turtle, taken from The Shining Star Canopus, a 1612 collection of fables, was dated the 13th day of the month of Safar in the year 1002 on the Islamic calendar, which is November 8, 1593, on the Gregorian calendar.

The court artist Sadigi Beg, who was in charge of the royal library from 1587 onwards, commissioned the collection himself. In the publisher's imprint, he modestly compares himself with the legendary Persian miniaturists Mani and Behzād. A talented but complex

#### 4. THE ARCHITECT NUMAN IS THROWN From A Fortress

FOLIO FROM THE KHAMSA, OR OUINTET, OF NIZAMI (?), LATER THE MANUSCRIPT WAS DISASSEMBLED INTO DETACHED FOLIOS.

India or Iran **CIRCA 1604** Ink, opaque watercolour and gold on paper Page 23.2 x 15.6 cm

#### 5. On the Virtue of Friendship and the Manner of Intercourse with Friends Folio 236r from Akhlao-e Nasiri

(«ETHICS OF NASIR») BY NASIR AL-DIN TUSI

India, Lahore Mughal — Akbar (r.1556-1605) CIRCA 1590-1595 Opaque watercolour, ink and gold on paper AKM 00288

character, Sadiqi Beg was justified in making the comparison. His work stands out for its level of craftsmanship and the compositions used. The miniature on display in St. Petersburg is extremely rare, as the artist has not depicted the buildings of the palace, as was traditional at the time, but has instead portrayed small wattle and daub huts. Rural imagery such as this was rare in books intended for the nobility but, in this case, the artist was not afraid of provoking the anger of his customer or causing an unpleasant surprise.

A producer's imprint is to be found on almost all manuscripts from the Islamic world. Among the exceptions is the Kulliyat (Complete Works) of Saadi. The collected works of the Persian poet were so voluminous that the lavishly illustrated copies did not sell in great numbers. The Aga Khan Collection also contains a page from the full 1604 manuscript, which was produced in the Mughal Empire and represents the only surviving copy, although several poems from the Kulliyat were illustrated separately at the time. This work is indicative of the new style that developed after Akbar's death. The reign of his son Jahangir was marked by the work of the outstanding Persian artist Aga Risa, whose art combined the Persian, Indian and European traditions. (Both Akbar and Jahangir had frequent dealings with Catholic missionaries and European merchants.)

The themes of some of the watercolour illustrations are undoubtedly of global relevance. One is that of the artist losing their sight. Russian history, for example, contains the legend that Postnik Yakovlev, the architect of Saint Basil's Cathedral, located on Red Square in Moscow, was blinded after completing his work. Yakovlev was nicknamed "Barma" ("The Mumbler") and, until the 1950s, it was thought that this was actually another artist. It is now accepted that the two names refer





to the same architect. It is doubtful whether Yakovlev was in fact blinded on the orders of Ivan the Terrible. There is evidence that, eight years after completing the Cathedral, Yakovlev worked on the construction of the Kazan Kremlin. Nevertheless, the very existence of the legend is worthy of note. The engravers who worked on the chambers of Vasily I of Moscow are also said to have been blinded to prevent them from working for the prince's brother, Yury Dmitrievich of Zvenigorod. These legendary events are portrayed in Andrei Tarkovsky's film Andrei Rublev.

The Aga Khan Collection also includes a page from the manuscript *Khamsa* (*Quintet*, also known as *Panj Ganj – Five Jewels*), attributed to Nizami Ganjavi and dated 1197. The page is entitled *Numan orders the architect Sinimmar to be thrown from the walls of Havernak Castle*. These events are also described in Ferdowsi's *Shahnameh* (*The Book of Kings*). Upon being paid for his design of the newly built castle, Sinimmar suddenly boasted that, if he had known he would receive such a reward, he would have built something better. The Arab ruler Numan subsequently gave orders for him to be thrown from the walls. He did not do so out of a desire to punish the architect for his foolish boast, but from fear that he would make good on his word and surpass his previous work.

The traditional image used to illustrate this fragment from the fourth of the collection of five poems in *Khamsa* was that of the royal palace at Havernak, close to the city of Kufa in modern-day Iraq. However, the artist of this manuscript, which was produced in the first half of the 17<sup>th</sup> century in Iran, departed from tradition and produced a watercolour illustration in a new style, using Chinese motifs, as can be seen by the presence of a golden arch. The fashion for all things Chinese was widespread among Persian artists from the time of





the Ilkhanate, the highly influential 13th–14th century Middle Eastern dynasty that was founded by Genghis Khan's grandson, Hulagu Khan. The dynasty is therefore often referred to as the House of Hulagu.

The last room in the exhibition contained a model of the new Aga Khan Museum, which is under construction in Toronto. The building has been designed by the Pritzker Prize winner Fumihiko Maki. Prior to seeing the model, visitors had become so steeped in the spirit of Islamic architecture that you might have worried that they would be struck by the clash of aesthetic styles. Yet this is far from being the case. It is clear why Maki came up with this design, which will be located alongside a new Ismaili Centre. The combination of Oriental and Western aesthetics is akin to a dialogue between the two. Fumihiko Maki has designed museums before and the ability to create a building that blends into the surrounding landscape is key for a modern architect.

About one tenth of the Aga Khan Museum collection was put on display at the Hermitage. The masterpieces of the exhibition left Russia for the Islamic Arts Museum Malaysia in Kuala Lumpur, before heading to the Asian Civilisations Museum in Singapore. The collection had previously been exhibited in Portugal, Spain, Germany and Turkey, where, incredibly, it was seen by over 800 thousand visitors. The exhibition at the Hermitage was also a great success, although Architecture in Islamic Arts was held in the Byzantine and Middle East Halls, which, given the renovation work taking place in the Winter Palace, only had one access point, located away from the main tourist routes. This was a repeat of summer 2011, when the Hermitage's Department of Islamic Art on the 2<sup>nd</sup> floor put on an exhibition of archaeological treasures from Saudi Arabia in relatively modest circumstances; nevertheless, the exhibition was attended by about 500 thousand visitors. The museum is of course busy with a multitude of projects at any one time and suffers from a lack of exhibition space. Still, based on its artistic merit, Architecture in Islamic Arts was among the main events of the season.

#### 6. PANEL WITH SURA AL KALAM

SOUTH INDIA CIRCA 1800 Ink on paper 20.9 x 14.3 cm AKM00909

#### 7. PLATE

IRAN (?)
17th CENTURY CE
Siliceous paste, painted decoration under glaze
Diameter 42 cm
AKM00589



#### iovanni Battista Piranesi is commonly referred to as "the last Roman genius" (P.P. Muratov's description), underscoring in this way that his works complete and sum up the great epoch of classical architecture which began with the High Renaissance, running from the beginning of the 16th century to the end of the 19th century, to the triumph of Art Nouveau and marked by the centuries-long domination of Rome as the center of Europe. Piranesi is regarded as one of the protagonists of neoclassicism, which for the 18th century was an avant-garde direction, although the image of the Eternal city he created with its famous antique and baroque monuments appears to be a hymn to the past, which defines the attitude to Rome as a city which belongs to a great epoch, but an epoch of the past. Piranesi is the genius of retrospection and archeology, "the last of the Mohicans" and this concept of the end, of completion, which resonates in most of the discussions about Piranesi's work and his place in the history of culture, gives his image a shade of melancholic archaism. Piranesi won fame first and foremost for his portrayal of ruins, which is to say grandeur that became a thing of the past, and grandiose mirages about the revival of this grandeur, as beautiful as they are unrealizable. An architect of fantasies who had built practically nothing, a designer of utopias which have nothing to do with reality, a visionary and a dreamer, bemoaning antiquity that had long since become a myth, Piranesi is an odd phenomenon of the great Rome, which is gradually turning from the center of the European artistic life into a cultural cemetery of Europe. This assessment of Piranesi's work, which had already formed straight after the master's death, has determined our perception of him to this day.

The exhibition which was held at the Hermitage was dedicated not to

# DESIGNER DE LITOPIAS

# PIRAN

PIRANESI'S ETCHINGS BECAME THE STARTING POINT FOR MANY DIRECTORS:
SERGEI EISENSTEIN AND FRITZ LANG USED THEM IN THEIR FILMS. HIS ARCHITECTURAL IDEAS
INSPIRED THE ARCHITECTS OF TOTALITARIAN REGIMES, MUSSOLINI'S ITALY,
STALIN'S SOVIET UNION AND HITLER'S THIRD REICH, AND AT THE SAME TIME HE BECAME
PERHAPS THE FAVORITE ARCHITECT OF POSTMODERNISM.



#### ARKADI IPPOLITOV

# ESI



Piranesi the singer of Roman vedute and antique ruins, but to the Piranesi of the early period, of the 1740s, when the Venetian had just arrived in Rome and was taking his first steps to glory. Piranesi had neither fame, nor money, but it is during this period, in his first Roman years, that he created the majority of his fantastic compositions. These works were not renowned during his life, but later these original and highly unusual works, the Prima Parte, Grotteschi and Carceri series, were recognized as being his most paradoxical and innovative creations. The Piranesi series is known by the title Capric di Carceri ("imaginary prisons"). It is the Carceri series, presented in two of its states – the early, rarer version, and the later, revised version – to which the visitor's attention is drawn.

William Beckford, in his book "Italy: With Sketches of Spain and Portugal" devoted to his travels in Italy, relates the impression made on him by the famous Bridge of Sighs (Ponte dei Sospiri), which connects the Venetian prisons with the Doges Palazzos, so beautifully named because of the sadness of the convicted prisoners passing through the covered bridge gallery, saying goodbye to freedom. Beckford writes: "I shuddered whilst passing below; and believe it is not without cause, this structure is named Ponte dei Sospiri. Horrors and dismal prospects haunted my fancy upon my return. I could not dine in peace, so strongly was my imagination affected; but snatching my pencil, I drew chasms and subterraneous hollows, the domain of fear and torture, with chains, racks, wheels and dreadful engines in the style of Piranesi." These lines were written around the beginning of 1780s and this is the first literary mention of Piranesi's engravings known to us. The author of the above lines, William Thomas Beckford, was a remarkable personality. A member of the British

Parliament, a famous and talented literary man, a collector and art lover, he was one of the richest men in England, and therefore, one of the richest men in Europe. Nevertheless, he was known not so much for these qualities of his, as for his behavior, so free and freethinking that Beckford's name ended up on the list of the most famous European libertines of the 18th century. At the time the word "libertine" meant freedom from all limitations, from all social, moral and religious norms. In the libertines' behavior the love of freedom, depravity, magnanimity, cynicism and talent was interwoven into a single whole, having formed into a kind of ideology. Beckford observes the Ponte dei Sospiri from a gondola, like a rich tourist, but he is in Italy against his will: due to a Wilde-like scandal, he had to flee to the continent. At home he faces a trial, and the threat of imprisonment is hanging over him like a sword of Damocles. The sight of the Venetian jails bridge makes Beckford shiver for a good reason: this rich and freethinking Englishman connects the grids on the prison windows not with abstract romantic sentiments but with real personal worries.

Beckford's remark was made five years after Piranesi's death, but his tone makes it clear that Piranesi's creation, the Capric di Carceri series. is not something new, unknown and out of the ordinary for the intended reader of "Dreams, Waking Thoughts and Incidents." Beckford directly addresses "Piranesi's style," thereby indicating that the gloomy Piranesian prisons at the end of the 18th century had become a topos of sorts, a wellknown and a generally valid topic for a certain circle of people. This, of course, is a special circle, the friends and acquaintances of Beckford's, which is to say an international community of freethinking intellectuals, extravagant individualists, not too numerous, but defining what we now call "the spirit



of the time." From the moment of Beckford's brief mention, the Capric di Carceri series becomes increasingly popular.

In the 20th century this series became a favorite work of modernism. Aldous Huxley, Margerit Jursenar and Sergei Eisenstein wrote essays about Piranesi; Nicola de Stael and Hans Hartung created abstract compositions devoted to Capric di Carceri. Mauritz Esher turned to Piranesi's experience for the creation of the spatial labyrinths that have so influenced computer graphics. Piranesi's etchings became the starting point for many directors: Sergei Eisenstein and Fritz Lang used them in their films. His architectural ideas inspired architects of totalitarian regimes: Mussolini's Italy, Stalin's Soviet Union and Hitler's Third Reich, and at the same time he was a favorite architect for postmodernists. In terms of the number of press comments and quotations in 20th century art, Piranesi, of all the artists of his epoch, probably holds first place, having entered the flesh and blood of modern art.

The *Capric di Carceri* are indeed striking, especially in their first edition (1749), before the ensuing changes and additions — the depiction of a succession of spatial voids, endlessly flowing one into another, tightly closed off by the stone walls of cyclopean constructions. Although



5. Bridge of Sighs, Venice

I shuddered whilst passing below; and believe it is not without cause, this structure is named

Ponte dei Sospiri. Horrors and dismal prospects haunted my fancy upon my return. I could not dine in peace, so strongly was my imagination affected; but snatching my pencil, I drew chasms and subterraneous hollows, the domain of fear and torture, with chains, racks, wheels and dreadful engines in the style of Piranesi.

#### 2. GIOVANNI BATTISTA PIRANESI

The Giant Wheel
The Carceri, plate 9
1749–1750
Etching and engraving. 561 x 415 mm
V condition

#### 3. GIOVANNI BATTISTA PIRANESI

Prisoners on a Projecting Platform. The Carceri, plate 10 1749–1750 Etching and engraving. 417 x 553 mm IV condition

#### 4. GIOVANNI BATTISTA PIRANESI

The Gothic Arch The Carceri, plate 14 1749–1750 417 x 556 I condition

many possible prototypes Piranesi's fantasies have been found by researchers, in no way do they help explain the paradoxical choice of the topic and that special mood that reigns in Capric di Carceri, that bizarre mixture of agoraphobia and claustrophobia, the unification of the morbid delight of gigantomania with the sickening horror of the infinity of the cluttered spatial volumes. The study of real architectural prototypes which may have served as inspiration for Piranesi has also proven of limited value: the ancient Roman Marmertin prison presents itself as narrow underground holes below human height; the dungeons of the San Angelo castle are no more than a succession of tiny bare cells and the Venetian Piombi are akin to cramped wells.

The literature of the time also doesn't bring us closer to the solution of the *Capric di Carceri* mystery. Cesare Beccaria's treatise, devoted to prisons, «On Crimes and Punishments,» which created a revolution in attitudes and caused a stormy debate, leading to the actualization of the theme of prisons in the second half of the 18<sup>th</sup> century, was only published in 1764. The gothic novel, with its poeticism of horrors and mysteries, which is close to Piranesi's poetics, appeared only at the end of the century. Prints such as "The Round Tower" or "The Drawbridge"







appear to be illustrations for scenes from novels by William Beckford and Anna Radcliff but they explain the appearance of Piranesi's fantasies no more than the short stories of Ædgar Poe or the novels of Franz Kafka, which are also filled with Piranesian motifs.

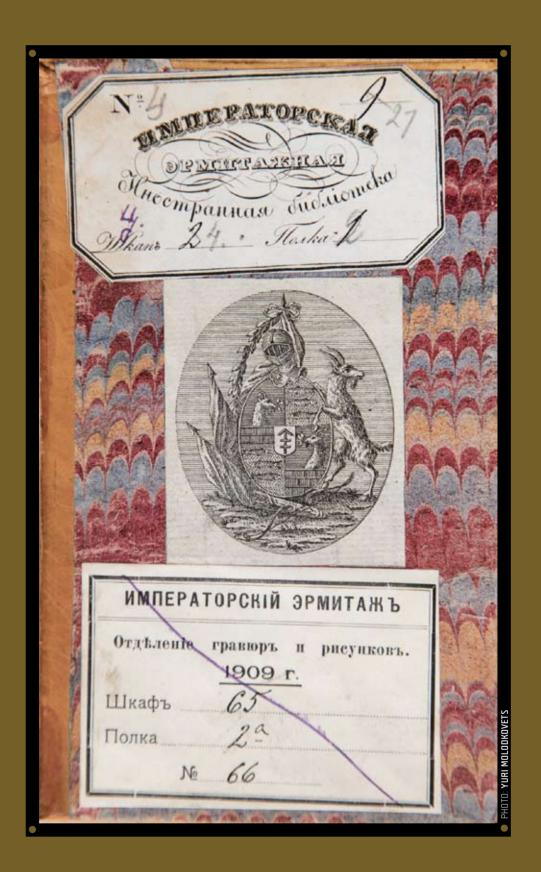
Neither the iconographics, the iconology nor the semantics of the series can be explained. Neither can Piranesi's stylistics, unique not only for the Rome of 1740s or the Italy of that epoch, but also against the background of artistic life in the whole of Europe, nor the unusual carelessness in the manner of the engraved etchings, nor their picturesque character, bordering on an incompleteness that virtually has no analogue among the works of predecessors and contemporaries. The mysterious abounds — the spatial anomalies that overturn all notions of perspective, large-scale errors in architecture and the correlation between architecture and figures inhabiting this architecture, now scanty-tiny, now turning into giants, and the time to which Piranesi appeals. In the first versions of Capric di Carceri the hints at and references to Antiquity are minimized, both in the architecture and in the portrayal of figures; along with citations from the Ancient Roman architecture the elements of various styles can be

found: from gothic to present day (as In the print "The Gothic Arch"). The tiny figures of staffage, walking under the arches of Carceri, are dressed in modern Piranesi costumes, now in camisoles, now in rags, and neighbour on figures of naked ancient giants (in the composition "Prisoners on a Projecting Platform").

And finally, Piranesi's inexplicable ethical position: what is the point of Capric di Carceri, what was the artist attempting to say with this composition? What is it, at the end of the day: a humane protest against the oppression of man by man that anticipated Beccaria's treatise and the entire controversy of Enlightenment, devoted to the critique of the modern system of punishment, clad in a peculiar poetic form, or, on the contrary, a flush of power, the glorification of the greatness of violence of one group of people over another group, embodied in unbelievable constructions aimed at the suppression of all that authority deems hostile to itself, and erected by the authorities in the name of their own glorification?

Without attempting to provide answers to a great number of questions that arise under a close look at *Capric* di Carceri, this exhibition attempts to present the Piranesi phenomenon against the background of a rich Italian tradition of depicting ideal

architectural compositions which are pure fantasy. This is why the series Capric di Carceri is written both into the context of his early architectural fantasies as well as the context of the genre of imaginary veduta (veduta di fantasia) in which many Italian artists of the 18th century, set designers, artists and architects had worked. This genre is important for an understanding of the stylistics of the settecento (the Italian for the 18th century) - a distinctive and complex phenomenon. The exhibition presents the pictures of the Galli Bibiena family, G.Valeriani, the artists of the first half of the 18th century who had directly influenced Piranesi as well as works by P.Gonzaga, D.Barbiery, G.Manochi – the masters of the end of the century, who were inspired by his engravings. The stylistics of the settecento, in the same way as the stylistics of Piranesi himself, cannot be reduced to a single definition -"baroque," "barochetto", "rococo," or "neoclassicism." The Italian veduta di fantasia is as phenomenal as the early fantasies of the Roman genius. And to trace the origins of his work, to note the influence of this paradoxical master on his epoch and, to some extent, to clear up the mysteries of the Capric di Carceri, the Piranesi engravings at the exhibition are placed among the works of veduta di fantasia masters.

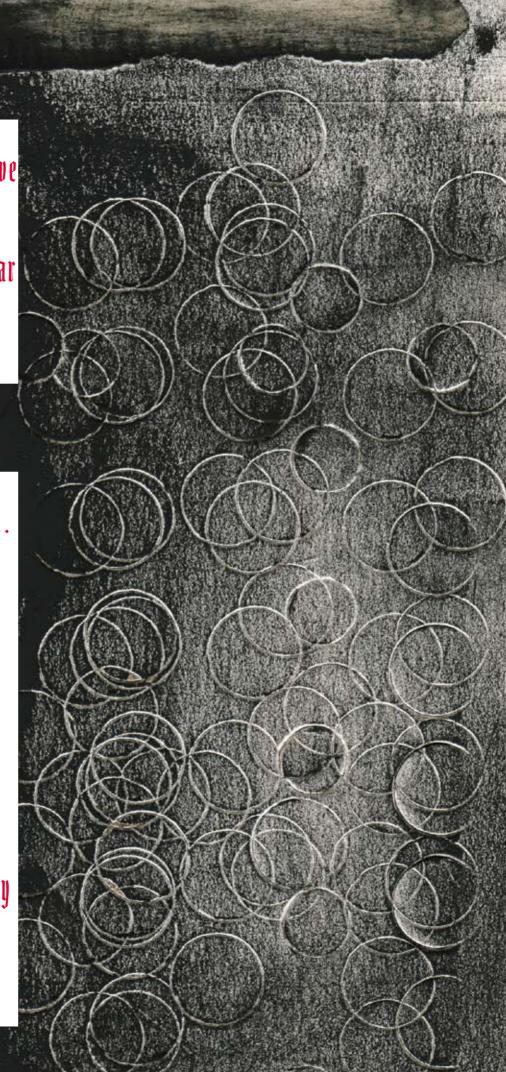


Roger de Piles (1639 – 1709) old a black circle against a grey surface. Then remove it, but continue to stare intently at the same spot which it occupied — it will appear much lighter to you.\*

\* Goethe's Theory of Colours. 1840

A bird's eye view of a small medieval town...
Tiled roofs...
Cobblestone streets...
Smoke rising from sooty smokestacks.
There are two Moons in the sky.
But one of the Moons is actually a bright comet.
Its tail casts a greenish flicker upon the pavement.
All the lights are out in the houses. Only one window is lit by the light of an oil-lamp.
It's Faust's laboratory\*\*

\*\* Yury Arabov. Faust. Screenplay. 2007



## Rüdiger Suchsland. Sokurous Mephisto heißt übrigens

Und redet geleges

üblichen Derbächtig

iese Figur ist die deutschsprachigen Darstellern, Problematischste von die leicht defekt oder irgendwie allen. Mit anderen kränklich aussehen, sind daher Mephisto-Versionen dabei: Antoine Monod als feister hat er auch sonst wenig zu tun. Er Mönch, Lars Rudolph als hellstimmig ist ein Pfandleiher, klein, schmierig, lispelnder Wirt und Andreas Hörperlich defekt, nahe an Gollum Schmidt hat dann noch gefehlt. Alle alles in allem. Er ist auch höchst drei sind dreimal im Bild, haben je uncharmant. Dieser Teufel-ist kein drei Sätzen auch Georg

## nicht Mephisto, sondern Maurizius «Der Dunkle»

bamit auch die Faustische Pose, die man enmert sich soport an met boch unrettbar vom Faschismus LIFE OF BRIAN: »Jehova, Jehova, Hontaminiert ist. Dazu ringt er mit Jehova...«

ben Göttern und mit dem Deutschen Im Ergebnis bietet Sokurov Geist. Das ist die diktatorische Pose Betrachtungen eines Unpolitischen. dieses Hinos, sein Gröβenwahn. Das Die natürlich nie wirklich unpolitisch ist aber auch sein Reiz. Es ist auch sind. Also Gegenaufklärung. Feier

meterhohe fieißwasserfontänen 📽 das sind mal Bilber! Aber da ist es nochmal« ruft babei ber Teufel, unb

igu, zurüch. Also das ion fiitler zu Caligari, bessei ther her Seele begreifen, sten begreifen. Dann barf i wieber Juben-Stereotypen bekenden, ohne Antisemit zu sein. Bas wird auch niemand Sokurou

<u>GROUNDING</u>

SERGEI ILCHENKO

iscussing Alexander Sokurov's film Faust is problematic, if only because it won another Golden Lion for Russia at the 68<sup>th</sup> Venice International Film Festival. Bringing a text of such significance for German culture to the screen. Sokurov elected not to do it in Russia, hence the multiplicity of the subtexts and associations that every viewer of the prize-winning picture is free to elicit. The story of this film, its "adventures" before the festival and the strange things that accompanied its St. Petersburg premiere at the Grand Philharmonic Hall added a whole new dimension to Faust, bringing to mind both the history of Geothe's great work, and the mystical undercurrent of the life of its main protagonist.

Brodsky, Anatoly Lunacharsky, Alfred Shnitke, Igor Stravinsky and Sergei Prokofiev each came up with their own interpretations of the classic German legend. "Who are you? I am part of that power which eternally wills evil, but eternally does good..." This quote from Geothe's Faust appeared as an epigraph to one of the greatest Russian novels of the 20th century — Mikhail Bulgakov's The Master and Margarita.

The Godfather of all servants of the "Tenth Muse" and trailblazer in the use of special effects, Georges Méliès¹ gave the world his *Le Manoir du diable* when cinema was barely two years old. He played Mephistopheles in that film, which was only three minutes long. Méliès would later make more films

Doctor Faust has long since ceased to belong to Germany or Europe alone. He is an eternal figure of human civilization, based on a real person who lived more than five hundred years ago. Just an enumeration of the many works of art devoted to the medieval sorcerer would occupy a whole book. Faust is an important part of Russian culture, and there is good reason for that. Mikhail Shveitser used a scene from Faust as an intro to his television film version of Alexander Pushkin's Little Tragedies. Ivan Turgeney, Valery Briusov, Joseph

offering different variations on the *Faust* theme. Before Sokurov's premiere, the more curious critics had counted more than 70 film works in different genres featuring diverse interpretations of the story of Doctor Faust and his intellectual tempter Mephistopheles. Directors and actors from different times and countries are on the long list of the screen versions of *Faust*, including Friedrich Wilhelm Murnau² and Gustaf Gruendgens³ (Germany), René Claire⁴ (France), Richard Barton⁵ (England), Jan Swankmajer⁶ (Czech

Republic) and <u>Istvan Szabo<sup>7</sup></u> (Hungary). But even among these illustrious film industry figures from the 20<sup>th</sup> century, Alexander Sokurov with his *Faust* is in a league of his own.

Sokurov claims *Faust* completes his "quartet" of films on the corrupting effects of power. Not everyone will agree with his placing the film in this particular context — and rightly so. The problem is that while the main characters of the three previous films were real historic figures from the 20th century (Hitler, Lenin and Hirohito), Goethe's Faust has from the very outset spanned several epochs at once: the time of the real Faust, the 18th century. when Goethe started his work, and the 19<sup>th</sup> century, when he completed it. In this historic and cultural respect, the image of Faust looks even more subjective – from the director's perspective than the real historical figures from the previous films of Sokurov's series.

The members of Sokurov's multinational team were carried along by the same brainwave as the director. Sokurov commissioned the literary script from his long-standing co-writer Yury Arbatov. The director wrote the screenplay together with philologist and literary historian Marina Koreneva (a year ago, they won a prize at Cannes together). In charge of cinema-

1. GEORGES MÉLIÈS (1861–1938) was a French actor, illusionist, filmmaker, and film and theater entrepreneur.
2. FRIEDRICH WILHELM MURNAU (1889–1931) was a German filmmaker of the silent era, who, in 1926, made the film Faust, based on the old legendary tale of Faust, as well as Goethe's long poem and Christopher Marlowe's play. The screenplay for the film was written by Gerhart Hauptmann.
3. GUSTAF GRUENDGENS (1899–1963) played the protagonist Hendrik Hoefgen, the main character of Klaus Mann's novel Mephisto (1936). In 1960, Peter Gorski, Gruendgens's adopted son, staged the play Faust at the Deutsches Schauspielhaus in Hamburg. The production starred his father as Mephistopheles. It was then made into a film.
4. RENÉ CLAIRE (1898–1981) was a French filmmaker. In 1949, he wrote and directed the film, Beauty of the Devil, a modern take on the Doctor Faustus legend.
5. RICHARD BURTON (1925–1984) was a British actor and filmmaker, who directed and starred in the film Doctor Faustus in 1967, based on the eponymous play by Christopher Marlowe.

JAN SVANKMAJER (b. 1934) is a Czech artist and filmmaker who, in 1994, directed a fantastical interpretation of the Faust legend. Lesson Faust, which is a mix of marionettes, claymation and live acting. The action takes place in the old part of Prague.

JSTVAN SZABO (b. 1938), the director of Mephisto, a 1981 film based on the novel



tography was Bruno Delbonnel, who had shot films for Peter Bogdanovich and Jean-Pierre Jeunet and has a variety of national prizes and a European Academy Award under his belt.

Sokurov dared to make a film according to the laws and commandments by which Goethe's contemporaries lived in the early 19th century the era of Romanticism. But he knows full well what consequences the individualistic ideals of Romanticism had entailed in the 20th century. The past century taught us to fight not some "Universal Evil" or the Devil. but to fight ourselves first and then those next to us — our next door neighbor, people in our street, our town, our country or another continent. The heroes had grown tired of fighting for all mankind, and had settled down instead in a more familiar environment. Which is why Faust in Sokurov's film looks nothing like the man we know - an aspiring scientist and philosopher avidly questing for true knowledge.

The director intentionally brought the erstwhile sorcerer down to earth, made a regular person out of him — a doctor or medical examiner of some sort, living in a backwater German town at the beginning of the 19<sup>th</sup> century. He is perfectly matched by his infernal tempter (played by Anton

Adasinsky) in the guise of a quirky moneylender. Mephistopheles is certainly too grand a name for him.

The central duo of the film is steeped in the fleshy banality of every-day life — not something that could be read into any of the previous interpretations of Goethe's text. Lofty ideals dissolve in the trivial, picayune details of daily existence. There are no arguments about matters divine; instead, an autopsy of a man's body is performed. This classical intellectual pair of German Romanticism no longer seeks the meaning of life; instead, they crave immediate benefit in the form of cash. Every man for himself. Faust and Mephistopheles alike...

Never in the history of cinema have Goethe's characters appeared in such a basic, trivial condition. But Sokurov's triviality is far from straightup naturalism; it is a picturesque portrayal of the time, reminiscent of the paintings of Brueghel, Rembrandt and Durer. Everyone is free to follow their favorite esthetic canon... The director did offer one visual prompt at the beginning, strikingly switching from a bird's eye view of mountains and valleys to an extreme close-up of a dead man's penis, as if saying, the whole Universe is here, in this small piece of human flesh.

The soundtrack of Sokurov's film is in the original German with simultaneous translation read off-screen by the director himself. The characters in his *Faust* speak in prose, but it sounds like poetry. The film's sound design and music by Andrei Sigle clearly allude to the works of Richard Wagner, but not without a measure of fleeting influence from the Romantics — Franz Liszt and Hector Berlioz.

In this, Sokurov remained true to himself. His films have to be heard as well as seen. The world is not just "pictures" or paintings; the world also has sounds, smells and it doesn't always taste good. The ideas of Romanticism have materialized, sadly, as a homunculus who dies before our eyes, as in Sokurov's film. In Sokurov's interpretation, the super-desire transforms into a quite mundane passion for the young and seductive Margarita (played by Isolda Dychauk). The world is simplified and trivialized.

But disappointment awaits at the end of this road. The Original Sin has occurred ("Lake of Love" is the most beautiful scene in the film). But from then on, life loses its sacred meaning to Faust. And all the subsequent efforts of his faux tempter to get what was promised are no more than an investor's claims for payback on the "Faust's Soul" project. There

FAUST
And what is valued?
Money-lender. Nonsense of the kind that shines. The dazzling trinkets... Of value is the frame, but not the gem.

MONEY-LENDER Nonsense of the kind that shines. The dazzling trinkets... Of value is the frame, but not the gem.

















aráracu



Of note are the flowers and the general confusion in this dialogue. On the face of it, it appears pretty standard. As usual, the girl knows her flowers and she wants to play. She flirts innocently. The man replies — out of politeness — with the first thing that comes into his head.

But that is not what is really going on here. Margarita is holding a forget-me for a get not be strong the best-known tale is the one of a boy and a girl who parted in their youth but kept their flower, a forget-me-not, by which to recognize each other when they meet again in their old age. There is another legend, too, of a youth who drowns, but before he does so he casts ashore a forget-me-not for his beloved. Faust replies: A LILY? A VERBENA?

No way. Those flowers are just too different. An accident? Don't think so. VERBENA is a traditional ingredient in magic potions that make dreams come true, provide the gift of clairvoyance, and protect from diseases and evil spells. No astrologist or sorcerer can NOT KNOW what a verbena flower looks like. Confuse it with a forget-me-not? Not likely... LILY is a symbol from ancient Germanic lore. Thor the Thunder-God always holds a bolt of lightning in his right hand, and a scepter with a lily in his left. In olden times, a lily was viewed as a magic wand of Oberon, and the home of an elf. There was an elf in every lily. Faust knows all about elves, lars and other fabulous creatures. It is hard to believe he would not know a lily from a forget-me-not.

And what about this? — Margarita asks, pointing at a DANDELION. Every child knows what a dandelion looks like. Not everyone knows the legend of the dandelion, but Margarita surely does. A milkmaid fell in love with a lark-boy and wanted to hold him forever. She couldn't, he flew away. And her head-scarf flew away, too. A few gold coins fell out of the head-scarf, and yellow flowers popped up where the coins had landed. Gold from the sky...

PLATYCODON — Faust replies. In ancient Chinese pharmacology, platycodon was used to make certain pills that dissolved poisons in children. Incidentally, this flower is shaped like a wide bell – blue or pink. But never yellow.

Faust knows the name and pharmacology of plants, but he has never seen any real flowers. However, it is amply clear what kinds of potions are familiar to him. Margarita is among the flowers of true lovers, of lovers remaining true even after the death or departure of their loved one. And this dialogue might as well go like this: I am a victim. You are a victim. I have the love potion and I have the antidote. I can do whatever I want with you, and I will. Probably. Let's sit down and talk...

will be no returns. This is the cynical corollary in the modern context — the age of information technology. When reality loses all meaning, the gaping cyberemptiness sets in, where appearances mean more than essence. Appearances may appear magical and tempting. They can look desirable in the absence of any other choice. And then the triviality of daily life morphs into the otherworldly scenes of Icelandic glaciers, where there is no place for Man or his feelings. In the finale, this is the road that lies ahead for Sokurov's protagonist — no longer a "Faust" as such.

It seems that in this strange and paradoxical fashion Sokurov lifted

the cloak of mystery a fraction off the second part of Goethe's Faust, where Goethe sends his character on a journey across centuries and lands. Goethe's Doctor Faust had nothing left to do on this sinful Earth. There is nothing else Sokurov's "regular guy" Faust can expect from his native German soil. This affinity of destinies and plot lines of both Fausts is where the classic German text meets its latest Russian screen version. There is no hope, which is a rude awakening for those who have crossed paths with the 2012 screen reincarnation of Faust: the creators of the film, the audiences, and certainly the main characters.



## IN MISFORTUNE

## IT'S FASIER

## TO BELIEVE

## THE WORST

YULIA KANTOR

I MET WITH ALEXANDER SOKUROV IN HIS STUDIO. WE WERE NOT ALONE: THE WHOLE SPACE WAS PACKED WITH DUMMIES IN FAUST COSTUMES. THEY DOMINATED THE SMALL, SEMI-DARK ROOM, RUSTLING, CRINKLING, AND SEEMINGLY WHISPERING TO EACH OTHER. SOON THESE SILENT WITNESSES OF HOW THE FILM WAS MADE AND WHAT REMAINED OFF-SCREEN WILL BE MOVING TO THE HERMITAGE TO STAY THERE FOREVER AS MUSEUM EXHIBITS. BUT FOR NOW, THEY ARE LISTENING TO OUR CONVERSATION, PROJECTING MORE THAN A TOKEN PRESENCE.

. The film Faust is true to historic fact and surreal at the same time. How did the two facets combine?

. We recreated the epoch in minute detail, but that's just a realistic backdrop. The characters have nothing to do with it. They will only expose their true nature in certain visual collisions we had put there. There is practically nothing we can learn about Faust within today's system of coordinates. So my task was to convey the historic sense, which alone was quite a challenge. The question was, can I transpose to the screen a large fragment of the history of a nation, of which I myself am not a member? This concerned the everyday things like houses, windows, chairs, socks, boots, but also the smells that were then in the air, and the emotions...

 $\boldsymbol{\bigwedge}$  . The material, the languages and the actors are all . German, but this is a Russian film?

It isn't. This film is all about the national character, even its pictorial esthetic is German. I'm serious. I have studied Goethe's teaching on color very carefully. If you look at the film as a whole from this perspective, you will notice that its frames correspond to Goethe's color philosophy. Some may find it annoying that the director of a film like this has a Russian name. But I've never really conceptualized myself as a Russian director. I'm outside Russian cinematography — in my style and in everything else.

A. You wrote the script together with Yury Arabov.
What were some significant departures from Geothe's story?

Yury wrote in Russian, but the film was made in German, in Germany. Changes unavoidably happened when the script was translated to German and adapted to the true locus of events, the real atmosphere of the place. A different language will always change the perceptions, engender new connections, unforeseen characters and departures from the original meaning. When adapting the script to the German language, we often referred to Goethe's original text, but we made some changes, too, in order to make the text more clear. For example, we introduced a new character — Faust's father. He had to be there, in order to clarify the biography of the main character. In any event, the greatest reward for us would be if we were to learn that people go home and reread Goethe's novel after our film

Mhy did you make your film in German, not Russian? Did you wish to stay true to Goethe's "sound"? But then you did not follow his text verbatim anyway... I didn't really have a choice. The subject itself compelled me. A language is more than a language. Language is definitive for the ambience and character, it is an expression of mentality as such. And German actors really stand out. They are quite amazing. They have a clean subconscious, great discipline, responsibility, inner freedom and a certain characteristic tension. They are talented and sensitive.

igwedge . How did you find your Faust?

Drama Theater. We had screened hundreds of actors of the same age — nearly all the actors in Germany, Denmark, Sweden, Iceland and Austria. They were all stunning, one better than the other. I loved them all, it was ever so hard for me to make a choice. Zeiler was the second actor I auditioned. I remembered him and kept recalling his character, his look, his ingenuousness, his excellent professional performance. As a theater actor, he has genuine greatness. I researched his previous parts, most of them classical. And I just felt good about him on a human level. It is important for a director to have a good, clean human rapport with the actor before they go on working together for many months, preparing, rehearsing and making the film.

He lived up to all my expectations. He was patient and extremely careful. He's a Master. His rehearsals were always really productive — and we rehearsed a lot, with all seriousness and complexity. He has excellent memory, he can improvise, and he has this quality which I define as reasonable edginess. I have nothing but praise also for Anton Adasinsky, who played the usurer.

Did Zeiler follow your instructions literally, or did . he have room for improvisation?

It is immaterial to me whether the actor does or does not illustrate my thoughts. What matters is whether the actor acts in a way that is organic for him. No director can ever contrive such organics. An actor has to possess a sense of measure, simplicity and sensitivity. It makes me happy when an actor comes up with a better idea than mine. Zeiler often did.

Faust is the last part of your tetralogy on evil at least chronologically it is. Your previous films were about Lenin, Hitler and Hirohito the Emperor of Japan. How did this project come about?

This film closes the circle. Faust is a good place to start the tour of the whole tetralogy. I wrote down the idea for this film in my journal in December 1980. In the Soviet Union, I could never even dream of one day

making it into a film. I wrote that idea for myself and tried to visualize it in images. Bringing Faust to screen was out of the question then. Even the technical tools I needed weren't around yet.

#### What links Faust to your other characters?

Faust is the most "personified" character of all in this tetralogy. Hitler, Lenin and Hirohito all belong in the 20th century. They liberated certain powers — first their own and then others' — of a new era and used them for the purposes of destruction. Evil is often, much too often perpetrated under the guise of doing good. Lenin wanted to engineer a new human being. Hirohito was going to take over the world in the name of the Asian "ruling race." As for Hitler, his atrocities are so well known that it makes no sense to talk about them. These people destroyed countless lives.

# A. Your first degree was in History. What matters more to you in these characters — their historic "texture" or their figurativeness?

Their life-likeness, their inseparability from life. I'm a director. My interest are people, personalities. I am not able to transcend the human. It seems to me that the subject of art is human destiny. All these characters — "my" characters — were simply miserable people. Faust, too. As Goethe said: unhappy people are dangerous.

## A. How so? And I need your own answer, not . Goethe's...

For an unhappy person, it is hard not to trust in evil,
 and not to be led by it.

#### . Is there a connection between Faust and Hitler?

There is, but it's a connection that travels via roundabout dirt tracks. From the energy of Faust, ten Hitlers could have emerged. He had the power to cajole anyone into any crime. Goethe articulated the idea that a new Man could arise on entirely new conditions, with a new culture, without any ties to the past. And the other three set about making that happen. In Russia, Dostoevsky was the first to raise the question of whether it is right to kill another person, and whether the killing can be justified. Now we know that the top Nazis had read Dostoevsky very carefully. Faust, too, had a role in Nazi propaganda, the same way he did in Bolshevik propaganda.

A. But Faust was never viewed as a purely negative
. character in Germany. He also epitomizes such

# qualities as curiosity, an open mind, intelligence and the fruits of enlightenment. What is Faust to you?

Once again, as an artist, my focus is personality.

I want to elucidate why a person acts the way he acts. For example, why Faust betrayed Margarita. After this film, I know where Faust must aspire to go, although he himself might disagree. And I know why he could not fulfill any of the promises he gave to himself and to mankind. Now I know why I don't trust him.

## ackslash . So your films are anatomical studies of human ackslash . nature?

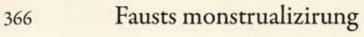
Possibly, but I wouldn't want to try and coin labels for what my films are. I need to cognize this step by step, by gaining knowledge. In this tetralogy, all the characters are linked together like the sides of a square. The distance is always the same. None of the characters can be said to be more important than the others. No "square" like this is possible in history. This is not the way things happen. But with the aid of art, I can say that whatever historic period we look at, we will always find one of these characters there. This is an endless process. Faust can be said to represent the "youth" of the other three. When we look at these three merely as human beings, we will find that each of them had gone through a certain "Faustian crisis" at some point in their life, and they would tell someone about it later on. This is where deep-seated inner aggressiveness comes into play.

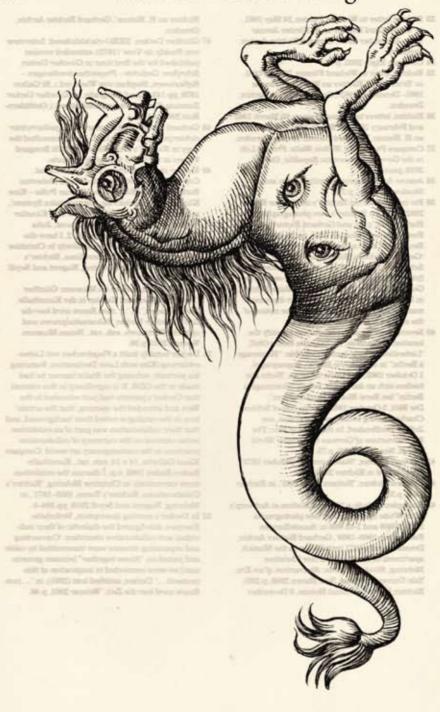
In German and Russia, people think that the 20<sup>th</sup> century is over, it is history now and we have the liberty to start all over again with a "clean slate," so to speak. Don't you think this view is dangerous? I mean, there is a danger that errors of the past may be repeated...

Exactly. Having explored those four destinies, my biggest concern now is that we don't repeat our past mistakes, and that we make sure the 21st century is not like the 20th was. All the answers we got in the 20th century turned out to be wrong, patently wrong. Regrettably, the majority of people learn absolutely nothing from the past historic or human experience. We've been there already with the Crusades, World War I, and here we go again... Everything repeats itself in the Old World, for some reason. Nowhere else are crimes against humanity as widespread as they are in the Old World — neither in Africa nor in the Americas. Cities continue to be bombed and people continue to be killed. And it's all happening in the cradle of education, humaneness and parliamentarianism. Goethe foresaw all this. He posed the questions and he also anticipated the wrong answers. If you read him carefully... But who will nowadays? 



**Mephistopheles:** I cannot leave so easily anymore. There's something in the way: that magic symbol by your door.





Faust: The pentagram, you mean?

??But how did you, devil, manage to get in behind me? frow did you get yourself into this mess?





We began by studying the clothes of the epoch. My assistant Lusya Sivolap and I travelled around Germany, examining historic and graphic materials in ethnographic museums, and in their archives. The main criterion for our selection was the mood which the director wanted to establish: soft colours, faithfulness to the styles of the era, character and silhouette. It was important for us that the costumes looked worn, rather than new.

The fabrics, buttons and other accessories were purchased in different countries – in Germany, from manufacturers of old-fashioned fabrics, in the Czech Republic, and in Russia. After the costumes had been sewn, they were all artificially aged. We supplemented the costumes with antique accessories – lace, some pieces of underwear, capes, shawls, jewellery, bags...

Can we see the leftovers of the fabric? The cuttings? Almost two years have passed since the end of filming, do you really think... You can see the costumes.

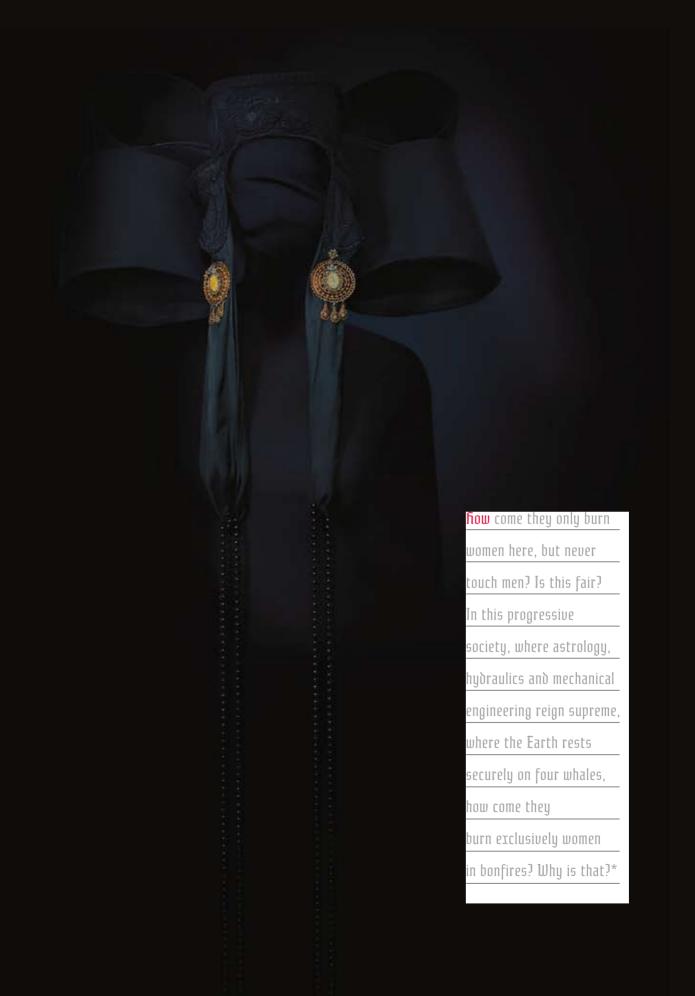
How were they dyed? Many of them were dyed in the theatre workshops, as it often turned out that the texture of the fabric was just what we were looking for, but not the colour. The already sewn costumes, almost all of them, were tinted in manganese and aniline dyes, so that they gave the impression of old fabric.

The military costumes were prepared by assistant Denis Vetkin, and also underwent an ageing process using wire brushes and blow lamps. The costumes of the "monsters" were finished in the same way.

White? No, pure white is a colour that director Alexander Nikolaievich Sokurov has not used once during the 25 years that I have been working with him. The white has always been toned, even in the case of starched men's shirts. But you know in this film there was an exception! In the bath scene, the director requested...

Who made the costumes? Professional cutters and tailors in the sewing workshop at Lenfilm, milliners and shoemakers in the theatre workshops and studios. By hand? Even in the mid-19th century tailors already had sewing machines... the only things we did by hand were the seams which would be seen close up - on the collars or the hats. After all, it's an art film, not a historic reconstruction, and the costumes are judged by how they appear on screen. However, if a shot requires us to see the inside of a garment, then the inside of that garment is of course carefully and thoroughly prepared for filming.

Costume Artist, Faust LIDIA MIKHAILOVNA KRYUKOVA New York, March 22 2012









The hands of a maid,
swathing the mirrors
in black, pouring red
wine into a glass
and setting it on the
table. Placing a piece
of biscuit next to it.
The whole house
is in deep, mournful
silence. A bell rings.





Faust notices that the Money-lender's left shoelace is untied. fie steps on it.
The Money-lender stumbles and falls behind.
Faust finds himself next to Margarita.
They exchange furtive glances. The horses and the hearse stop.
Up ahead is an open grave. The people are silent. Only the birds are chirping.





#### It is evening.

The garden gate opens.

Margarita enters the yard with a large wicker basket of clean laundry.

fier hair is wet from the rain that had just stopped.

This is the same girl Faust

and the Money-lender

admired in the bath-house.

Margarita puts her basket

on the ground, pulls

out a sheet and hangs it

on the line. Then another,

and another...

Soon the clothes line is

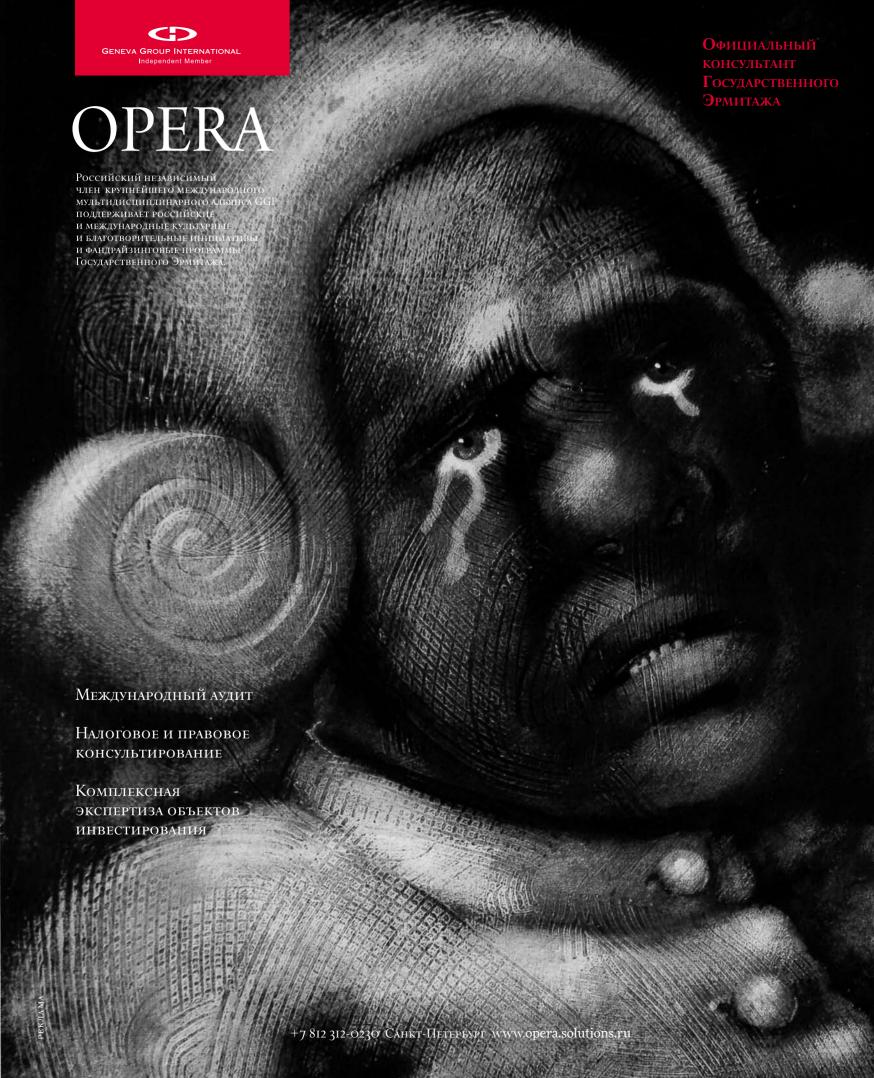
covered with tremulous

white flags.

The gate creaks open

behind her back.

Margarita turns around...





Money-lender. I would like to live to see that wondrous time when everyone is equal. When everyone gets to burn in the furnace irrespective of gender, title or past merit... All and everyone without exception!
STRANGER IN BLACK. What about the lars? Money-lender (annoyed). What about them? STRANGER IN BLACK (apologetically). I was just wondering... Where everyone has equal rights, do the lars, dwarves, orcas, homunculi, griffons and sphinxes get to burn in the furnace, too? There's been an awful lot of these kinds of creatures around lately!.. Money-lender (confused and out of his element).

# FECIT AD VIVUM

PORTRAITS OF ARTISTS IN WESTERN EUROPEAN ENGRAVINGS OF THE 16th-18th CENTURIES

MARCH 8 - JUNE 25, 2012

NOVEMBER 24, 2011 - AUGUST 5, 2012

FROM THE HERMITAGE COLLECTION

SPANISH ART

RUBENS, VAN DIJK AND JORDANS

FLEMISH PAINTERS

FROM THE HERMITAGE

SEPTEMBER 17, 2011 - JUNE 16, 2012

# CARLO CRIVELLI

ANNUNCIATION WITH ST EMIDIUS

FROM THE COLLECTION OF THE NATIONAL GALLERY, LONDON

15 ФЕВРАЛЯ — 27 МАЯ 2012

#### EXHIBITIONS AT THE HERMITAGE

#### M.V.Lomonosov and the Elizabethan Era

November 23, 2011 — March 11, 2012

Winter palace, the Nikolaev Hall

The exhibition, dedicated to the 300-year anniversary of Mikhail Vasilievich Lomonosov's birth, included more than 700 rarities from the Hermitage collection and other state museums, archives and libraries. The exhibition was, in essence, a reflection of the spirit of the

epoch itself — a period where the sciences, the arts and industry flourished, a time of magnificent court festivities and the active construction of churches. Strict engravings with panoramic views and luxurious painting, precise tools and weightless porcelain, shining mosaics and fundamental scientific works, the touching bugle bead embroidery and odes dedicated by Lomonosov to the daughter of Peter I told visitors about the achievements of the great scientist and the magnificent empress.

### Ruins, Palaces and Prisons. Giovanni Battista Piranesi and Italian Eighteenth-Century Architectural Fantasies

December 7, 2011 — March 25, 2012

The New Hermitage, the Twelve-Column Hall

On St. Catherine's Day the Hermitage opened this exhibition, one of the most fascinating events in the Year of Italy in Russia program.

The exhibition consisted of two sections. The first presented the Piranesi engravings — the Prima Parte ("Part One"), Grotteschi ("Grotesquenesses") and Carceri ("Dungeons"), which had never been displayed in Russia before. The second featured drawings by Italian artists of the 18th century who worked, like Piranesi, in the genre of architectural fantasy (or imaginary veduta). Here one could see the works of the Galli de Bibien family, Giuseppe Valeriani, Pietro Gonzaga, Giuseppe Barberi, and Giuseppe Manocci.

#### Treasures of the Aga Khan Museum: Architecture in Islamic Arts

December 8, 2011 — February 26, 2012

Winter Palace, the Byzantine and the Near East Halls

The spiritual leader of the Shiite community of Ismailis, the direct de-

scendant of Muhammad and the owner of one of the most valuable collections of Islamic art willingly shares the pleasure of contemplating his treasures. An opening of the Aga-Khan Museum in Toronto is planned for 2012 and until then part of the collection is travelling the world. The exhibition has already been presented in Berlin and St. Petersburg, and it is due to arrive at the Museum of Islamic Art in Kuala-Lumpur (Malaysia) and the Museum of Eastern Civilizations in Singapore.

The exhibition includes various ornamented tiles, carvings and doors, wooden pillars, consoles, cornices, column caps featuring inlay, as well as other architectural details. Additionally, there are miniatures with the images of Islamic temples, palaces, streets and their fragments.



# Cima da Conegliano. Annunciation. The End of the Restoration

 ${\bf December\,9,2011-January\,23,2012}$ 

Winter Palace, the Apollo Hall

era, Giovanni Battista Cima da Conegliano, had spent nearly seven years in the restoration workshop. On December 9, 2011, the renovated masterpiece was presented to guests of the Hermitage. "Annunciation" has been transformed. Only now can one really appreciate its true coloring: a cold silvery palette with subtle nuances of light and shadow. The wall, which had earlier appeared to be brown, was revealed as being light grey, the garments of Gabriel are blindingly white. Light shadows, cast by the figures and objects, became visible, and on the green curtains of the bed there are folds and a silhouette — a shadow of Mary's figure has begun to show through. Under the book, at the end of a wooden stand, the artist's fingerprints were found, corroboration of a practice of shading the last strokes with one's fingers, which had long existed in Venice. Finally, at the bottom, Latin characters, the remnants of the master's

signature appeared.

"Annunciation," by the famous Venetian master of the Renaissance

# UNKNOWN ARTIST AFTER THE ORGINAL BY G.K.PRENNER

Portrait of Mikhail Lomonosov Russia. Second Half of the 18th century Oil on canyas 87 x 70 cm

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## The Age of Daguerreotype. Early Russian Photography

December 8, 2011 — February 5, 2012

Winter Palace, the Picket Hall

Daguerreotypes are exhibited rarely and only for short periods they are damaged by the light. The exhibition, which was held at the Hermitage this winter, was an almost unique event, allowing viewers not only to see these prime examples of early photography, but also to trace the development of this technology and its perfection.

The exhibition included 72 daguerreotypes from the 1840s-1850s from the State Hermitage funds, the Literary Museum of the Institute of Russian Literature (Pushkin House) of the Russian Academy of Sciences and the Science Library of the Russian Academy of Arts. Among them are three works by Louis Daguerre himself, which are

included in the same frame: two still lifes with drapes and a view of Paris.

#### From Birch Bark to Paper. The Book in Old Rus'

December 9, 2011 — February 19, 2012

Winter Palace, the Blackamoor Hall

The exhibition "From Birch Bark to Paper. The Book in Old Rus" introduced 74 exhibits from Novgorod's cultural archives to Hermitage visitors. In the Blackamoor Hall, the exhibition featured writings on birch bark and wax tablets (tablets made of wood and covered with a layer of wax), ancient pens and inkpots, a hand-written and a printed book from a key center of medieval book-making.

Each exhibit was provided with an (at least partial) translation into Modern Russian. There was a particularly large variety of different texts written on pieces of birch bark. These were reminders, personal (including love) letters, business messages, economic calculations, writings of prayers and

spells. It became apparent, however, that church books were not made from birch bark; expensive and reliable parchment was used for this purpose instead.

have been kept at the Hermitage since the days of Catherine II, but have never been publicly shown. The central place was been given to the painting "A Farmer's House," created in 1656 by two artists, Jan Wijnants (he painted the landscape) and Dirk Vejntrak (who painted the birds). Determined viewers could even seek out the signatures of both painters on the canvas, although they are far from being immediately apparent.

#### **Herculaneum Antiquities**

December 17, 2011 — February 12, 2012

The General Staff Building, the Fifth Courtyard

"Herculaneum Antiquities" was the first exhibition to have been opened in the reconstructed premises of the General Staff Building. The exhibition was organized by the Hermitage together with the special directorate for the archaeological heritage of Naples and Pompei with the support of the Italian Embassy in Russia and the Italian Consulate General in St. Petersburg. All the works of art, which could be seen at the General Staff Building, had once adorned the so-called Basilica, or Augusteum (a building for ceremonies of the Imperial cult) on the territory of Ancient Herculaneum. Now they are stored at the National Archeological Museum of Naples.

Among the most amazing exhibits are the frescos, which were already well known from the end of the 18th century (that is, from the beginning of the systematic excavations in Herculaneum). These artifacts have been used to study painting and high

# A New Setting for Dutch Masterpieces

December 8, 2011 - January 15, 2012

Winter Palace, the Courtyard (Nadvornaya) Hall

The "New Frame for Dutch Masterpieces" project was carried out with the support of the Dutch Foundation of Friends of the Hermitage and the Wilhelmina E. Jansen Fund. Thanks to their financial support, the only workshop in the world that possesses the secrets of the technologies of the 17th century created for the Hermitage 19 simple form frames in a traditional style. Some have already taken their place in the permanent exhibition; others were shown during the temporary exhibition at the Courtyard (Nadvornaya) Hall. As a result, the public saw works by the Dutch masters for the first time in many years; many of them

#### GIOVANNI BATTISTA CIMA **DA CONEGLIANO**

Annunciation ITALY. 1495 Oil on canvas, 136x107 cm Source: The Golitsyn Museum, Moscow. 1886 style by many European and Russian artists. It is believed that these are Roman copies of the 60s-70s A.D. of Greek originals. No less interesting were the colossal statues of the Emperors Augustus and Claudius.

### Sculptor Boris Vorobyov. Porcelain and Graphic Works

December 21, 2011 — April 1, 2012

Winter Palace, Rotunda

An exhibition dedicated to the work of Leningrad sculptor Boris Yakovlevich Vorobyov, timed to coincide with the 100th anniversary of his birthday, was held at the Hermitage within the "Christmas Gift" series. Porcelain tigers, leopards, panthers, wolves and funny young deer, more than 20 white bears, as well as fairvtale and literary

characters (heroes from the works of Pushkin, Gogol, Krylov and Chechov) are located in the glass cases. Overall, nearly 200 exhibits from the Hermitage collections (including several from the Museum of the Emperor's Porcelain Factory) and the artist's family's were shown at the exhibition. Most of these statues have long been in the porcelain factory's archive of treasured works; they have been reproduced for decades and are popular with collectors.

## Carlo Gavazzeni Ricordi. **Imaginary Theaters in Rome**

February 4 - March 30, 2012

Winter Palace, Halls # 338-341

The State Hermitage, together with the Il Cigno GG Edizioni publishing house. organized this exhibition by a modern Italian artist-photographer. The exhibition included views of Rome, transformed by the artist's fantasies and imagination, and modern technologies. Most of the photographs were taken in the interiors of the Villa Torlonia Theatre, a building that was built in the classical style in the middle of the 19th century and was long left abandoned. The artist has managed to capture not only actual views of the dilapidated structure (the dirt, the old posters, the broken statues), but also the memories that circle it, and its dreams. Gavazzeni's shots served as fascinating variations on the themes set by Piranesi's etchings and the photographer underscored this resemblance. having unified the views of the Villa Torlonia Theatre into a series entitled "Imaginary Theatres" (in memory of Piranesi's series "Imaginary Dungeons").



## Carlo Crivelli. Annunciation with St Emidius. From the collection of the National Gallery, London.

February 15 – May 27, 2012

Winter Palace, the Apollo Hall

The exhibition continues a series of exhibitions entitled "Masterpieces from the World's Museums in the Hermitage." The most famous work of the Venetian artist of the 15th century, Carlo Crivelli, was brought to the St. Petersburg's museum in gratitude for exhibiting the Leonardo da Vinci masterpiece "Madonna Litta" from the Hermitage collection at the exhibition "Leonardo da Vinci: Painter at the Court of Milan."

This painting almost appears to be an illustration for a novel about noble knights and beautiful dames, rather than for a Gospel story. Maria appears before our eyes as a beautiful girl, dressed following the latest fashion. The viewer can discern the minute details of her luxurious abode. We see

the bed under the folded bed curtains, vases with flowers, an open bird cage, its inhabitant sitting freely at the edge of the balustrade, and nearby there is a gorgeous peacock. The Archangel Gabriel on bended knees is also very elegant. In his hands he is holding a white lily, which symbolizes Mary's innocence. Next to the Archangel is St. Emidius, a patron of the province of Ascoli Piceno, where Crivelli's "Annunciation" was previously held in one of the churches.

#### **BORIS VOROBYOV**

Characters from N.V. Gogol's epic poem "Dead Souls" 1952-1954

Painting by I.I. Riznich and V.F. Rukavishnikova Porcelain; over-glazed colour painting, gilding

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Surimono. Poetic Greetings

March 7 - September 2, 2012

Winter Palace, Hall # 375

The exhibition is the outcome of a long and difficult project in which the Hermitage's leading restoration experts participated. It presents 16 of 36 colored Japanese Surimono xylographies restored by them. The name "Surimono" covers engravings produced in limited quantities under a personal commission, as a present for one's

#### YASHIMA GAKUTEI

Jurojin
From the surimono series entitled
Imitating the Seven Gods of Luck,
A reprint from the Late 1890s.
Colored wood block printing

friends. As a rule, the customers were members of the amateur poetry societies that were widespread during the Edo period (1603–1868). Surimono included not only a picture, but also poetry, the authors of which were the poet customers themselves. The occasion for creating the engravings could be an anniversary of one of the poets, an anniversary of the foundation of a society or perhaps a memorable concert, although most often the engravings were commissioned for the New Year.

The earliest Surimono appeared in Japan in the 1730s, whilst the peak of their popularity came in the first third of the 19th century. Very few of the original imprints have been preserved, however. The xylographies restored in the Laboratory for Scientific Restoration of Graphic Works date back to the reprinted circulations of the end of the 19th century.

# Second Life. Coins and Medals in European Applied Art

March 7 - May 20, 2012

Winter Palace, the Blue Bedroom

The exhibition focused on how coins and medals, when out of circulation, become a source of inspiration for the masters of applied arts. The viewers get to see goblets and necklaces, cups and snuffboxes, broaches and medallions, decorated with coins and medals — overall around 80 pieces in total. The time frame spans more than two millennia, from Antiquity to our days.

Two fragments of necklaces, made from Roman denarii from the second-third century B.C., serve as examples of creative work of the Antiquity masters. One can judge the preferences of the masters of the Renaissance epoch by two German medallions from the middle of the 16<sup>th</sup> century that were awarded as medals. Gift goblets and cups represent the tastes of the 17th-18th centuries.

# Tition's. "The Flight into Egypt."

The Hermitage Theatre

After the completion of the restoration work (carried out with the financial support of George Sosnovsky (USA)), the Hermitage's guests were shown Titian's painting "Flight into Egypt," one of the early works by the great painter.

For a long period it was displayed in the permanent exhibition, but the experts were worried about its condition. The author's canvas, sewn from three horizontal pieces, was not entirely successfully transferred onto a new canvas in the middle of the 19th century. Across the entire length of the painting, numerous deformations appeared along the seams.

In March of 1999, the restoration committee decided to carry out

a full complex of restoration works. In March of 2012, the results of the years work were presented at the Hermitage Theatre. The restoration experts had strengthened the paint layer across the entire area of the painting, eliminated deformations and transferred the painting onto a new canvas. As a result, the painting was relieved of its darkened varnish and the previous renovation work that was actually hiding the true coloring.



#### Only Writings Sound. For the 150th anniversary of the birth of Academician Nikolay Petrovich Likhachev April 21 – July 22, 2012

Winter Palace, the Byzantine and the Near East Halls

Nikolai Petrovich Likhachev is renowned around the world, and his works in extremely varied branches of the humanitarian sciences are used by the specialists to this day. Likhachev is regarded as the founder of Old Russian and Byzantine sigillography; he was believed to be

a key expert in the diplomacy, paleography, genealogy, numismatics and history of Byzantine and Old Russian icon painting.

The academic was equally renowned for his passion for collecting, collection of Old Russian and Byzantine icons being particularly treasured. A second, no less interesting collection, is the so-called museum of paleography, which began to take shape at the end of the 19th century and was almost completely formed by 1917. In creating it, Likhachev attempted to trace and illustrate with original artifacts the entire history of writing, starting with the Ancient East and ending with documents from the 19th century. Although the exhibition, which opened at the Hermitage, represents only a small portion of the collection assembled by Likhachev, its authors attempted to reflect both the diversity of the scientist's collections and the structure of the museum of paleography, created on their basis. The exhibition boasts Byzantine seals, cuneiform tablets, inscriptions in stone, papyruses, manuscripts, coins, deeds, autographs, legal and economic documents as well as liturgical and literary monuments of various epochs.

## THE HERMITAGE EXHIBITIONS AT THE MUSEUMS OF THE WORLD

### Italian painting and sculpture of the Baroque epoch in the State Hermitage collection

September 30, 2011 – March 25, 2012

"The Hermitage – Vyborg" Exhibition Center

Twenty-five paintings and 34 sculptures from the Hermitage collection (some of them were exhibited for the first time) allowed visitors to the exhibition to develop an insight into the differences in the art

of Italy's various artistic centers in the 17th century, as well as about what unified the various schools of painting. The exhibition displayed religious, allegorical and mythological compositions, several portraits and still lifes. the views of Italian cities and one fantastic landscape. Among the authors are Guido Reni, Carlo Maratti, Bernardo

Sculpture was mainly represented through sketches and models from the collection of Filippo Farsetti (including the wonderful works of Gian Lorenzo Bernini, Alessandro Algardi and Domenico Guidi).

Strozzi and Alessandro Magnasco.

#### The Hermitage at the Prado November 7, 2011 - April 8, 2012

National Museum of Prado (Museo del Prado)

The exhibition "The Hermitage at the Prado" was organized within the framework of the Year of Spain in Russia. It allowed visitors to the Prado to admire the variety and richness of the

Hermitage collections and enjoy masterpieces of painting, graphics and sculpture, as well as the decorative and applied arts. The paintings of Caravaggio, Velasquez, El Greco. Rubens. Rembrandt. Picasso. Matisse: the drawings of Dürer, Clouet, Bruegel Senior, Rubens, Watteau and Ingres were all featured at the exhibition. Articles of gold, created by ancient Greek and Scythian craftsmen, including the famous comb with a battle scene from the Solokha Burial Mound (Northern Black Sea Region) proved extremely popular, as did the works of Russian and Western European jewelers, and craftsmen from India, China and Central Asia.

> Another section included the paintings of Russian painters of the 19th century: views of St. Petersburg and the interiors of the Winter Palace, the Small and the New Hermitages. Here one could also see pieces of furniture from the Winter Palace, works by Russian stonecutters and examples of clothing.

## The Images of Italy. Italian Painting and Graphic Arts of the 17th-19th Centuries from the Hermitage Collection

November 29, 2011 — February 26, 2012 The Kaliningrad District Museum "The Art Gallery"

The exhibition served as a worthy finale to a large-scale project — "The Hermitage in Kaliningrad," an undertaking staged by the State Hermitage and the Rosatom State Atomic Energy Corporation in cooperation with the Kaliningrad Oblast government.

The exhibition featured 60 works of art (40 paintings and 20 drawings), where their authors had drawn inspiration

from the views and history of Italy; among them were paintings by famous European painters: Claude Lorrain, Hubert Robert, Giovanni Paolo Panini, Jacob Philippe Hackert, as well as the creations of Italian masters. These works of art demonstrated yet again the Italian influence on European painting as a whole and on its various genres in particular.

Spanish Art from the Hermitage Collection

November 24, 2011 - August 5, 2012

<u>"The Hermitage – Kazan" Exhibition Center</u>

## SEBASTIAN DE HERRERA BARNUEVO

Portrait of Charles II as a Child Spain. Circa 1670 Oil on canvas. 183 x 123 cm Source of Entry: bequest of D. P. Tatishcev, St Petersburg. 1846

THE HERMITAGE ISSUE 1-2, 2012

**EXHIBITION** IANIIARY-IIINF

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The exhibition "Spanish Art from the Hermitage Collection" opened as part of the Year of Spain in Russia, presenting more than 200 works of painting, graphics, decorative and applied arts and the art of weapon making, created by the Spanish masters from the 12th century to the beginning of the 20th century.

A significant part of the exhibition was made up of paintings from the 16th-20th centuries: 33 paintings from artists of world acclaim (Diego Velázquez, Bartolomé Esteban Murillo, Jusepe de Ribera, Alonzo Cano, Francisco Goya) and other less well-known representatives of the Spanish school of art.

Goya's drawings were particularly worthy of attention: the socially conscious series "Caprichos" ("The Caprices"), the tragic prints from the series "The Disasters of War," the masterful etchings "La Tauromaquia" ("Bull Fighting") and the mysterious images of the final series, "Los Disparates" ("Folly (Proverbs)").

The exhibition also included artifacts made of bronze and silver, bone carvings, ceramics, glass, furniture, fabric, embroidery and tapestries. Many lace works were also displayed for the first time.

Rembrandt Etchings from the Collection of D.A. Rovinsky in the State Hermitage

February 2 — April 29, 2012

The Sinebrychoff Art Museum, Helsinki

The exhibition features 55 etchings of the great Dutch artist Rembrandt Harmensz van Rijn (1606–1669) from the Hermitage collection, including prints on biblical, mythological and literary themes, genre scenes, landscapes, portraits and self-portraits.

The Hermitage collection of Rembrandt's etchings is the largest in Russia and one of the most complete in the world. It was given to the Hermitage in 1897 under the will of Dmitry Alexandrovich Rovinsky.

FECIT AD VIVUM.
Portraits of artists
in Western European
engravings
of the 16<sup>th</sup>-18<sup>th</sup> centuries
March 8 – June 25, 2012

Lithuanian Art Museum, Vilnius

This exhibition had previously been shown at the Hermitage in 2009 and enjoyed a huge success. The exhibition included 100 works of art from the Hermitage collection, many of which are rarities and were being displayed for the first time.

In selecting the portraits, the main criteria were both the artistic quality of the prints as well as the importance and popularity of the master represented in the portrait.

That is, the visitors received the opportunity to look into the eyes of the most famous painters, architects and sculptures of past centuries. They included Jacopo Tintoretto, Pieter Bruegel Senior, Luca Leiden, Salvator Rosa, Antonio Canova, Rubens, and Rembrandt.

The engravings, however, not only allowed us to create a more or less exact conception of the way that these central

figures actually looked — they also provided with curious and fascinating facts about their work and hobbies. Thus, a portrait of an architect would often accompanied by a pair of compasses and a scroll with the plan of a structure, while a portrait of an artist would feature a depiction of his palette, brushes or easel. The exhibition revealed which artist was fond of playing the flute, who was an avid hunter and who was a bibliophile.

### Rubens, van Dijk and Jordans. Flemish painters from the Hermitage

September 17, 2011 — June 16, 2012

"The Hermitage Amsterdam" Exhibition Center

The exhibition included 75 paintings and more than 20 drawings by greater and lesser Flemish painters. The Dutch curators described

"The Descent from the Cross" by Peter Paul Rubens the central work of the exhibition, and it had previously never left the Hermitage. Another masterpiece was the painting "The Union of Earth and Water" by the same master, which was created by him in collaboration with Snyders.

Alongside these paintings, works by Antonis van Dijk, Jacob Jordaens, Frans Snyders, David Teniers Junior and other equally talented masters were displayed.

Especially for the exhibition, "The Hermitage Amsterdam" Exhibition Center prepared an audio tour, an educational movie and several interactive computer programs telling spectators about the Hermitage collection of Flemish art and about the history of its appearance at the museum. An additional exhibition, centering on the life of Antwerp in the 17<sup>th</sup> century was set up in the exhibition center's hall.



#### PIETER PAUL RUBENS

Head of a Youth Looking Up
FLANDERS. 1615
Charcoal and white chalk on grey paper. 34 x 27 cm
SOURCE OF ENTRY: Collection of Count Cobenzl,
Brussels. 1768

#### **EVENTS**

#### **ANTON ANANIEV**

Babylon Snail
A gift to the Hermitage Museum
from the collector Maxim Artsinovich

## Presentation of Maxim Artsinovich's Gift to the State Hermitage Museum

December 30, 2011

The Hermitage

The Hermitage has exhibited to visitors one of the most interesting gifts received over the last year, a collection of works by St. Petersburg stone carving masters, collected and presented as a gift to the museum by the patron of the arts Maxim Artsinovich.

These are works by modern artists — Evgeny Morozov, Gennady Pylin, Sergey Shimansky, Slava Tulupov, Sergey Stankevich, Alexander Levental and Alexander Kornilov. These works fully reveal the skills of the masters in working with form and plastics, and their subtle understanding of the natural beauty of the colored stone. As a wonderful bonus, Maxim Artsinovich included "The Snail," a work by the German stone-carving master Patrick Dreher, in his gift.

## A Discussion entitled The Conclusion of Antony Gormley's Exhibit at the Hermitage, a Contemporary Artist in a Classical Museum, PRO ET CONTRA

January 13, 2012

The Hermitage

The discussion, devoted to the exhibition "Antony Gormley. In Full Height. The Antique and Modern Sculpture," was to summarize the results of this exhibition project, that was so important for the Hermitage. Was such an experiment needed and was it useful for the museum? Was it of interest to the professionals and the public? Is it appropriate to include these exhibitions in the actual museum exhibition, or does modern art require separate, specially equipped spaces?

The participants in the discussion couldn't give decisive answers to the questions posed. Both the supporters and the opponents of such museum



experiments gathered at the Hermitage. It became clear, however, that nobody was left indifferent by the exhibition: critics argued against it, sharing their thoughts, meaning that the authors of the exhibition had reached their goal.

# The Charitable Fund AVC Charity Presented the Hermitage with 848 Envelopes, Painted by Artists of the Soviet Underground and the Post-Soviet Era

January 13, 2012

The Hermitage

The AVC Charity Foundation acquired this collection from the widow of the collector George Machere, Nadezhda Bolkonskaya, and presented it as a gift to the Hermitage.

Originally, on the request of George Machere, who was serving as economic advisor at the French Consulate in USSR, the artists he was acquainted with decorated the regular postal envelopes for him. After many years the collection grew to include 848 autographs and unusual self-portraits of the leading Soviet and Russian masters. Among those who responded to George Machere's request were Ilya Kabakov, Erik Bulatov, Francisco Infante, Ivan Chikov, Irog Makarevich, Dmitry Alexandrovich Prigov.

In June of 2012 the envelopes from the collection of George Machere and Nadya Bolkonskaya were put on display at the Hermitage. A catalogue for the exhibition is being prepared with the financial support from the AVC Charity Foundation.

#### Lukonin Readings Conference January 25-26, 2012

The Hermitage, the Board Room

At the beginning of the year the traditional "Lukonin Readings" Conference took place at the Hermitage. This year it was dedicated to the eightieth anniversary of the birth of Vladimir Grigorievich Lukonin (January 21, 1932 — September 10, 1984), an eminent Russian Orientalist, and a specialist in the culture and art of Ancient and Medieval Iran who had headed the Hermitage Oriental Department for two decades. The subject matter of the presentations

at the Lukonin Readings has traditionally reflected the full range of the Oriental Department's research. This time, however, the presentations were particularly diverse: the culture, art and archeology of Ancient and Medieval Iran, Egypt and Mesopotamia, East Asia and the Far East. New Egyptian, Khwarezm, Tangut texts and new monuments of material culture were introduced into scientific circulation.

#### The Signing of an Agreement on Cooperation between the State Hermitage, the Municipal Authorities and the Municipal Museum Foundation of the City of Turin

February 13, 2012

The Hermitage

The Hermitage director Mikhail Borisovich Piotrovsky, the mayor of the city of Turin Dr. Piero Fassino and Dr. Maurizio Braccialarghe, cultural advisor and president of the Municipal Museum Foundation of the city of Turin, have signed an agreement on cooperation. The agreement provides for the development and implementation of a program of cultural and scientific cooperation between the State Hermitage, the Hermitage-Italy Foundation, the municipal authorities and the Municipal Museum Foundation of the City of Turin.

The academic leadership of the program will be carried out by Dr. Mikhail Borisovich Piotrovsky, the Hermitage General Director, and the President of the Scientific Committee of the Hermitage-Italy Foundation and director of the Palazzo Madama, Dr. Enrica Pagella.

# A Gift to the State Hermitage Museum from the Ancient Written Language Society

February 13, 2012

<u>The Hermitage</u>

The Society of Lovers of Ancient Literature has presented to the Hermitage 10 volumes of a facsimile edition of the Illustrated Collected Chronicles of the 16<sup>th</sup> century and a facsimile version of the Elisavetgrad Gospel.

The Illustrated Collected Chronicles are a masterpiece of Old Russian book-

making. The only copy of the Chronicles was created in the second half of the 16th century on the orders of Ivan the Terrible. It was intended for the education of Tsar's children. The chairman of the Ancient Written Language Society believes that the Illustrated Collected Chronicles are unique, both in the breadth of its coverage and in its volume. They cover Ancient Jewish and Ancient Greek history, the tales of the Trojan War and Alexander of Macedonia, historical themes from the Roman and Byzantine empires as well as a chronicle covering the most important events in Russia over four and a half centuries: from 1114 to 1567. During the reign of Ivan the Terrible, the book was kept at the Kremlin. Later it was divided into 10 folios, which in the 17th-19th centuries belonged to personal collections, being passed from one owner to another. Eventually, the manuscripts ended up in the collections of various libraries. Today the Tsar-book is kept in parts in Moscow (at the State Historical Museum) and in St. Petersburg (at the National Library of Russia and the Russian Academy of Sciences Library).

## Readings in Memory of Boris Borisovich Piotrovsky

February 14, 2012

The Hermitage Theater

The Readings in Memory of Boris Borisovich Piotrovsky, which traditionally happen on the academic's birthday and are in effect a summing up of the results of the museum's work, were held in the Hermitage Theater.

This conference differs from many other academic events in that the reports presented span the most diverse areas of museum life and activity. Among them are archeology, museum studies, the Ancient East and the methodology employed in attributing the monuments of culture and art. Surprisingly, this very broad range of topics is the reflection of one man's interests - an archeologist, the creator of Russian Urartology and the director of the Hermitage for many years. This year one of the main topics of the conference was the history of Soviet Caucasus studies: the archeology of Transcaucasia, the role of B.B.Piotrovsky in its foundation, the archival materials, dedicated to Hermitage exhibition activity regarding the Caucasus and Transcaucasia in the pre-War years.

### State Hermitage Museum. Dedicated to the 200<sup>th</sup> Anniversary of Victory in the Patriotic War of 1812

February 20, 2012

The Hermitage Theater

Mikhail Borisovich Piotrovsky, the Hermitage director, told those gathered at the press conference how the museum was planning to commemorate the 200<sup>th</sup> anniversary of the victory in the Patriotic War of 1812. The program of festivities included an exhibition, as well as publishing, musical and educational projects.

On December 25, 2012, on the day that the enemy was driven out of Russia, three exhibitions will open at the Hermitage: "The Storm of the Twelfth Year...",

focusing on the 1812 War in the materials of the State Hermitage; "We Will All Merge into One Soul...", which presents the 1812 War through the medals of A.N.Olenin and his contemporaries; and an exhibition of tin soldiers.

The Hermitage Publishing Department will publish a full catalogue of the portraits of the War Gallery of 1812, a poem by Vasily Andreevich Zhukovsky "A Bard in the Camp of the Russian Warriors" and other books, brochures and catalogues.

In September, the Hermitage starts an education program "The Russian Guards in the War of 1812", and from early February, with the museum's support, military music has been featured at various concert venues in St. Petersburg. The first concert, dedicated to the victories of the Russian forces, took place at the Hermitage Theater.

In addition, the Hermitage participated in organizing and holding an open international historical and local history competition entitled "The Sea Wreath of Glory: Sailors in the service of the Fatherland."

## 290<sup>th</sup> anniversary of the establishment and 20<sup>th</sup> Anniversary of the Restoration of Russia's Heraldic Service

February 20-22, 2012

The Hermitage Theater

On February 20, the Hermitage Theater held a press conference dedicated to the 290th Anniversary of the Establishment and 20th Anniversary of the Restoration of the Heraldic Service of the Russian Federation. The Hermitage deputy director Georgy Vadimovich Vilinbakhov reminded journalists of the main milestones in the glorious history of this service. He also discussed the problems which heraldry experts had to solve at the beginning of 1990s and how museums have helped preserve the traditions of this science, as well as issues which concern the



Heraldic Council under the President of the Russian Federation today.

On the next day an open ceremonial session of the Heraldic Council under the President of the Russian Federation took place at the Hermitage Theater, followed by the anniversary academic conference. It was devoted to questions of heraldic theory and history, as well as contemporary heraldic practice. Academics, museum personnel, representatives of various agencies and regions of Russia and heraldic experts gave presentations.

# 9<sup>th</sup> International "The Musical Hermitage" Festival

February 18 - 26,2012

The Hermitage Theater

"This is a very traditional, but not a conservative festival," said composer Sergey Yevtushenko, the artistic director of "The Musical Hermitage." This year, there is a great deal of jazz and much modern music, but classical music still lies at its heart. To appreciate the music we offer, one needs to know as many musical styles as possible. The more you know, the more you will enjoy it."

Musical pieces by Johann Sebastian Bach, Ludwig van Beethoven, Astor Piazzolla, Alfred Schnittke and Sergey Yevtushenko were performed. Among the performers were contemporary jazz musicians Leszek Mozdzer, Lars Danielsson, Dag Arnesen, Pal Thowsen, the legend of British jazz Norma Winstone and the laureates of the first prize of one of the most prestigious competitions of young singers in the city of Spoleto (Italy).

The Signing of a Memorandum of Partnership between the State Hermitage Museum, St. Petersburg, the Russian Federation, the Royal Castle Museum, the Lazienki Palace Museum and the Adam Mickiewicz Institute, Warsaw, Poland

February 23, 2012

The Hermitage

Mikhail Borisovich Piotrovsky, the Hermitage Director, Andrzej Rottermund, the Director of the Royal Castle Museum, Tadeusz Zelnevich, the Director of the Lazienki Palace Museum and Pavel Potorochin, the Director of the Adam Mickiewicz Institute signed a memorandum of partnership.

The ceremony was also attended by Bogdan Zdrojewski, the Minister of Culture of the Republic of Poland, and Wojciech Zajaczkowski, the Ambassador of the Republic of Poland to the Russian Federation.

The plans of the Russian and Polish parties include scientific studies of the Romanovs Residence in Poland, the collections of King Stanislaw August Poniatowski, materials connected to the Grand Duke Konstantin Pavlovich and Poland. In addition, joint exhibition projects, including an exhibition devoted to Classicism in Russia and Poland are also planned.

# The State Hermitage Museum presented its own official iPhone application

February 24, 2012

The Hermitage

The application will allow one to take fascinating excursions through the Hermitage Halls, admire the Winter Palace interiors, examine and learn more about internationally renowned masterpieces of painting, sculpture, the decorative and applied arts, examples of artistically decorated weapons and unique archeological finds.

The application will also allow the users to get access to the latest museum news, create their own collections of favorite pieces of art, send an online greeting card to friends or simply find their bearings within the Hermitage. The application is available for free at the App Store.

<u>Facebook: www.facebook.com/</u> <u>hermitageapp</u> Twitter: @hermitageapp

## 6<sup>th</sup> International Festival Dedication to the Maestro

March 14 -21, 2012

The Hermitage

The State Hermitage and the "Domus" Producer's Center presented the 6<sup>th</sup> International Festival "Dedication to Maestro," which is a tribute to the

memory of great composers, artistic and cultural figures and musicians.

Within the framework of its concerts several premiers have taken place. Thus, on March 14, three basso profundos took to the stage of the Hermitage Theater for the first time: Vladimir Miller, Mikhail Kruglov and Sergey Kryzhnenko. On March 18 a concert of Eduard Artemyev, one of the leading masters of the cinema music, took place. A piano evening on March 20 presented two pianists. Vladimir Mishchuk from St. Petersburg and François Dumont (France), as well as two schools of piano technique. On March 16 a ballet night, dedicated to the anniversaries of Diaghilev and Stravinsky, took place.

The next day, a global star, the renowned violin player Liana Isakadze participated in the gala concert. The festival closed with works by Tchaikovsky - the "1812 Overture," the "Romeo and Juliet" Overture-Fantasy and the "Capriccio Italien."

# The 10<sup>th</sup> "Museum and the Problems of Cultural Tourism" roundtable

April 12-13, 2012

The Hermitage, the Board Room; the General Staff Building

This year the Hermitage has hosted, for the 10th time, a round table devoted to the problems of "cultural tourism." The staff members of numerous museums continued to share their experiences with each other and share information about programs which enjoy particular popularity, the newest achievements of science and technology and nonstandard approaches to working with children and adults. There were discussions about interaction of museums with partners, such as touring agencies and various public organizations.

Vladimir Yuryevich Matveyev, the Hermitage deputy director, Allan Watson, the Lord Steward of Cambridge University and the head of the consulting company CTN Communications (London), Hollister Sturges, member of the board of directors, treasurer of the English-speaking Union (Greenwich, USA), and staff members of Latvian and Russian museums took part in the event.

#### BOOKS

# 1. "The Siberian Route of Pavel Piasetsky"

#### G.A.PRINTSEVA

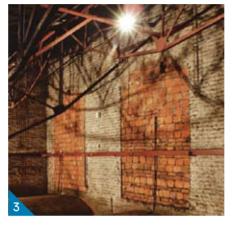
The book is dedicated to the huge (more than 850 meters long), manypart (nine rolls) panoramic views entitled "The Great Siberian Route" by Pavel Yakovlevich Piasetsky, in which the artist depicted the stages of the construction of the Trans-Siberian railway. The artist managed to compress huge distances and accommodate the most important things in his creation: the poetic landscapes of Siberia, the population centres, large and small, river crossings that were being constructed and the laying of rails.

In Galina Printseva's book all the parts of the panoramas are published for the first time. They are supplemented by a history of the construction of the Siberian railway and of Piasetsky's work. The edition is supplemented with a DVD (a video version of the panoramas with an explanatory text and musical accompaniment).

### 2. "The Treasure of the Khokhlach Barrow. The Novocherkassk Hoard" I.P.ZASETSKAYA

This is the first complete publication of one of the most interesting and mysterious collections of the Hermitage, the so-called Novocherkassk treasure, found in 1864 on the outskirts









of Novocherkassk. Many years of research helped determine that the barrow was a burial site of a noble Sarmatian woman. The monograph by Irina Zasetskaya relates the story of the discovery and the study of this complex and provides a detailed description of all the artifacts found there, their attribution, and reconstruction of the systemic context of the artifacts. The book contains a large quantity of illustrations, including those portraying the famous monuments of Sarmatian art exhibited today in the Hermitage Jewels Gallery.

## 3. "The Hermitage's Attics," from the "Halls and Buildings of the Hermitage" Series

#### S.A.MATSENKOV

The book focuses on the attic spaces of the Hermitage complex and their "fascinating engineering facilities." It is written in a very emotional language, and despite a great number of technical details will be of interest to laymen as well as specialists.

In this book, one can discover surprising facts from the history of the Hermitage buildings. For example, at the beginning of the 19th century, at opposing ends of the palace attic, the barracks of two fire companies were situated. A century later "an animal farm existed just a half dozen meters over the heads of the Emperor's family. And if it wasn't quite real, then it was at least something of the kind."

# 4. "A Toy in the Collection of the State Hermitage"

#### I.N.UKHANOVA

The book provides a detailed description of the Hermitage collection of toys from various periods. Separate chapters are dedicated to "urban mechanical" toys, table games, dolls and miniature toys. In addition, the author pays tribute to the collectors, whose collections have been feeding into the Hermitage collection over the years and ponders the "romanticism of the game." The book is written in excellent, light language, framed with expressive photos and containing many curious facts.

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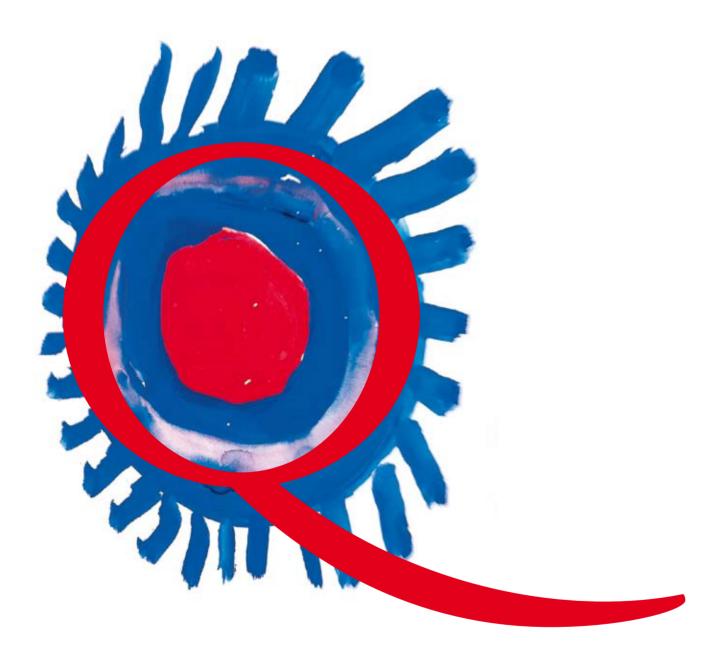
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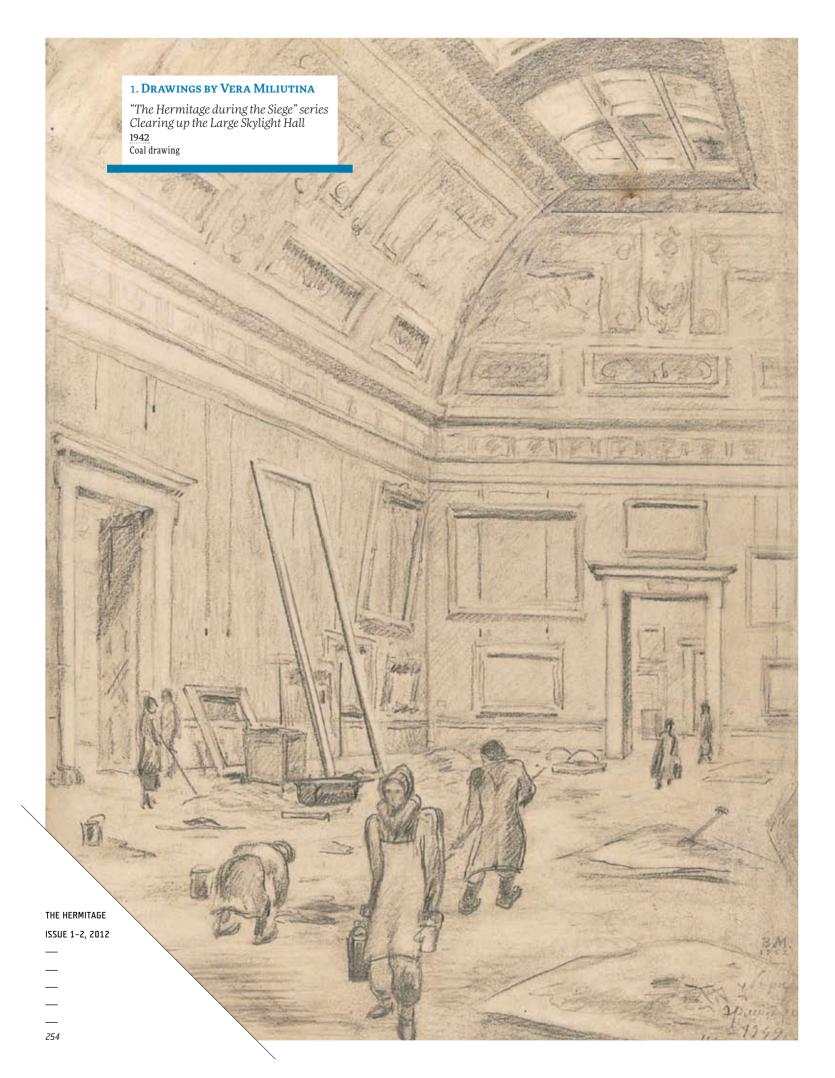


САНКТ-ПЕТЕРБУРГ 8-Я СОВЕТСКАЯ УЛИЦА, Д. 58 ТЕЛЕФОН +7 812 952-8032



«Квадривиум» — это начальная школа.

По замыслу создателей и мнению очевидцев, здесь перекресток творческого отношения к жизни и серьёзного к учению, строгой дисциплины и тёплой семейной обстановки, незыблемости традиций и смелости в освоении нового, академизма и креативности.



# PEOPLE OF THE LIGHT

eople of the Light" — that was how Nikolai Tikhonov chose to name his essay about the Siege of Leningrad, the core of which became his description of the wartime experience of the Hermitage. "Not long ago in the magnificent Hermitage they celebrated the 800th anniversary of the great Azerbaijani writer and philanthropist Nizami Ganjavi... in sunny Baku they responded to this celebration, and all across the Soviet Union people realised that the flame of a mighty spirit of triumphant creativity still burned undimmed in Leningrad."

In fact, very little was being celebrated in the embattled country, except for the anniversaries of political events. Nizami's anniversary was celebrat ed neither in Moscow nor in Baku. Only the dying city of Leningrad had marked the occasion, in spite of its sacrifices. Not only that, but it also marked the 500th anniversary of the great Uzbek poet Ali-Shir Nava'i. After an introduction by the academic Orbeli academic reports, and the reading of some of Nava'i' works translated by Hermitage staff, an exhibition was held — an absolutely unique event for a besieged city. In the display cabinets of the museum's class room were exhibited a porcelain goblet and a box decorated with paintings on the themes of Nava'i created especially for the day by the renowned art ist M.N.Mokh. In order to fire these creations in the muffle furnace, electricity was relayed to the Her mitage from the ship Polyarnaya Zvezda (Polar Star) which was moored on the Neva beside the Hermit age's service entrance. What played a greater role in these remarkable events — political courage or merely the thirst for life? This is a question which continues to be debated by historians to the present day, although history itself wrote these events into its annals long ago.

History is a creator of personalities. During the winter of 1942 the well-known Leningrad art expert Lev Pumpyansky, dean of the Faculty of Art History at the Academy of Arts, began to write poems about his most cherished museum — the Hermitage. They were not intended for publication; in their own way they were an attempt to record the inner world of the besieged city's academic life, within which he refused to allow despair or spiritual emptiness to gain a foothold. The cycle of poems included verses inspired by the masterpieces of Flanders, Holland, France, and those of antiquity.

"My sister and I were very attached to our father, recalls Sofia Pumpyanskaya. "He taught us so much, and used to take us to the museums. To this day I remember how stunned I was when I saw The Last Day of Pompeii (Briullov's famous canvas) and the first Valentin Serov exhibition." Fourteen-year-old Raisa and Sofia Pumpyanskaya were evacuated in the summer of 1941. "Yesterday I received your letter, in which you so sweetly and warmly recalled our chats about art, the canvases of the Dutch masters, books... It made me very happy that the little I was able to give you in this direction lives on in your soul", wrote Pumpyansky to his daughter. "We remember you, and try to imagine what you are doing, and perhaps you in turn are remembering your family home... Nothing much has changed here, although life has become more difficult and tense than before... We need endurance and courage. The winter is mild... We eat satisfactorily. Your loving father." He wrote not a word about the appalling realities of life in besieged Leningrad. about the deadly cold and hunger, about the bombardments and the deaths... Pumpyansky, passing the deserted Hermitage on his way to work at the Academy of Arts, mentally restored the halls of the museum to their pre-war furnishing from memory, focusing on his favourite works of art, taking fresh inspiration from them, and grieving for their loss. Here is one poem from the cycle:

# Antoine Watteau.<sup>1</sup> 'Mezzetin'

How long since you were in the Hermitage, They sold you into slavery, Mezzetin!
Bought for a pittance
By an American gentleman.
But the quiet of historic walls
You recall, I'm sure, even
Among the skyscrapers of Manhattan,
And on a bourgeois bel etage.

1 JEAN-ANTOINE WATTEAU (ANTOINE WATTEAU) (1684–1721) was a French painter and draftsman, an initiator and grand master of the Rococo style. Mezzetin (painted between 1718 and 1720) depicts a comic character of the Italian commedia dell'arte, which was once popular in Paris. Dressed in his traditional costume of beret, striped jacket, white ruff, and breeches, Mezzetin is singing a serenade to an accompaniment on his guitar. The painting was sold by the Hermitage in May 1930, and is now the property of the Metropolitan Museum in New York.

 $\blacktriangleright$ 

Sometimes, strolling on Broadway, You remember, on a moonlit night, The Neva, and bronze stallions, St. Isaac's in snowy porphyry... And so the Northern Palmyra Will knit your brows in sadness!

Reading the "Hermitage" cycle, even someone who is extremely familiar with the museum will doubtless be struck by, besides the imagery, the accuracy of the descriptions of the paintings and sculptures, which conjure up the unique atmosphere of the Hermitage.

"We try not to lose heart in the face of difficulties... The hour of our meeting is approaching." This letter was dated February, 27, 1943. On the March 5, Lev Pumpyansky died. He was 53.

During the autumn and winter of 1941, around 2000 people were given refuge in the bomb shelters beneath the Hermitage. The people living in the shelters were not only the staff of the Hermitage and their families – they also included many renowned representatives of the sciences and arts. When they emerged from the shelters, the inhabitants would leave the Hermitage through its service rooms and disperse in different directions. Some would head towards the Neva and the Academy of Arts, while others would make for the Academy of Science. The elderly women and children would gather in the Hermitage's classroom. Outside was a dreary picture in black and white: the Neva, ice-bound ships at their moorings, the steeple of the Peter and Paul Fortress wrapped in brown coverings. It was impossible to black out the large windows of the museum, and it was forbidden to use electric lighting, so the inhabitants lived by candlelight, using candles from the pre-revolutionary era that had been discovered in the vaults. The candles were used only in the bomb-shelter, as to light even the smallest flame in the cold, empty halls of the museum was forbidden in case of fire.

What were they like, these wartime halls of the Hermitage, and their emaciated inhabitants? The post-war generation would never have known the reality of those times, had it not been for the drawings made by those who lived and worked here in those dark days. From the very beginning of the war, photography had been forbidden in the besieged city. All cameras and radio sets had been

2. Drawings by A. Nikolsky

"The Hermitage during the days of the Siege" series Statue of Nicholas I (from the 4th book "drawings of streets, fires, monuments") 1941-1942

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— — 256 Paper, pencil Inv. # OP-44580 impounded by order of the city authorities under threat of punishment under martial law.

One of the Hermitage's employees, artist and architectural academic Alexander Nikolsky, recorded the life of the Hermitage in sketches, day after day, step by shuffling step.

So was born a true visual chronicle of the wartime life of the museum. These drawings rest today in the vaults of the Hermitage beside the masterpieces by the greatest representatives of the visual arts.

In the early days of the war, many of the palace cellars were transformed into bomb shelters. The museum staff blocked up the low cellar windows with brick, installed iron doors, and amassed trestle beds. The low vaults, the flickering light, the empty stretchers, the sullen façades of the Hermitage buildings, those magnificent windows with their shattered panes... this is how the reality of that time is evocatively brought to life in these drawings.

Nikolsky's album, the drawings of the Hermitage artists Vera Milutina and Vladimir Kuchumov, who recorded the atmosphere of those days in the museum's halls and the destruction caused by the Siege, came to form one of the principal elements of the Hermitage's memorial collection dedicated to the Great Patriotic War (as World War II is known in Russia), and served as evidence at the Nuremberg Trial, where Iosif Orbeli, director of the Hermitage in the war years, gave evidence.

Until the war, many of the windows of the grand halls of the Winter Palace had boasted unique exhibits: the autographs of generations of guests and their hosts, engraved into the glass with diamond rings. Unfortunately, no copies were ever made, and when the broken glass was cleared away following air raids and shelling, it seems that they were simply forgotten about — they simply neglected to look through the pieces. Today, only one such autograph survives in the windows of the Hermitage — on the pane of a window facing the Neva on the north-western corner of the Winter Palace. It is thought to have been made by Tsarina Alexandra Fyodorovna, who left a record for her contemporaries and descendants, that on March 17, 1902, "Nicky" (Nikolai II) had looked out from this window at his hussars.

"Our academic work eased the difficulty of life considerably. For those whose days were filled with work it was easier to bear their hunger. With time, the feeling of hunger became a physical malaise, which was less akin to a desire to eat in ordinary conditions, and like any malaise, it was easier to bear when one worked. The essays and articles I wrote in Leningrad in the winter of 1941/1942 brought me greater satisfaction than any I had written in peaceful circumstances. And for good reason: in that winter it was only possible either not to write, or to write with great endeavour - there was no middle ground," recalled Boris Borisovich Piotrovsky. The Hermitage continued to treasure and preserve what was most priceless: academic potential and freedom of thought.

The staff of the Hermitage would carry out their research work in the periods between bombardments and shelling. During the autumn and winter of 1941, there were around fifteen air raid alerts every day. At night, the staff would make their way to their air raid posts through pitch-black halls. No matter how they tried, they could not get used to the echoing emptiness of the palace halls. (This echoing emptiness, the brick "abrasions" of the mutilated fragments of the walls, and the terrible yet magnificent atmosphere of the Siege-era Hermitage were recreated in Alexander Sokurov's acclaimed film Russian Ark). The opulent architecture and décor had a particularly strong emotional impact on the staff in such conditions. The bombardments were gradually destroying the city, and the rooms were illuminated by the glow of nearby fires and the flames of incendiary bombs burning out by the walls of the Winter Palace. In another example of everyday courage, the Hermitage staff used to pass the time during extended bombardments by reading academic literature. They would even take books with them to their posts, putting them into their gas mask bags, an action for which they were chided by Orbeli: "Books should be carried in your belts, not your bags!"

"Andrei Yakovlevich Borisov was on duty in a dark corridor. Anticipating another bombardment, we would meet in the Rotunda, where our two fire duty zones intersected, and read each other lectures; he introduced me to the fundamental problems of Semitology, and I taught him about archaeology. We were greatly concerned that, in the event of our being killed, all of the research which we had done but had not yet published would perish with us, disappearing forever, and somebody would then have to start all over again. We came to the conclusion that the only thing was to write, write, write - guickly, without delay", recalled the Soviet archaeologist and orientalist Boris Piotrovsky. Professor Borisov was just a few years older than Piotrovsky, and they had been friends since their student days. It never occurred to them that they were performing a great deed by carrying out this everyday

work. They merely lived that way because they knew no other.

The official decrees issued in the Hermitage during the Siege reflect the intensive activity of life there: they clearly record instructions concerning the protection of the museum, the dispatch of staff to the army, city defences, transfers to different posts, and disciplinary action, up to and including dismissal. Dismissal from one's post often meant the loss of one's worker's ration card, which effectively meant an unavoidable death. But there was no other way: such are the harsh realities of wartime life.

#### Decree Nº 206, 25 July 1941

On the 24th of this July, senior research associate of the Western Section Soloveichik R.S., whilst leaving work in the evening, left her section of the museum illuminated, and then, having locked and sealed it, went home without giving the keys to the security guard.

I decree that Soloveichik R.S. is to be dismissed from her work at the Hermitage with immediate effect. Please make the necessary calculations without delay. Director of the Hermitage Academic Orbeli

#### Decree Nº 278, 12 November 1941

On 11th of November duty guard Gerts V.K. was again late for work, having arrived at her post late in the morning, and in the evening again reported late for duty. I decree that Gerts V.K. is to be dismissed from her work at the Hermitage with immediate effect.

Director of the Hermitage Academic Orbeli

Besides hunger, cold and shelling, the Hermitage was also destroyed by water. The very first spring of the Siege inflicted catastrophic damage on the museum. The thaw brought to the frozen halls of



the Hermitage not spring warmth, but instead a fatal damp, which "exploded" the plaster, destroyed frescoes, and ruined the painted ceilings. Here is a description of one - absolutely ordinary - day: "I saw with horror that the porcelain was all flooded. We ran to get some high-legged rubber boots, and then descended into the dark cellar. The water came up to our knees. Our movements created waves, which raised the level of the water even higher. Moving carefully, so as not to step on the fragile porcelain, we began to remove piece after piece from the water, locating them by touch. These searches in the gloom, and this wading through the water, and the way we climbed the dark, steep stairs, laden with porcelain, not seeing the steps, but finding them with our feet, seemed to us later to be akin to the performance of some incredible, puzzling acrobatic number, and we marvelled that nothing had been broken.

"Many items had lost their inventory numbers, and this could have caused unimaginable confusion in the museum records. Hundreds of sodden paper labels were floating in the cellar, and the



#### 3. Drawings by Vera Miliutina

"The Hermitage during the Siege" series A hole in a wall adjacent to the Kitchen Courtyard 1942 Coal drawing

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— 258 numbered designations, which were painted upon the items with water-resistant enamel paint, had swollen from their prolonged stay in the water and fallen off in pieces. It was necessary to do everything at once — to clean and wash the objects, and to re-apply their numbers."

Besides artistic chronicles of the period, the archives of the Hermitage also contain the tragic evidence of the museum's most irreparable loss in the Siege — the deaths of many of its staff. As the documents coldly testify, the list of official museum staff gradually shortened as the months passed due to "natural attrition." In 1944, when the Council of People's Commissars of the USSR issued a decree to begin restoration work in the Hermitage, the museum released the preliminary totals of its sad losses. "Of those of our employees fighting at the front, 6 perished, and 43 more of our staff died in besieged Leningrad. Among the workers and administrative staff the losses were significantly greater. The building was hit by two bombs and 17 artillery shells, which caused great damage."

"Today I was with <u>V.Garshin</u><sup>1</sup> at <u>Ilyin</u>'s<sup>2</sup> place... the old man is 86, and half-paralysed, he supports his head with his hand. But his left side, which isn't paralysed, is still handsome even now. I asked him what had happened to the department which the professor had been in charge of. He answered that the department had been evacuated as soon as the city had come under threat of bombing."

"Why did you decide to remain here?"

"Where would I go? I'm 86, and my collection is forever young. I had to think of that before anything else."

"When we said goodbye, Ilyin again sang the praises of his little room, in which he deliberately refused to listen to the radio, so as not to hear the air raid sirens and worry unnecessarily before the time came. I wrote an article about Ilyin to be published abroad, and named it 'Pure Gold'," wrote Vera Inber in her Siege diary on 4 June 1942. Ilyin died in his office, sitting at his desk while arranging a collection of old coins which had been bequeathed to the Hermitage.

The greater part of the Hermitage's treasures was evacuated in the very first days of the war. The first railway convoy, made up of baggage wagons, each packed with a priceless load, took away around one and a half million works of art from the Hermitage on June 30, 1941. Where this freight was going known only by one man, as the route of the train and its destination were of the highest secrecy. This man was Vladimir Levinson-Lessing, who had been designated director of the Hermitage's branch in Sverdlovsk (now Yekaterinburg). In 1942, Levinson-Lessing travelled from Sverdlovsk to Leningrad, in order to bring back from the besieged city books and other materials which were vital for the academic work of his evacuated colleagues. This journey was to save the lives of several museum staff who were dying of hunger in the besieged city: Levinson-Lessing managed to obtain permission for their immediate evacuation. In Sverdlovsk, working intensively at the Hermitage's branch, he taught students of Moscow University's Historical Faculty, which had also been evacuated to Sverdlovsk.

In an eerie coincidence, the crates containing the Hermitage's collections were placed in the infamous cellars of the Ipatievsky mansion, where in 1918 Tsar Nicholas II and his family had been executed (the remaining works of art were kept in a picture gallery and a church in Sverdlovsk). The second convoy left Leningrad on July 20, carrying around 700,000 artefacts and objets d'art. There

was to have been a third convoy, but it was unable to leave Leningrad before the city was cut off by Nazi forces.

Almost 900 days later, on January 27, 1944, the Siege of Leningrad was finally lifted. This brought more than joy - it brought the anticipation of victory, and renewed energy. An exhibition was prepared for November of 1944, showcasing works of art and culture which had remained in Leningrad during the Siege. It was set up in the Pavilion Hall and the galleries on the side facing the Hanging Garden. The exhibition was prepared with great care, with no concessions made to wartime circumstances. It was decided to show at least a part of the Hermitage in its full pre-war glory. This was a mammoth task that required colossal efforts in order to complete the work in such a short time: 30 cubic metres of sand which was covering the floors had to be removed, and the glass had to be replaced in 45 of the windows. Between November 8, 1944, and July 31, 1945, the exhibition received around 30,000 visitors. Eventually, in October of 1945, work began on shipping the treasures of the Hermitage back from their wartime refuge in Sverdlovsk.

At the end of the war, as a form of reparation, a number of art collections from German museums were taken to Russia. They included the Pergamon Altar, and various treasures from the Dresden and National art galleries, the Egyptian Museum, the Gothic Library, and many more. The majority of these treasures were assimilated into the Hermitage's collection, where they remained until the mid-1950s, when they were shipped back to the GDR. The rest of the artworks brought back from defeated Germany remained in the Hermitage's reserves and for many years stayed hidden from the eyes of visitors, as well as the majority of the museum's staff. Breaking the "blockade" around this treasure took much longer — these artworks were not put on public view until the 1990s.

The country's wounds began to heal, and the Hermitage embarked on a project of intensive restoration of its halls for a great exhibition of its newly returned treasures. The rapid succession of key dates testifies to the intensity of the work involved: On October 3, 1945, loading began in Sverdlovsk of two railway convoys to Leningrad containing the exiled treasures of the Hermitage, which arrived at their destination on October 10, on the 13th the unloading was completed, on the 14th the process of hanging paintings in the halls began. On November 8, 1945, the restored rooms were opened completely to the public. In the vestibule of the Hermitage's service entrance a decree was put up by the director of the museum: "I hereby announce for the information of all employees of the State Hermitage the text of the telegram received from the government:

# Leningrad, Hermitage. "To Academic Orbeli,

It is with feelings of the deepest joy that I greet you and your collective on the day of the restoration and opening of one of the greatest museums in the world — the State Hermitage. Please accept our heartfelt gratitude for your dedication to preserving the museum's treasures, and in restoring and reopening the museum in such a short period of time. Your remarkable successes have been achieved out of a profound love for your work, a quality which is characteristic of the very best people of our

country. This love is a guarantee of further successes in the task of restoring and expanding the Hermitage."

The government telegram was also put up for all to see at the entrance to the Hermitage. On that day, having carefully prepared a grand speech, Orbeli took to the podium, the hall silent in anticipation. However, he was obliged to pause after his very first words, as they were met with such an enthusiastic and sustained ovation. His words? "The Hermitage is open!"

In November of 1945, the Nuremberg Trial began, a process which was to last almost a year. The International Military Tribune sat in judgement over the principal war criminals, those who had committed crimes against humanity. In February of 1946, the International Military Tribune turned its attention to examining evidence relating to charges of "destruction and plunder of cultural and scientific treasures." Among the defendants was Hermann Göring, who had personally signed the plan for the complete destruction of Leningrad.

On February 22, the director of the Hermitage Iosif Orbeli took his place in the prosecution's witness stand. "The academic appeared in the witness stand like a prosecutor," wrote the newspaper Pravda, "He gave only the facts." Orbeli stated the number of shells fired at the Hermitage by the Nazis, and the number of bombs which had fallen on the museum. He called as a "witness" one of the damaged Atlants of the Hermitage, the scars on the body of which, like a memorial, have been preserved to this day. He spoke of the high-explosive bomb which had caused immeasurable damage to the museum and its contents, of the shells which had exploded in the halls of the Hermitage. The advocates for the defence tried to lessen the effect of the academic's words by arguing that the director of the Hermitage was not a military specialist and therefore could not say that the Hermitage — a treasure house of world culture - had been deliberately shelled. "I am not an artilleryman. The premeditated nature of the shelling of the Hermitage was clear to my colleagues and myself because the damage inflicted on the museum was not caused by a random artillery raid, but consistently, through methodically targeted shelling of the city, which took place over the course of many months. I have never been an artilleryman, but the Hermitage was hit by thirty shells, and the bridge beside it was hit by only one. I can say with absolute confidence where the Germans were aiming. In this manner at least, I am an artilleryman!"

2 VLADIMIR GEORGEVICH GARSHIN (1887–1956) was a professor, doctor of medicine, active member of the Academy of Medical Sciences of the USSR, collected coins and other antique collectables: castings, trinkets, and rock samples. Garshin amassed a great library of books on history and art and had an excellent knowledge of museums, especially the Hermitage, where he was a frequent visitor.

3 ALEXEI ALEXEIEVICH ILYIN (1858–1942) was a Russian numismatist. Educated at the Lyceum, prior to 1917 he was a member of the State Council, a member of the council of the State Bank, and worked for the Russian Red Cross. From 1918, he worked as director of the numismatics section at the Academy of the History of Material Culture, and two years later he was accepted into the Numismatics Department of the Hermitage, which he headed from 1920 to 1930 and in which he worked until the end of his life. Ilyin bequeathed his collection of Russian coins to the Hermitage.



# A FREE SUBJECT

"REST AFTER THE BATTLE" BY YURI NEPRINTSEV

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#### YURI NEPRINTSEV

Rest after the Battle 1955 Oil on Canvas 192 x 300 cm The State Tretyakov Gallery <u>Inv.# ЖС-93</u>

he collection of the Hermitage provides an opportunity to trace the origins and development of different genres in painting. It allows us to see, for example, how the masters of the Soviet era in discovering realism anewl, were inspired by the masters of the previous eras to be found in the museum's collection.

In this issue we would like to take a closer look at the genre of battle scenes.

The origins of the battle scene as an independent genre can be traced back to Renaissance Italy.

Later it came to encompass quasi-allegorical composition featuring an image of a victorious commander on the field of ba tle (C. Le Brun), smaller paintings featuring scenes of cavalry skir mishes (F. Wauermann), sea battles (W. van der Velde), armies a rest or bivouac, more reminiscent of works of the household genr (A. Watteau). In the first half of the 19th century the developmen of the battle genre was marked by historicism and the emotiona pathos of Romanticism: the events of the Napoleonic Wars and the movements for national liberation in Europe were immortalised i the paintings of Gros, Gericault, Delacroix, and Vernet in France Goya in Spain, Michałowski in Poland, and others. In the second hal of the 19th century the war scenes and historical battle canvases of artists like A. von Menzel in Germany, G. Fattori in Italy, Winslow Homer in the USA, and others, were typified by their enhanced for cus on landscape and psychology, and their attention to the action and suffering of ordinary soldiers, those in the rank and file.

Yuri Neprintsev, in creating this canvas, based his work in principal on the genre of the magisterial subject painting which had developed in Russian art in the 19th century, requiring the portrayal of the emotional reactions of a group of characters in the painting to an event. Examples of this are works such as Repin's *The Reply of the Zaporozhian Cossacks to the Turkish Sultan*, Surikov's *Boyarina Morozova*, Perov's *Hunters at Rest* and others. It is important to note that in the above paintings by Repin and Surikov the element of drama, or the sense of event, functions within the structure of the historical genre, which is to say on a grandiose scale. The artist, following the precepts of 19th century realism, attempted above all to organise the composition as a concerted event, in which the psychological mood of one character (the chief protagonist of the painting) is transferred to a whole group of onlookers.

Living and studying painting in Leningrad from 1926, Yuri Neprintsev, of course, was familiar, via the Hermitage, with Diego Velazquez's *Breakfast* and one of the best paintings from the series *The King Drinks* by Jacob Jordaens, permeated with the joyful outlook which distinguishes the art of Flemish Baroque.

Until 1951, Yuri Mikhailovich Neprintsev (1909–1996), student of Isaak Brodsky, was in no way regarded as a prominent artist. Then suddenly, in the blink of an eye, he became popular, celebrated, and rich. Newly favoured, he was made professor of the Repin Institute, and allowed to travel abroad. This was all due to the colossal success of his canvas Rest After The Battle, which first appeared in an autumn exhibition in 1951. It should be noted,

however, that this resounding success was in no way attributed to his talent as an artist. Something else was at work here — luck, flair, the ability of an artist to capture and express on canvas something which finally coincided with society's demands of art. And Neprintsey, scenting the opportunity for glory, seized his moment.

As one of his contemporaries recalls, the artist was aware of the shortcomings of his painting, but responded to his friend's advice that it needed further work with the words: "Yes. I know, but I have a feeling that I must exhibit it now." And he had not miscalculated. The painting was nominated for a third-class Stalin Prize, but Stalin himself, having crossed out the names of all the other candidates, left on the list only the surname of the hitherto unknown associate professor: "To Neprintsev — a Prize of the First Class!" Millions of reproductions of the painting were soon flying around the country. For a Soviet artist in those times, a Stalin Prize, and a first-class one at that, meant more in relative terms than a Nobel Prize today — it meant life. It meant a huge sum of money (100.000) rubles), rank, honours, an apartment in the city centre, a car, lucrative commissions, and most importantly, relative safety - a Stalin laureate could not simply be bundled unceremoniously into a "Black Maria" (as the infamous secret police vans were known) and whisked off to an isolation unit on Shpalernaya Ulitsa.

Naturally, alongside the prize, the lucky Neprintsev also attracted the envy of his colleagues, tainting his life from then onwards. Even Neprintsev's obituary (1996) contains words which at first strike one as strange: "Yuri Mikhailovich Neprintsev remained until the end of his life upon his Golgotha of national adulation, of nationwide fame. He had ascended this Golgotha, paying no attention to the underestimation of his art by his colleagues, disregarding the envy of others." Maybe Neprintsev's true "Golgotha" was this: riding the wave of his fame, he had been selected in 1953 as a member-correspondent of the Academy of Arts — and for the next 17 years he repeatedly applied for academic tenure, only for his comrades to constantly reject the "upstart." The "Field Marshal" of painting, Boris Ioganson, himself having received his second "Stalinka" a year before Neprintsev (for the painting The Address of Lenin at the Third Congress of the Komsomol), once hissed: "Here Neprintsev has painted greatcoats, yet there are no heads." However, one of the artist's friends always entertained doubts about the painting's worth, and admitted as much in an article in 1999: "The technique in Neprintsey's canvas was of course, modest, and therefore did not elicit the high praise of some of his contemporaries". Neprintsev

■ In 1918, a decree was issued to liquidate the Imperial Academy of Art. The higher art institute was transformed into the Free Art Studios (Svomas). In 1921, Svomas was again renamed as the Academy of Art. Beginning in 1927, the Academy of Art endured the so-called "Maslov Epic." All the realist professors were dismissed from their posts, it became forbidden to paint from real life, and new methods — the "brigade method" and the "project method" were introduced. The library and museum which Aleksei Maslov had named the "priceless cemeteries of the institute" were destroyed. Sculptures were smashed and the pieces ordered to be used in the laying of pavements; the paintings of the old masters were cut into pieces, which were handed out to students to work on. Nothing was required to gain entry to the institute except proof of one's proletarian origins. The motto of the "new" Academy became the words of avant-gardist David Burlyuk: "Repin — into the dustbin of history!" Dmitriy Buchkin. Kartini i Vospominaniya. — SPB.: NP "Rodnie Prostori; Bibl-ka zhurn." "Nevsky Almanac," 2006. — 112 s.

subsequently exhibited a great number of works, but "...they never enjoyed such success."

But the success of *Rest After The Battle* was no accident — the painting found favour not only with Stalin, but also with the general public, for the modest Neprintsev had personified — even 'materialised' — for millions of people the image of Vasiliy Terkin, the unforgettable and much-beloved hero of Tvardovsky's poem of the same name. They understood the painting at first glance! On the honours list of prize laureates in 1952 was written: "1. Neprintsev, Yuriy Mikhailovich — for the painting *Rest After The Battle* (1951) (based on A.T. Tvardovsky's poem *Vasiliy Terkin*)."

Of course, in order to "materialise" this character, the artist faced some serious difficulties. First and foremost, what was Terkin like as a man? In his poem, Tvardovsky described him simultaneously as both simple and mysterious:

Terkin — who is this man?
We will tell you frankly:
Measured as a simple fellow
He is but ordinary.
Yet a man of such charm as he
Is found in every company,
And in every platoon.

It is difficult to come to an understanding from such a characterisation. Besides this, Neprintsev had a talented precursor, graphic artist Orest Vereisky, who had at the request of Tvardovsky worked on an image of Terkin during the war. Vereisky had illustrated the first edition of the poem, having searched long and hard for a model for Terkin. Vereisky executed dozens of portraits of soldiers, but they were always lacking in something for the image of Terkin. "It turned out," joked Vereisky, "that I was playing the role of Agaf'ya Tikhonovna from Gogol's *The Wedding*." Then, finally, one day he spotted a poet from an army newspaper, named Vasiliy Glotov, and "...struck with a joyful feeling, I suddenly recognised Terkin in Vasiliy Glotov." Tvardovsky approved of the artist's perception, and the "portrait" of Terkin appeared on the cover of the book.

However Neprintsev, despite his best efforts, found it impossible to depart from the picture so fortunately discovered by Vereiskiy. Neprintsev later wrote: "Many times during the war years I encountered flesh and blood Terkins, men who were able in difficult times to liven and cheer their comrades with a joke or a witty comment, and in their deeds serve as an example of genuine courage, resourcefulness and heroism. It was thus that the personality traits of various people, from numerous encounters at the front, combined to form my impression of Vasiliy Terkin — of a simple Soviet man, of a hero of the Great Patriotic War [World War II]."

(World War II). Perhaps Neprintsev had not sought to deceive: his search had been genuine, but the image had already been found by Vereisky: typical and at the same time, unique, like Malevich's *Black Square*. One way or another, in the preliminary sketches, and in

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Nonetheless, Neprintsev's painting was to immediately overshadow Vereisky's drawings, and not only thanks to the Stalin

Neprintsev's canvas, the soldier in the centre

image of Vereisky's Terkin.

with the red tobacco pouch is the spitting

Prize. Despite all the faults identified by his colleagues, Neprintsev had skilfully constructed the composition (it is difficult here not to recall Repin's *The Reply of the Zaporozhian Cossacks to the Turkish Sultan*, about which the critics had enthused), given each character's distinguishing traits and even written stories about the heroes of his canvas. He would tell trusting listeners, that in the soldier sitting to the right of Terkin, he saw a newly-conscripted peasant, fresh from his first battle. For him, Terkin's jokes were a form of therapy, enabling him to forget his fear. The blond man standing behind Terkin with his hat askew — this is Terkin's rival. "In the past he had been a worker, a Komsomol member, a lover of women, the envy of the factory; he was brave, resourceful, fought well, and had anecdotes of his own to rival those of Terkin. And so he listens to him in a slightly condescending manner, but nonetheless surrenders to the charm of the story." And in the soldier who holds his right hand to his cheek, the artist represented himself.

In a word, Neprintsev's painting did not only "revive" Terkin, but framed him in a kind of domestic military context and in doing so became literary, "storylike." And for simple souls this was most important of all in art. It was with good reason that for many years millions of Soviet schoolchildren carefully gnawed their pencils and painted copies from a reproduction of the painting pinned to a board.

Recognition brought the artist not only fame, but also problems. In the autumn of 1952 he was suddenly summoned to the Kremlin, where Malenkov, on the orders of Stalin, instructed Neprintsev to produce a copy of the painting with all haste. The original already hung in the Tretyakov Gallery, and a copy was required for the Great Kremlin Palace. They spoke to Neprintsev as if he were some kind of serf artist: "Now, with our trust you take upon yourself a great responsibility. You have an allotted time of two months - maximum. What do you need in order to start work?" It was only with difficulty that Neprintsev managed to convince his superiors to allow him half a year to complete the work. After that everything was simple: "The transfer and enlargement of the image (using a grid) and the underpainting were done by two young copyists..., and then I began myself the work of methodically reproducing every inch of canvas".

The canvas was finished in time, although it was not hung in the Kremlin until after Stalin's death. Yet once again the artist was summoned to the capital, where the Minister of Culture, Panteleimon Ponomarenko, standing before the canvas, pompously reprimanded Neprintsev: "There is an opinion, that something in this painting needs correction — it is the opinion of the government... do you see these eyes screwed up with laughter? In some places the pupils are not visible..." It is well known that the tastes of leaders rarely coincide, and the artist hurriedly made several corrections. Soon the very same Ponomarenko again summoned Neprintsev and notified him that the painting from the Tretyakov Gallery had been given to Mao Tse-tung on the occasion of the Chinese leader's 60th birthday, and the artist "was to paint a new canvas for the Tretyakov Gallery with an identical subject and composition".

He was not allowed access to the copy which was hung in the Kremlin, and "I was obliged," remembered Neprintsev, "to paint a completely new canvas, guided by memory, photographs, reproductions and studies... to paint new characters in place of those who had inhabited the original." And all this time Neprintsev grieved for the original, despatched to faraway China: "And who on earth needs it in China?" In the end, however, he tortured himself in vain — today Chinese encyclopaedias feature only two Russian artists: Repin and Neprintsev. And China's role on the world stage is growing...

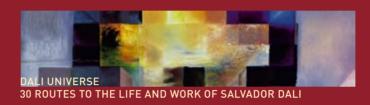


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