

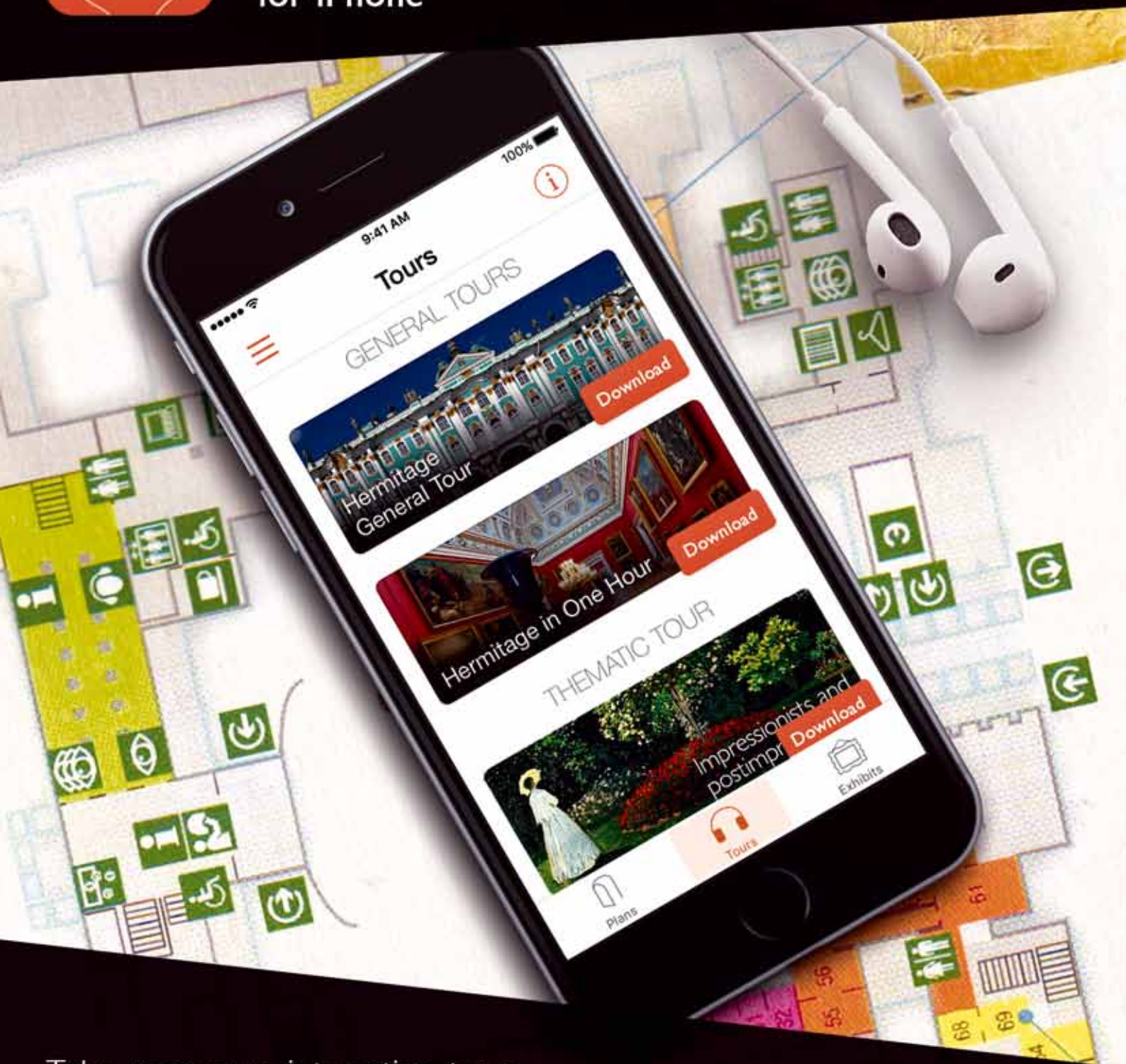
BELLUM
TURRIS
SOMNUS
INNOCENTIA

HERMITAGE
MAGAZINE





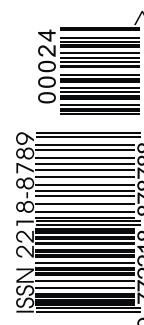
The State Hermitage Museum
presents “Audioguide
to the Hermitage” app
for iPhone

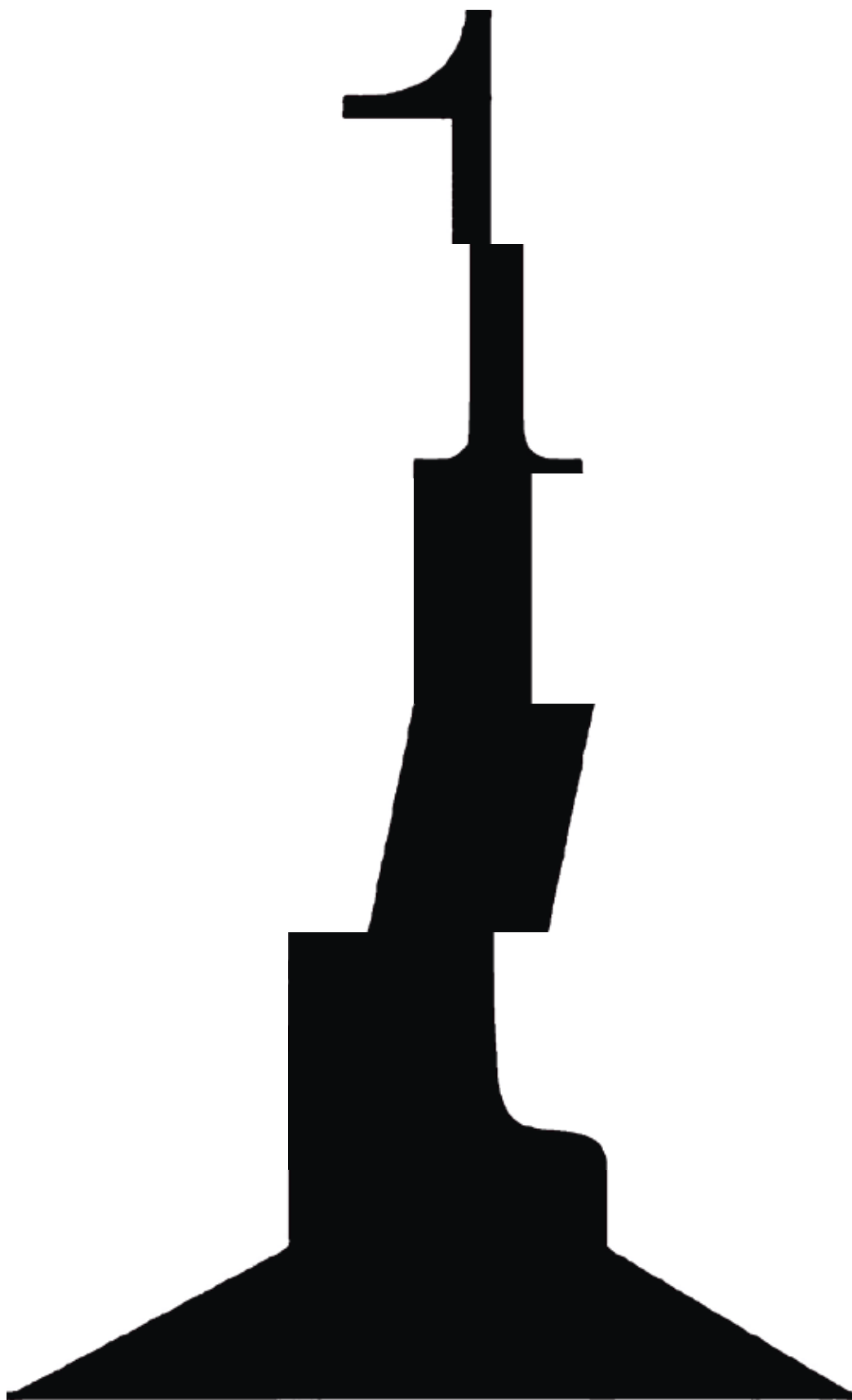


Take your own interesting tours
around the rooms of the famous museum,
discover its extremely rich collection of art works
and view world-famous masterpieces
and the magnificent palatial interiors – all the information
is available on your iPhone.



SURREALISM IN CATALONIA, THE GARDENS OF EARTHLY DELIGHTS,
MARIANO FORTUNY, ARMENIA, FROM THE DINNER-SERVICE STOREROOMS,
ORKHAN PAMUK, TOWERS, ALLEGORY OF CHASTITY,







OYSTER PERPETUAL
DAY-DATE 36

Rolex Boutique, DLT, ul. Bolshaya Konyushennaya, 21-23a
tel. +7 812 648 0850

Grand Hotel Europe, ul. Mikhailovskaya, 1/7
tel. +7 812 329 6577

ЭКСКЛЮЗИВНО В *Mercury*



OYSTER PERPETUAL DAY-DATE 36

HOW TO PERCIEVE DIVERSITY



● PHOTO: YURI MOLODOKOVETS

The world is in a state of turmoil. Europe has declared the failure of multiculturalism's politics. This solemn declaration has given rise to a wave of xenophobia, populist nationalism and, most worryingly for the future of humanity, a primitive worldview attitude. Diversity is seen as redundancy, and a harmful redundancy.

On the other hand a large part of the world which, for a long time, has been used to the European traditions of cultural equality, is ready to stand for this multiculturalism. For them it means preserving their singularity in the context of globalism. They want to preserve it even if the price to pay is isolation. The dialogue of cultures can turn into a conflict of cultures, which is very dangerous.

We have to search for different remedies to cure our endangered world. One of these remedies is the museum, especially an encyclopedic one like the Hermitage. The museum turns heightened feelings of difference into esthetic and educational pleasures. In this way it helps to relieve the tensions of difference. This is why the museum collects all sorts of different things, studies their particularities, restores and reconstructs. Research leads to interpretation and makes the exhibits more accessible and thus acceptable for other cultures.

The Crusaders, fascinated by the Iraqi rock crystal lamp, brought it to Europe. Their descendants reinterpreted it and decorated it with Manneristic symbolic maritime figures. The pedantic Hermitage academicians separated the Asian from the European parts of the object. Now they have reversed this decision and joined them back together, this example helping to illustrate some of the mechanisms at work during cultural interaction. This is the story behind the article about the brilliant restoration of the Hermitage's lamp. Such stories are behind many of the exhibitions and restoration achievements that our magazine focuses on.

Of course, a universal museum, while trying to remain as impartial as possible, can not completely turn its back on tradition. The Hermitage encapsulates world culture within a Russian narrative but this does not prevent us from celebrating diversity. There is also a more practical, less refined approach to the museum: if you do not like a particular room do please go and enjoy another exhibition in a different room.

This is common museum practice. The audience that comes to our museum is very diverse and we try to exhibit something to accommodate everyone's tastes simultaneously. But whilst looking at something relatable and accessible for him, the visitor may also encounter other things too. This experience is akin to an unobtrusive education, which can sometimes even upset the visitor. Nevertheless these encounters are often potentially highly rewarding and enriching for the visitor.

We try to present diversity with different levels of difficulty. The massively popular Salvador Dali in our exhibition raises the question of the role of his native natural and social environment in the shaping of Surrealism. Some brilliant examples of recent restorations make us consider what restoring is primarily about: making something "beautiful" or solving a mystery. There are also reasons to reflect on the independent value of an ancient copy. The rare applied arts masterpieces that fascinated Paris; an amazing collection of clocks, full of the time's mysteries that go away and return. Costumes from St. Petersburg's Art Nouveau style, models by the great Mariano Fortuny, luxurious ladies by Giovanni Boldini. All this diversity of content and shape allowing acceptance from all sorts of different esthetic and intellectual tastes.

The luxury of the imperial porcelain services resonates with the severity and austerity of the Armenian cultural heritage. The great Orhan Pamuk talks to our readers via the works of young people with autism from St. Petersburg in the context of the largest private collection of Japanese enamels.

A series of essays and pictures talk in a mystical tone about the city's architecture, its beauty and possible catastrophes. This is not a museum exhibition. This is the Magazine itself. It prepares the reader for the next issue — the story of the Russian revolution.

One should often visit the Hermitage and read our magazine. Then one's impressions will be richer and more ripe for discussion which, in our either multi or single-cultural society, can often lead us in strange directions and can include apprehensions which are offensive to the spirit of culture.

Mikhail Piotrovsky
May 18, 2017, International Museum Day



HERMITAGE
MAGAZINE

FOUNDER: THE STATE HERMITAGE MUSEUM

EDITORIAL BOARD

Mikhail Piotrovsky (Chairman of the Editorial Board), Georgy Vilinbakhov, Michael Maltsov, Yury Molodkovets, Zorina Myskova, Geraldine Norman

EDITORIAL

Editor-in-Chief **Zorina Myskova**
Editor of Contemporary Art section **Dimitri Ozerkov**
Editor of British Contributions **Geraldine Norman**
Editor of Dutch Contributions **Svetlana Datsenko**
Editor **Vladislav Bachurov**
Executive Editor of the English version **Simon Knapper**
Executive Secretary **Marina Bachurova**

PROOFREADING, FACT-CHECKING

Andrei Bauman, Sasha Galitzine, Simon Knapper

DESIGN

Design of the cover, pages 52–54, 146–149: **Igor Gurovich**
Design: **Ludmila Ivakina, Dmitry Krivoruchko**
Photo Editor: **Elena Lapshina**
Retouch: **Victor Hilchenko**

LAYOUT

1–5 notebooks: **Andrei Shelyutto**
Typefaces Hermitage Ingeborg: **František Štorm**

TRANSLATION

Andrey Edelkin, Aleksandra Yershova-Platt, Natalia Magnes, Elvira Myachinskaya, Simon Knapper, Christopher Pascone, Ekaterina Preobrazhenskaya, Anna Surovegina

COMMERCIAL AND ADMINISTRATIVE DIRECTORATE

Director of the Hermitage Museum XXI Century Foundation **Victoria Dokuchaeva**
Administrative and legal support **Svetlana Smirnova, Valentina Smirnova**
Technical support **Evgeny Smirnov**
Marketing, advertising, distribution in Russia:
Alexandra Nikolaeva, Marina Kononova, Svetlana Multan
+7 812 904-98-32
office.hermitageXXI@gmail.com

Distribution in Europe: **Alexandra Nikolaeva** (Amsterdam)
+31 6 4572-0900
nikolaeva.hermitageXXI@gmail.com

Legal support CLC / GGI Independent member

AUTHORS

STAFF OF THE STATE HERMITAGE MUSEUM:

Irina Bagdasarova
Arkady Ippolitov
Lidia Lyakhova
Kseniya Malich
Maria Menshikova
Mikhail Piotrovsky
Irina Sokolova
Irina Yetoyeva
Nikolay Zykov

OTHER AUTHORS:

Marina Bachurova
Maria Elkina
Arkady Izvekov
Sebastiaan Lagendaal (the Netherlands)
Anna Savelieva
Sergey Stadler

SPECIAL PROJECT (P. 56–63):

Mikhail Gurovich

PHOTOGRAPHERS:

Mikhail Rozanov
Rustam Zagidullin
Natalia Chasovitina
Yuri Molodkovets

The Hermitage Museum XXI Century Foundation would like to thank

Mark Bashmakov, Nic Iljine, Semyon Mikhailovsky, Elena Borisenko for ideas, attention, and a friendly support of the magazine.

Special thanks to:

Svetlana Adaxina, Marina Antipova, Elena Getmanskaya, Larisa Korabelnikova, Ekaterina Sirakonyan, Vyacheslav Fedorov, Maria Khaltunen, Marina Tsyguleva (The State Hermitage Museum)

ISSN 2218-0338

Founding Company: **The State Hermitage Museum**

Publisher: **The Hermitage Museum XXI Century Foundation**

The State Hermitage Magazine is registered as a media publication, registration number PI FS77-38126 issued 24 November 2009 by the Federal service for supervision of communications, information technology and mass communication (Roscomnadzor).

Circulation 2 200 copies.

Editorial Offices: **19/8 Bolshaya Konyushennaya Street, St. Petersburg, 191186.**

Telephone: **+7 (812) 904-98-32**, e-mail: **office.hermitageXXI@gmail.com**

Size: 231 × 285 mm

For subscription information in Saint-Petersburg please contact:

SZA Pressinform, tel: **+7 (812) 904-98-32**; subscription reference 41093 (Russian edition), 41094 (English edition)

Printing house **PNB Print** (Riga)

No fixed price. All rights reserved. Reprinting of any materials without written permission from the editors is forbidden.

Any quotations must cite the magazine. Copyright©2017.

The editors take no responsibility for the content or accuracy of advertising materials.

The opinions of the authors are their own and do not necessarily reflect those of the editors.

The Hermitage Museum XXI Century Foundation

An independent private Russian foundation supporting projects and programs of The State Hermitage Museum in accordance with appropriate general agreements. Publisher of The State Hermitage Magazine
19/8 Bolshaya Konyushennaya Street, St. Petersburg, 191186. Telephone: **+7 (812) 904-98-32**



COVER:

Wilhelm Christian Meyer
(The Royal Porcelain Factory, Berlin)
Figurine “Allegory of Sculpture”
from the Berlin Dessert Service
Germany. 1770–1772
Porcelain; overglaze painted, gilding. Height: 30 cm
The State Hermitage Museum, St. Petersburg
Digital retouch: **Mikhail Gurovich**

Translation from Latin: War, Tower, Dream, Chastity, Death



4 How to perceive diversity. M. Piotrovsky
10 A Second Before Awakening. Surrealism in Catalonia
22 “The Garden of Earthly Delights”. Follower of Hieronymus Bosch. N. Zykov
26 “The New Market in Amsterdam”. The Image of Holland. I. Sokolova
30 The Return of the Lamp. A. Izvekov



34 Perfect Timing
38 Buddha Onassis
38 The World of the Russian Nobility
40 A Century of French Elegance
41 Russia’s Glory is Unforgettable
42 St. Petersburg Moderne
44 Giovanni Boldini. Painter of the Belle Époque. M. Piotrovsky
48 The Magician of Venice. Mariano Fortuny y Madrazo
52 Il Prete Rosso. Vivaldi
56 Wreck. Special Project. M. Gurvich



66 The Armenian Collection
70 The Skevr Reliquary. M. Piotrovsky
72 San Lazzaro degli Armeni — “The Island with the Cross”. M. Bachurova
78 THEATRUM ORBIS MMXVII. S. Mikhailovsky
80 The Art of Memory. G. Bruskin
82 Blocked Content. Recycle Group
84 The Same Paints for All: Blue
88 Russian Taste and Russian Ceremony. M. Piotrovsky
90 Imperial Tables. I. Bagdasarova
92 Aesthetics, Politics and Prestige. L. Lyakhova
94 Chinese Silver Tea Things. M. Menshikova



98 Orkhan Pamuk. Dostoevsky’s Prophetic Voice
110 Born in Flames. M. Piotrovsky
116 Perfection in Details. The Art of Japan in the Meiji Period (1868–1912).
Z. Smushkin
120 Objects of Perfect Art. M. Menshikova
124 Affordable Offerings. M. Menshikova



130 The North Needs a Horizon. K. Malich
136 The Originators of the Cities. M. Elkina
140 Failing to Knock on Heaven’s Door. M. Elkina
146 Dea Roma: Piranesi and Fellini. A. Ippolitov
150 Allegory of Chastity
152 Art and Botany: More than Mere Neighbours. S. Lagendal
156 The story of “The Pietà from Korobovka”. I. Yetoyeva



OCTOBER 2016 — FEBRUARY 2017

THESE DAYS FEW MUSEUMS WOULD MISS AN OPPORTUNITY TO EXHIBIT THE POSTERS INVITE THE PUBLIC TO COME AND VIEW COPIES OF HIS SCULPTURES AND HIS INTERPRETATION OF SURREALISM HAS MADE A CONSIDERABLE IMPACT AS DALÍ WAS A MASTER OF SELF-DISPLAY AND PROVOCATION. IT'S A PITY THAT MAGNITUDE AND PROFOUND MEANINGS. THE TIME HAS NOW COME TO RETURN TO MAKE THIS KNOWN IS TO SHOW THE BREADTH OF DALÍ'S WORK FROM HIS

A SECOND BEFORE AWAKENING

SURREALISM IN CATALONIA THE ARTISTS OF EMPORDÀ

MIKHAIL PIOTROVSKY

Catalan land is rich in talents. There are certain notorious Catalan artists whose reputations have been built upon their ability to transform beyond recognition the art movements they belonged to. The incomparable Gaudí was able to morph Art Nouveau into something more marvellous than had been seen before, running far beyond its already sophisticated style. And yet he remains a colleague and successor of many Catalan architects. Dalí created his own vision of Surrealism and was even excluded from the movement (though this was due to political considerations). He grew up in Empordà (or Ampurdán), a Catalan region rich in standout talents. The natural environment of Empordà has always inspired artists to create landscapes imbued with mystic beauty. Local views evoked gloomy and bizarre transcendental paintings. Such a temper lives in whirls of the famous Catalan wind Tramontana ("tenacious land wind that carries in it the seeds of madness" (Márquez)), an unearthly symbol of the Empordà.

Sometimes those winds were of a political nature; when under a dictatorship it was dangerous to be a surrealist and some artists returned to landscape painting. Of course terrible meanings were still present but not visible to everyone. The Catalan cultural environment is synonymous with romanticism and anarchism - constituting a shared image with the world of Surrealism and the Spanish Surrealism. The exhibition not only allows the viewer enjoy the paintings but also provides an opportunity to make intellectual discoveries and understand the essence of Surrealism itself and therefore deepen their enjoyment of it even further.

The Hermitage houses a rich collection of Spanish painting. This collection gives several visions of Spain. Catalan Surrealisms both comply with as well as contradict these visions. They fascinate us with their austere simplicity that contains hidden affectation uncaged by their greater co-brother.

WORK OF SALVADOR DALÍ. IN THE MOST UNLIKELY CORNERS OF THE WORLD EXHIBITION AND DRAWINGS. DALÍ HAS BECOME A RECOGNISABLE PART OF POPULAR CULTURE ON POPULIST ENTERTAINMENT AND MEDIA. THIS IS HARDLY A SURPRISE THOUGH, THIS POPULARITY AND "AVAILABILITY" HAVE CAUSED SOME TO LOSE SIGHT OF HIS WORK'S TO A MORE SERIOUS PERCEPTION OF THIS ARTIST ... SURREALISM IS NOT A JOKE. THE WAY ORIGINS, TO DISPLAY THE CONTEXT OF THE ART HE WAS SURROUNDED AND SHAPED BY.

✦ **SALVADOR DALÍ.** *Retrospective Bust of a Woman*
1933–1970. Bronze, oil. 70 × 54 × 35 cm. Privale collection



SALVADOR DALÍ. *Surrealist Object Functioning Symbolically*
1933–1970. Mixed media. 53 × 34 × 23 cm. Privale collection

EMPORDÀ ROOTS OF SURREALISM¹

GEOGRAPHY AND CLIMATE AS A BASIS OF SENSORY PERCEPTION

Just like Caesar, Salvador Dalí came, saw and conquered everything around him. But he was certainly lucky to be able to observe all aspects of the climate; soil, society and visual forms of the Empordà comarca. Dalí was able to uncover in his local, cultural and social conditions those unique values and parameters which became characteristic of his genius and oeuvre.

Empordà is the official name of this region given by the Spanish unitary state to a strip of lands on the southern slope of the Pyrenees in Catalonia. Local inhabitants call this comarca Empordà after the Greek colony of the seventh century BC which was expanded by Romans later in the third century. This area is a vast plain bordered by two great rock masses: the Garrotxa on the West and the Cap de Creus on the East. The land is moistened by precipitation, rivers and a wide strip of beaches along the shores of the Mediterranean Sea. Here reigns the hurricane wind Tramontana that blows out fogs from the land and creates vistas of bright and sharp silhouettes. The very names of towns and villages here derive from names of witches and sibyls. The Catalan language spoken by the inhabitants of this area has specific features and reflects political claims for autonomy and federalism stemming from ancient times. This is due to a proximity of a state customs area and a border with France. It is this reality and social diversity that surrounded young Salvador Dalí. Here he grew up in a respectable and prosperous family. Here his attitudes, temper and aspirations were formed under the influence of nature, the intellectual environment and his inquiring mind, as well as the family climate and its connections. Whilst still a teenager, he learned French apart from native Catalan and Spanish, which was used as the language for teaching in school. He did not study well but covered his exercise books with drawings. Anything new he learned by inventing his own magazines, texts and stories illustrated with drawings. From family friends he heard about Picasso (who was visiting Cadaqués and by 1910 had created a number of cubist works). He came across literature about life in Paris and Barcelona. Moreover, the beauty of the local nature was attracting many artists seeking to break with canons of academic painting. In those schools where Dalí was learning by halves the knowledge required, he had a drawing teacher called Juan Núñez who, owing to his classic education and his level of thinking, taught his students the idea of primacy of line over other aspects of depiction. Dalí attentively listened to this “singing of sirens” in praise of precise drawing, composition and all the formal virtues. Soon, thanks to his inborn abilities, he began to master these principles.

ARTIST PREDECESSORS

OF SALVADOR DALÍ:

Eliseu Meifrèn i Roig
Caterina Albertina i Paradís
Ramon Pichot Gironès
Josep Blanquet Taberner
Josep Bonaterra i Gras
Marià Llanera i Miralles
Eusebi de Puig i de Conill
Siegfried Burman
Carles Ridaura i Casademont
Frederic Marès i Deulovol

JUAN NÚÑEZ AND HIS SCHOOL:

Juan Núñez Fernández
Ramon Reig i Corominas
Marià Baig i Minobis
Joaquim Bech de Careda i Casadevall
Rafael Santos i Torroella
Lluís Vayreda i Trullol
Ramon Pichot i Soler
Llorenç Cairó i Sanchís
Antoni Casamor d'Espona

SURREALISTS

OF ALT EMPORDÀ COMARCA AND DALÍ:

Joan Massanet i Juli
Àngel Planells i Cruañas
Àngeles Santos Torroella
Esteve Francés Cabrera
Jaume Figueras i Francesc
Evarist Vallès i Rovira
Jaume Turró i Brunet
Antoni Pichot i Soler
Salvador Felipe Jacinto Dalí i Domènech

¹————— The word “Surrealism” was coined by Guillaume Apollinaire in his manifesto “L'Esprit Nouveau et les Poètes”, published in 1917 to the ballet “Parade” where Jean Cocteau was a scriptwriter and Pablo Picasso a theatre designer.



ESTEVE FRANCÉS CABRERA. *Surrealist Composition*
1932. Oil on canvas. 58,5 × 72,5 cm. Collection of Rafael Pérez Hernando



WHAT DO WE KNOW ABOUT CATALAN SURREALISM? ²

A GREAT DEAL HAS BEEN WRITTEN ABOUT SURREALISM: ABOUT THE PERSONALITIES, ABOUT ITS CREATORS, THEORETICIANS AND PROMINENT MEMBERS, AND ABOUT THOSE WHO PLAYED A DECISIVE ROLE IN CONSOLIDATING THE MOVEMENT. AGAIN, A GREAT DEAL HAS BEEN WRITTEN ABOUT SURREALISTIC POETRY, ABOUT THE REVOLUTION THAT THE POETS PUSHED FOR AND ABOUT THE SOCIAL POLICY THEY PROFESSED AND PROMOTED. A GREAT DEAL HAS BEEN WRITTEN ABOUT SURREALISTIC FILM, ABOUT THE PLACES WHERE THE SURREALISTS MET... THERE IS NO DOUBT THAT SURREALISM IS THE CULTURAL MOVEMENT OF THE TWENTIETH CENTURY THAT HAS BEEN WRITTEN ABOUT THE MOST. YET DESPITE THIS PLETHORA OF LITERATURE, WHICH EVEN CONTAINS ANECDOTAL EXAMPLES OF DOGMATISM AND MESSIANISM, DESPITE ALL OF THIS, SURREALISM IS A MOVEMENT THAT IS DIFFICULT TO DEFINE, AND LITTLE IS KNOWN ABOUT IT BEYOND THE FRENCH GROUP ³ AND A HANDFUL OF PROMINENT NAMES.

Even in Spain until 1981 there was no overall image-concept of a Catalan version of Surrealism or enough research on Surrealist Catalan artists except Dalí. There was a very diverse set of articles, including comparisons between modern Surrealism and the Surrealism that was seen in images from the ancient world; medieval Surrealism; other theoretical considerations; an analysis about Chagall, Miró and Dalí. But no other Catalans were analysed up until 1949, when the book *Surrealismo* by Alexandre Cirici Pellicer was published, shedding light on contemporary artistic currents immediately after the Spanish Civil War ⁴ and analysing Surrealism decade by decade. Finally Joan Miró was mentioned with his collages that create a poetic myth; Miró was recognised to have travelled much further along the pathways of Surrealism than where Max Ernst had arrived, and for this reason André Breton had stated that Miró might be the most Surrealistic of all. The book continues by examining Salvador Dalí, and it does so on three occasions: when Dalí arrived in Paris in 1929 for premiering “Un Chien Andalou” ⁵; when discussing Dalí’s paintings — like “The Great Masturbator” in the 1930s; and at last in the 1940s, when Cirici points to Dalí as a conqueror of America, eclipsing Breton, Éluard and Peret. He stresses that there Dalí worked as a fashion illustrator, the creator of the Venus Pavilion at the New York Universal Exposition in 1939 and the brilliant stage designer for numerous ballets ⁶. For the first time Cirici mentions the existence of other local Catalan surrealists who created art in the shadows of the two international artists, Miró and Dalí.

The exhibition “Surrealismo en España” (Surrealism in Spain) put on by the Galeria Multitud in Madrid in 1975 was part of that brief yet comforting story of revival of movements that had almost been forgotten. This exhibition proved to be extremely important for the survival of Surrealism after the disappearance of the historic core of founders and showed, despite everything, there was still a deep obscurity surrounding the importance and development of the movement in Spain. New elements of analysis were provided, a difference between Spanish Surrealism and traditional claims were shown (the fact that Surrealism extends beyond the personages who created the historic group), the artists from two generations later were also regarded as Surrealists; an attempt was made to establish general coordinates over the entire area, beyond the names of the artists from the historical movement who worked before 1939 (the former included not only the ubiquitous Miró and Dalí but also Leandre Cristòfol, Joan Massanet, Àngel Planells and Àngels Santos).



Gabriel García Márquez.
Tramontana (1982):

“We heard a whistling that little by little became sharper and more intense and dissolved into the thunder of an earthquake. Then the wind began. First in intermittent gusts that became more frequent until one of them remained, unmoving, without pause, without relief, with an intensity and cruelty that seemed supernatural. ... What intrigued me most was that the weather still had an unrepeatable beauty, with its golden sun and undaunted sky”.



ÀNGEL PLANELLS I CRUAÑAS. *The Box of Surprises*
1974. Oil on canvas. 33 × 41 cm. Private collection



SALVADOR DALÍ. *Dream Caused by the Flight of a Bee Around a Pomegranate a Second Before Awakening*.
1944. Oil on wood. 51 × 41 cm. Thyssen-Bornemisza Museum, Madrid

Sanli Vila, Minister of Culture of Catalonia:

“The lands of Catalonia stand out for their diversity of landscapes; all the hundred and thirty five types of them are present here according to the Landscape Observatory of Catalonia, a specially dedicated institution. Such a variety of nature sometimes causes people’s imagination to endue real landscapes with a mental interpretation. These truly physical ‘terrestrial microcosms’ cover all of Catalonia, they are the cultured (in every sense of the word) landscapes that not only influence aesthetic trends and the development of all the related things, but also help to comprehend the meaning of artworks and their artistic language”.

This exhibition and research articles from the corresponding catalogue posit certain claims that will be eternally debated when speaking about Surrealism, such as its start or roots in the literary, poetic realm. The most fascinating question of all is whether or not we can truly speak about Spanish Surrealism, about Catalan Surrealism, for example, in literature. Literature was one of the backbones of the movement: from automatic writing to the manifestos, along with their creators and promoters, who were poets and writers. But even though Breton’s manifesto after its publication was almost immediately translated in Madrid, there was no real Surrealist literature in Spain; there were no theoreticians of the new movement.

Spanish magazines of the 1920s called a reason for the rise of Surrealism an admiration for the symbolic world, one that stands out for its perseverance in the quest for a liberating trend that impelled the spirit to find a formula that followed the dictates of thought, rejecting the tenets set by the old schools in the past.

“Even though there were subsequent efforts to establish that Symbolism was its underpinning, the most immediate forerunner of Surrealism, the truth is that none of these articles were either ideological or analytical regarding the new French trends; rather they celebrated the rupture with the past, they encouraged a shift toward the avant-garde without clearly specifying what the new pathways and new movements should be”. (From the magazine Monitor, Cassanyes).

The Catalan Anti-Art Manifesto of 1928, better known as the Manifest Groc (Yellow Manifesto), was signed by Salvador Dalí, Lluís Montanyà and Sebastià Gasch. It was drawn up with great pains, as Dalí’s “co-authors” were too fearful to dare to rectify many of the statements written by Dalí, who was just donning his provocative posture. The “manifesto” was neither programmatic nor did it have anything to do with Surrealism. It was rather an exaltation of the modern spirit, of modern life of the cinema, jazz, beauty pageants and huge transatlantic ocean liners. It is true that it aroused a great deal of ruckus in Catalonia but in essence it was actually a major tantrum of youth.

We must posit the existence of a Spanish as well as a Catalan Surrealism even though the events in Catalonia took place slightly differently, as two of the most important artists in worldwide Surrealism — Joan Miró ⁷ and Salvador Dalí — are Catalan.

2. _____ With the use of excerpts from a review entitled “About Catalan Surrealism” by Francesc Miralles, art critic and historian of Catalan art (Institute for Catalan Studies, Barcelona, 2010).

3. _____ Breton, Aragon, Éluard, Soupault etc.

4. _____ July 1936 — April 1939.

5. _____ **“Un Chien Andalou”** (An Andalusian Dog, 1929) is an avant-garde experiment, a 17-minutes filmization of dreams of the two great artists: Buñuel and Dalí. The film was directed by Luis Buñuel.

6. _____ Ballets “Mad Tristan” (1937), “Bacchanale” (1939), “Labyrinth” (1941) in the New York’s Metropolitan Opera presented by Ballet Russe de Monte Carlo etc.

7. _____ The dispute over whether Miró belongs to Surrealism was initiated by André Breton and is still ongoing.



SALVADOR DALÍ
Venus with Drawers
1971
Bronze, oil. 38 × 10 cm
Private collection

COMARCA OF ALT EMPORDÀ AND SURREALISM

If we take Miró (1893–1983) and Dalí (1904–1989) out from the history of Surrealism, that history will empty. When we read memoirs and other writings of the Surrealists, first of all, we see two obvious facts: before Miró one cannot speak about Surrealistic painting as such, since the Surrealism was formerly a theme for emerging poets, physicians, psychiatrists, amateur mediums; the emergence of Dalí in this movement became like a red rag to a bull. In other words, no one except Dalí could radicalise a conscious destructiveness of Surrealism, the source of its profound sense, the only thing saving it in extremis. Surrealists themselves verified this when after a while they all came together in Cadaqués which drew them to it as if it were the promised land; “they gathered as bees to honey”, as Francesc Pujols, a Dalí scholar, put it. Needless to say the Empordà painting as well as Surrealism of Empordà comarca are broader than the art of Dalí alone. But there is little doubt that it was first introduced to the world by Dalí and all the painters of Empordà following Dalí were probably influenced by him to an extent. However here we should distinguish what part of this influence comes from Dalí himself and what comes from the Empordà environment in general. Is it a question of a stylistic impact or do we mean that Dalí became a mediator, a catalyst of something inherent in us, our culture and our country from ancient times, that he was to manifest it brighter than ever, being a man born and raised on this land? With many others I believe the latter because one single man cannot embody such an unusual, tremendous and unparalleled phenomenon. There are many those like him or similar to him in Figueres and around. Something in the air and wind, in the trees and stones, in the day humming and sound of waves, in the stream of life, the coming and going generations, unconsciously imprinting on the souls of people making them similar to itself. This may be the explanation of why the presence of Surrealism in the character of those born in Empordà comarca is no coincidence, rather an inherited quality, one of consequences of its nature. All of us here are more or less Surrealists, perhaps without fully realising this fact, similar to the notorious character of Molière, the one that has been speaking these ideas in prose without knowing it.

After Dalí, the row of the most prominent and significant Surrealists continued by his sister Anna Maria (1908–1990) and Àngel Planells (1901–1989) born in Cadaqués. Anna Maria Dalí, the writer and the painter, the author of numerous but not repetitive images of flowers is a figure so exceptional that it is strange that biographers of Salvador haven't noticed her influence on key principles of a great deal of his works. I have come to the conclusion that the true secret life of one of the two was for the most part that of the other. In this respect I am convinced that Anna Maria was a true friend of her brother, an inseparable part of his inner world and the best of his models, was more important than even Gala herself who, as a matter of fact, was for Salvador Dalí a kind of short circuit setting him free from his isolation into the family circle, in which he was immersed before he met her and from which he never manage to fully escape in his mind.

ÀNGEL PLANELLS I CRUAÑAS
Dream of a Forgotten Landscape
1936
Oil on canvas. 38,5 × 47 cm
Museu de Cadaqués





Each move you make
should be well rehearsed,
and every gesture
should strive for perfection.
This is how you make
a name for yourself, forge
a reputation and build confidence.

Gazprombank has established a sterling
reputation in the world of finance thanks
to many years of experience in wealth
management of high net-worth individuals,
a well-organized and top-notch service
culture and high regard for confidentiality.
This is what instills confidence that our
customers will be able to safeguard their
capital and maintain peace of mind.

www.gazprombank.ru
+7(495) 719-19-00, 8-800-719-19-00

General License No. 354 issued by the Bank of Russia
Bank GPB (JSC). Advertising

Gazprombank. *Private Banking*
Absolute peace of mind



NOVEMBER 2016 — APRIL 2017
MENSHIKOV PALACE

THE GARDEN OF EARTHLY DELIGHTS

FOLLOWER OF HIERONYMUS BOSCH
MARKING THE END OF THE RESTORATION

DURING THE LAST SEVERAL YEARS THE HERMITAGE HAS CARRIED OUT A SYSTEMATIC RESTORATION OF PAINTINGS BELONGING TO THE OLD DUTCH SCHOOL. WORKS PREVIOUSLY RESTORED IN THE MUSEUM ARE "LANDSCAPE WITH SAINT CHRISTOPHER" BY JAN MANDIJN, "THE ADORATION OF THE MAGI" TRIPTYCH BY HUGO VAN DER GOES AND "SAINT LUKE DRAWING THE VIRGIN" BY ROGIER VAN DER WEYDEN ¹ **IN 2016** ² **THE HERMITAGE PRESENTED THE RESTORED COPY OF THE CENTRAL PANEL OF THE GREATEST HIERONYMUS BOSCH'S PAINTINGS — "THE GARDEN OF EARTHLY DELIGHTS"** ³.

NIKOLAY ZYKOV
● PHOTO: RUSTAM ZAGIDULLIN



A FOLLOWER OF HIERONYMUS BOSCH
Copy of the central part of the composition
"The Garden of Earthly Delights" by Hieronymus Bosch
Wood, oil. 128,5 × 111,5 cm
The State Hermitage Museum, St. Petersburg

The Hermitage copy was painted by a follower of the artist in the middle of the sixteenth century. It is considerably smaller than the original: the central panel of the Prado triptych is 185,8 × 172,5 cm and the Hermitage panel is 128,5 × 111,5 cm. Because of this, in order to avoid overloading the composition, the artist reduced the number of figures in the upper part of the picture. The State Hermitage Museum copy almost entirely repeats the central part of "The Garden of Earthly Delights". But it is not just a copy: it reflects the stylistic changes that took place since the time Bosch was alive. This piece clearly shows some emerging Mannerist traditions. The figures have more volume and the painting itself is more picturesque compared to the more graphic works by Bosch. "The Garden of Earthly Delights" was acquired by the State Hermitage Museum in 1922 after the nationalisation of private collections. It came from the antique gallery of Robert Auer ⁴ (his real name is Prokhor Dmitrievich Prokopyev or Prokofiev).

On the back of the painting there is a label mentioning one of its previous owners: "n. 24 Sor de Reijneval. El Juicio del Bosco". Taking into account the orthographic particularities of the Spanish and French tradition we can be quite certain that the name belongs to one of two French diplomats: either Maximilian Gérard de Rayneval (1778–1836), or to his son Alphonse de Rayneval (1813–1858). It is difficult to say now who brought the painting to St. Petersburg and when. It might have been brought by one of the Raynevals and stayed here or it could have been sold in Paris and then acquired by Robert Auer.

The general state of the Hermitage copy of "The Garden of Earthly Delights" up to the beginning of the restoration works in 2015–2016 raised doubts as to the date of its creation. N.N. Nikulin ⁵, who has been the conservator of Dutch painting at the Hermitage for a long time, supposed that it could be a copy painted in the seventeenth or eighteenth century or even

a nineteenth century imitation. These doubts were based on several reasons. Being entered into the inventory as a copy of a work by Hieronymus Bosch, the painting was not included into the numerous published catalogues of the Hermitage. This was first of all due to impurities on the whole surface of the painting. In Auer's gallery it was probably covered with a layer of oil or varnish for a more "marketable" appearance. The shiny varnish absorbed some impurities over time and became darker, which changed the entire impression from the painting.

The research conducted during the modern restoration works ⁶ allowed us to date the boards of the Hermitage copy. This dating is based on the dendrochronological analysis method and allows to determine the time of growth of the tree from which the painting's base is made (the research has been carried out by professor Peter Klein (Hamburg)) ⁷. For Dutch paintings the most common material were oak boards from the Baltic region. Such boards are the basis of the Hermitage piece as well. Their most recent annual ring dates back to the year 1539. According to the statistical data, the earliest possible year for this painting's creation is 1550, and the most probable one is 1556.

It is interesting to note that the more recent retouches entirely changed many of the characters' hair colour: before the cleaning they were all the same colour. But after the restoration it turned out that there are blond, dark-haired and

red-haired people in the painting. After the studies it also became clear that the numerous draperies hiding the private parts of the naked figures were added later and do not correspond with the author's idea. The Hermitage restoration committee took a unanimous decision to remove these retouches distorting the perception of the painting. It is difficult to say when they had been added and on whose request. It might be the reason of the numerous scratches and marks (which are clearly due to an artificial impact on the painting). We can suppose that at some point it had been subject to an act of vandalism which made the owner protect the piece from intrusion in such a way.

Speaking of the perception of the painting by religious fanatics we can note that in the 16th century among its owners in different periods of time there were the Protestant and the Netherlands independence partisan William of Orange, and the Duke of Alba, the most fervent Catholic on the Dutch territory, who defended the Catholicism from the freedom-loving Protestants with fire and sword. Both considered the original by Bosch as one of the most important and valuable works of art in spite of the complex and controversial subject.

The display of the painting by a follower of Hieronymus Bosch which became possible thanks to the restoration and the comprehensive research, brings it back into scientific discourse and allows us to complete our knowledge on copies of Bosch's works.



1-2 | **INFRA-RED REFLECTOGRAPHY. FRAGMENTS OF THE PAINTING BEFORE RESTORATION**

3-6 | **FRAGMENTS OF THE PAINTING BEFORE AND DURING RESTORATION**



1. Cf. the "Hermitage" magazine № 23.
2. The year of the 500th anniversary of the death of Hieronymus Bosch.
3. The original painting "The Garden of Earthly Delights" is in the Prado National Museum in Madrid, it is a triptych with the scene of the Creation on the exterior of its two wings, depictions of The Garden of Eden and The Last Judgment on their inner sides, and The Garden of Earthly Delights on the central panel. The original was created at the turn of the fifteenth century and has been kept in the Netherlands until 1568.
4. **Robert Auer (1871-1926)** — a painter and painting dealer and one of the founders of the gallery business in St. Petersburg. In the end of 1918 he left Petrograd and went to Helsinki but kept his commercial ties with Russia. In 1920, during a large-scale nationalisation of luxury articles, a large part of his collection (91 objects, including 43 paintings) was confiscated and taken into the Museum fund.
5. **Nikolay Nikolayevich Nikulin (1923-2009)** — Russian and Soviet art historian, professor, corresponding member of the Russian Academy of Fine Arts, senior researcher and member of the Hermitage Academic Council, expert in Northern Renaissance painting.
6. This research has been carried out with the kind support of the Hermitage Foundation UK and Geraldine Norman.
7. Nowadays the scientific dendrochronological methods (dating based on the annual growth rings) allow the determination of the time scale for thousands of years. Based on the analyses of millions of trees, absolute timelines for different regions of the world have been created, including Western Europe, where the oak's timeline can date events that occurred more than seven thousand years ago.

THE NEW MARKET IN AMSTERDAM

BARTHOLOMEUS VAN DER HELST'S ¹ PAINTING AFTER RESTORATION



● PHOTO: NATALIA CHASOVITINA



Mikhail Piotrovsky:

“This is a painting of amazing beauty, which became even more accentuated after its restoration — which always happens at the Hermitage. This painting from Catherine the Great’s collection has always been part of the Hermitage collection and has never left Russia — for more than two hundred years already. Its restoration is part of our preparation for a large-scale exhibition of Dutch art from the Hermitage which will be held in the Hermitage-Amsterdam Centre: this is a historical event for us and especially for Holland ². Of course the entire Hermitage Dutch collection will not be shown there, but the majority of these famous works of art will be exhibited, and we will have the opportunity to establish an interesting dialogue with Holland, to talk about what we, Russians appreciate the most in Dutch painting and what is the most important for the Dutch themselves: we know that sometimes it was not the same, for example in Rembrandt’s paintings”.

BARTHOLOMEUS VAN DER HELST
The New Market in Amsterdam
1666. Oil on canvas. 220 × 201 cm
The State Hermitage Museum, St. Petersburg

1 | IRINA SOKOLOVA,
CURATOR OF DUTCH PAINTING
IN THE HERMITAGE

2 | RESTORERS FROM THE LABORATORY
FOR SCIENTIFIC RESTORATION
OF EASEL PAINTINGS
VALERY BROVKIN
AND ALEKSEY NIKOLSKY



PHOTO: NATALIA CHASOVITINA

RESTORERS TALK ABOUT THEIR WORK

VIKTOR KOROBV,
HEAD OF THE LABORATORY
FOR SCIENTIFIC RESTORATION
OF EASEL PAINTINGS
AT THE STATE HERMITAGE
MUSEUM

Physical and technical analyses revealed many layers of varnish and many retouches from different times. Almost all of the sky was repainted. The children's and woman's faces were repainted several times with large touches. An infrared analysis revealed the good state of the author's painting, so we could remove the later layers without any problems. The work was done step by step, varnish was removed layer by layer. Losses were insignificant.

The back side: two old patches were quite salient on the surface. They have been removed and the old losses that were revealed have been restored.

The analyses of the varnish revealed the presence of a twentieth century upper layer of rosin and mastic, lower layers — walnut oil, mastic and black pigment. The old varnish was decomposing and had many cracks.

The author's signature had been corrected; these corrections have been removed, the number of the previous owner was revealed: "88".

On the sky there are two newly revealed zones, on the ground and on the girl's clothes new color zones are revealed.

THE IMAGE OF HOLLAND

THE FACT THAT WE ARE SENDING TO THE NETHERLANDS ONE OF THE MAJOR PAINTINGS OF THE DUTCH COLLECTION — "THE NEW MARKET IN AMSTERDAM" BY BARTHOLOMEUS VAN DER HELST — IS AN IMPORTANT EVENT. THIS PAINTING HAS A UNIQUE PLACE IN THE WORK OF THE ARTIST, THE FAMOUS PORTRAIT PAINTER OF THE AMSTERDAM ELITE OF THE MIDDLE OF THE SEVENTEENTH CENTURY, AND A UNIQUE PLACE IN THE HISTORY OF DUTCH PAINTING AS WELL.

IRINA SOKOLOVA

From first glance it seems that we are observing a scene from Amsterdam everyday life: this composition is so natural, with the old herbs tradeswoman with her trolley with vegetables, the skinned pig carcass (November was traditionally considered the time of cattle slaughtering — *slachmaand*) and the children near it: girls wearing fur-edged jackets and other children playing with a bubble (in the old Dutch tradition the image of a child blowing a soap bubble or playing with a bubble — *homo bulla* — is a symbol of the brevity of human life). Behind these figures we can see a topographically precise view of Amsterdam: the New Market (*Nieuwmarkt*) with the weigh-house (*Anthones Waag*). In the back there are scenes of carcass trade, skinning and weighing of carcasses, salespeople, including Eastern merchants wearing exotic clothes, reminding us that Amsterdam is a cosmopolitan commercial city.

The luxurious vegetable still-life in the front and the skinned carcass hanging on the ladder — this is a scene typical of seventeenth century Dutch painting, and it is painted so brilliantly that it seems to be just a reflection of reality. But this piece of art is really a complex one, with multiple meanings.

As research has revealed (only in the last years in Holland two new articles on the iconography of this unique painting have been published), the artist painted his wife Anna du Pire as the vegetable saleswoman. It is quite unusual for a portrait, from the point of view of a modern viewer: we are used to the ideal of eternal beauty and youth, we are afraid of age and try to conceal it. But here the elderly corpulent woman in her costume of a street saleswoman with a soft lively smile is looking straight at us, her mouth is half open, she seems to be saying something friendly to us.

The painting is dated 1666 — the year of the thirtieth anniversary of the marriage of Bartholomeus van der Helst and Anna du Pire. The wedding anniversary was considered a major event in the family life, as not many women in the seventeenth century lived

long enough to celebrate it, due to illnesses and difficult childbirth. It is possible that this wonderful painting was created for this family anniversary. There is some evidence that the artist's wife and later widow, Anna du Pire, cared a lot about the painting and wanted to keep it.

The painting is very well preserved. It was acquired by the Hermitage in 1764 as part of Golzkowsky's collection³, in the bottom right corner we can see a big white number "88", it is the inventory number. In the bottom left corner there is a small red number: this is the inventory number of Catherine the Great's time. The inventory numbers are actually very interesting: it was always so important to keep the painting in its place that sometimes the numbers were quite crudely written over the artist's signature.

The question of the realism and quasi-realism of Dutch painting is quite interesting as well. The painting has a special effect — this was already noted in the Hermitage catalogues in the eighteenth century. The painting is amazingly naturalistic, but the figures themselves are a little bigger than natural size, which leaves a strong impression. According to the research, the painting might have been cut: it is possible that the woman's figure on the right and the girl on the left were originally painted in full.

After the restoration it became evident that the thick layer of old yellowed varnish distorted the author's colors very much, making it monochrome. Now we can enjoy the exuberance of colors and nuances of the vegetables, roots and tops. The effects of the macabre spectacle of the skinned carcass are quite impressive as well. According to the old catalogue descriptions this detail shocked the viewers: every broken bone of the animal, the glaring entrails of the carcass, the nacre of bare bones and the bubble being blown up by the children, and even the fresh blood dripping on the ground are painted with unique mastery. It is for good reason that Bartholomeus van der Helst was considered Rembrandt's competitor. Maybe here we see another, more intimate side of Bartholomeus van der Helst, whom we are used to consider as a painter of aristocratic, elitist portraits.

We hope that this painting will find its rightful place among the masterpieces of Dutch painting (of around 60) that are going for a short visit to the Netherlands.

1. **Bartholomeus van der Helst (circa 1613–1670)** — a Dutch painter.

2. The restoration has been realized with the kind support of Heineken Brewery LLC.

3. In 1764 Catherine II purchased the collection of the German merchant Johann Ernst Golzkowsky that he had gathered for the Prussian king, Friedrich II. The year of the purchase of this collection is considered to be the Hermitage founding date.

THE RETURN OF THE LAMP

ON OCTOBER A NEWLY RESTORED
EXHIBIT WAS PRESENTED
TO THE PUBLIC AT THE HERMITAGE.
IT IS AN ANCIENT MEDIEVAL LAMP,
MADE OF CRYSTAL, CREATED
BY MASTERS OF THE ARABIAN EAST

ARKADY IZVEKOV,
GENERAL DIRECTOR OF THE CARTIER SALON, ST. PETERSBURG

In Renaissance times the lamp got into the hands of talented Italian jewellers. They decorated it with golden figurines and redecorated the base and the lip of the lamp which made it look like some fairy-tale character filled with his own mysterious inner life. In the modern world there are practically no known analogues to this work of the applied arts.

The State Hermitage Museum's restorers received the lamp in a state close to being an irreparable loss. They did the almost impossible. They restored the magnificent enamels, the missing parts where it was possible and they gave the crystal its original shine back ...The lamp, with some invisible threads, attached the antiquity of great Arabic culture to Renaissance achievements and to modernity.

Lamp

Rock crystal, carving

Lamp: Egypt, 11TH CENTURY. Chase: Italy, 14TH CENTURY

Length: 26,5 cm. Width: 6,5 cm. Height: 21 cm

The State Hermitage Museum, St. Petersburg



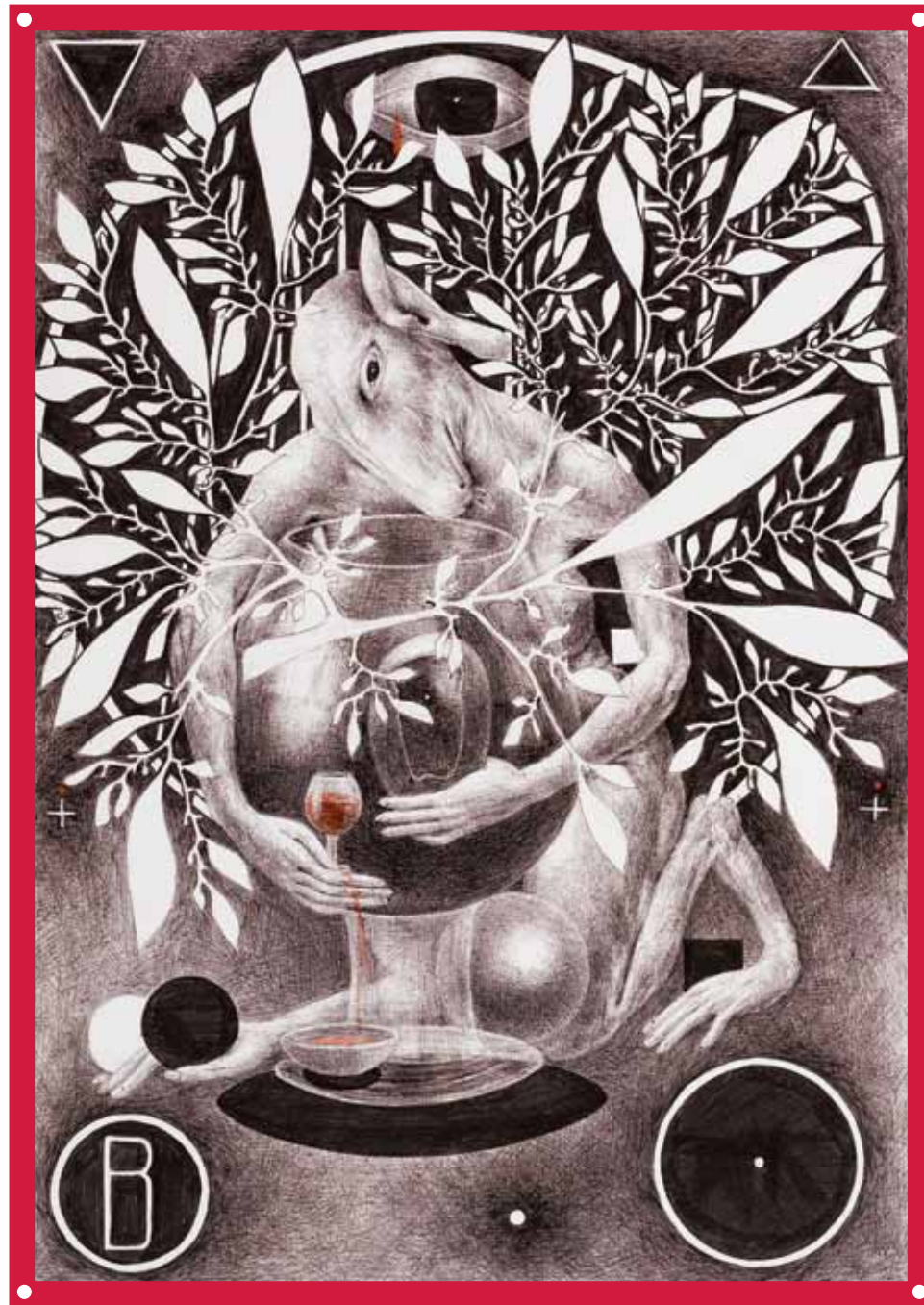
"We are very proud of the fact that the representative office of the Cartier house in St. Petersburg has been honoured by participating in the project. We are completely aware of the fact that the restoration of this unique piece of art is just a precious grain of sand in the enormous task of conservation and transmission of world culture that the State Hermitage Museum is working on.

The greatest Museum of the world, by giving us the possibility to participate in this project, has allowed us an opportunity to make our own existence more meaningful, to make a substantial move towards the Cartier house fulfilling the mission they had taken on in St. Petersburg. And therefore, to contribute to the culture of this great city. So when we heard words of gratitude, our reply was always the same and absolutely sincere: it is the State Hermitage Museum that should be thanked.

It is impossible to describe the feelings I had when seeing the lamp on display in the Eastern art collections during a class with students. Between any work of art and a person a dialogue is established. I suddenly understood that I would come back to see the lamp from time to time. I am sure it will tell me something new every time I do. I will learn from it, its meditateness, its calmness, its detachment from the outside world. This wonderful discovery would not have been possible without this miracle encounter with the State Hermitage Museum..."

Velimir Khlebnikov. *Tables of Destiny*, 1922:

“The large exponents are concerned with the dance and drift of states, their balon controls the great dance of invasions and the movement of peoples; while the small ones concern the lives of separate individuals, controlling them by means of retribution or by shifts in the structure of society, translating into numbers the ancient original, the old tables written in the language of words: ‘Vengeance is mine, and I will repay’ ”.



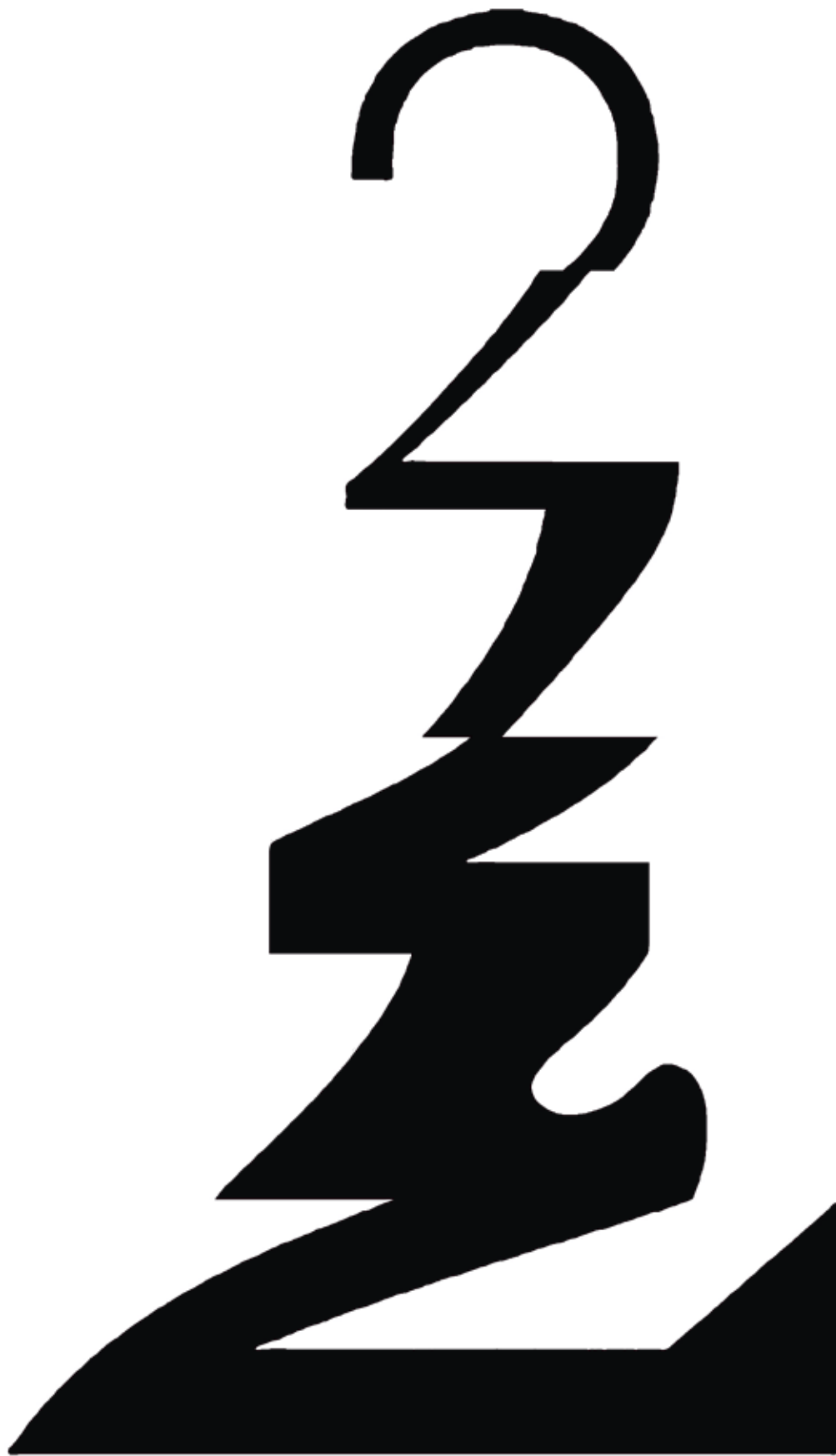
● PHOTO: © THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2017

DMITRY PRIGOV
VELIMIR KHLBNIKOV

Moscow. 1997

Paper; pencil, ball point pen, gel pen, pen and ink,
watercolour, gouache. 29,5 × 21 cm

Acquired in 2011; donation by Burova N.G. and Prigov A.D.
The State Hermitage Museum, St. Petersburg



ENUMERATION OF THE UNDAMAGED¹

ON 26 OCTOBER, 2016
IN THE WINTER PALACE'S
BLUE BEDROOM THE "PERFECT
TIMING. SIXTEENTH
AND SEVENTEENTH CENTURY
CLOCKS IN THE HERMITAGE"
EXHIBITION OPENED. IT DISPLAYS
UNIQUE EXAMPLES OF SOME
OF THE FIRST CRAFT CREATED
BY EUROPEAN MASTERS.
THE EXHIBITION INCLUDES
AROUND 100 TIMEPIECES:
TABLE AND WALL CLOCKS,
POCKET MECHANICAL WATCHES,
AS WELL AS THEIR FORERUNNERS —
SUNDIALS, LUNAR
AND ASTRONOMICAL DEVICES
FOR MEASURING TIME.



WATCHMAKER AUGUST JACOB MAYR
Clockwork mechanism of four-cornered clock
Augsburg, 1663.
Copper, silver; cast and chased
The State Hermitage Museum, St. Petersburg, 2017
Acquired in 1984

OCTOBER 2016 — JANUARY 2018
MAIN MUSEUM COMPLEX, THE BLUE BEDROOM

PERFECT TIMING SIXTEENTH AND SEVENTEENTH CENTURY CLOCKS IN THE HERMITAGE

Clock making is a field of applied art that combines several types of activity: the manufacture of the mechanism, the "heart" of the clock and its appropriate case. Early in their history clocks were highly valuable objects, they were made from rare and expensive materials and were destined for use primarily by top public officials, figures of authority and the nobility.

In Russia, clocks came into use from the sixteenth century. Later, clocks that were no longer in daily use became collectors' items. The exhibition features a variety of timepieces, different in shape, technical and artistic approach, that were acquired by Peter the Great, his daughter, Empress Elizabeth, Catherine II and members of the St. Petersburg nobility.

The appearance of the first mechanical clockwork was preceded by other devices for measuring time: water clocks, hourglasses, sundials and astronomical clocks. The display includes Russia's oldest sundial, made by the Augsburg² craftsman Klieber in 1556 and a highly complex astronomical device made in 1584 by two other Augsburg craftsmen, Georg Roll and Johannes Reinhold — an astronomical clock incorporating celestial and terrestrial globes, a sort of model of the world in the understanding of the time. A special place is occupied by the universal equatorial sundial created by Peter the Great's turnery craftsman.

The first portable mechanical timepieces were table clocks: in the Hermitage they are represented mainly by the works of German clockmakers from the middle and second half of the sixteenth century. The earliest examples date from the first third of the 1500s. Only a few of the first master clockmakers' names have survived. Some of their rare creations are included in the exhibition — works by the German craftsmen Hans Gruber, with engraved allegorical scenes, and Hans Lucas of Thorn, a clock with a Crucifixion scene. The French School is represented by a unique piece from the Renaissance era, a cylindrical clock made by Malieu Bachelet.

The architectural shapes of early clock cases followed the dominant artistic style of the day, while decorative elements changed and varied. To enhance the decorative effect, the body would be embellished with columns at the corner and an ornamental base. The striking bell crowned by chased figures, little vases and balusters located on upper part of the clock. There was usually a dial in the centre, sometimes two or three. The main surface of the pieces of that period was covered with a variety of engraved and chased compositions borrowed from artistic prints of that time. The craftsmen would copy a composition almost in its entirety; sometimes they used individual figures

¹ In preparation for "Revolutionary" period of exhibition activity of the State Hermitage Museum and a special issue (No 25) in the fall-winter of 2017.

² **Augsburg** (German Augsburg, Bavarian, Augschburg) — the capital of Swabia (south-west Bavaria), one of the oldest German cities, since the fifteenth century — the most famous center of European jewellery.

or parts of ornamental patterns. Allegorical figures representing astrology, time, truth and charity were most popular. The decoration of timepieces might include engraved inscriptions, such as *Fugit irreparabile tempus* ("Time flies irrecoverably"), *Tempus fugit* ("Time flies") and *Fugit aetas ut umbra* ("Life flies by like a shadow"). Reflections on changes in nature, that are not dependent on people and about the constant movement of the sun and the planets and advances in the scientific study of the world, found reflection in the shape of timepieces, made in the form of globes with the signs of the zodiac constellations or with a dial running around the equator.

Quite common were polygonal table clocks with sheets of glass or clear rock crystal set into their side walls, making it possible to watch the wheels, springs, gears and other parts of the mechanism in motion.

Researchers believe that rounding the corners of table clocks gave rise to the first miniature timepieces, made in the shape of lambourines. By the 1570s–80s they had acquired a distinctive appearance: the mechanism was placed in a case made up of two pierced plates with chased compositions in the centre. Like the majority of "lambourines" now in museum collections, the Hermitage's examples were made by German craftsmen.

The first pocket watches are represented in the exhibition in all their variety of shapes: in the form of a book, a small icon, a flower bud, a skull and a cross. The works of B. Magnin/ Magnen, Isidore Champion and Jaques Sermand in the shape of crosses may have belonged to clergymen. Miniature timepieces were most often made in the shape of a circle, oval, octagon or square. The square design clock, examples of which are works by the craftsmen Louys Baronneau and Johann Sigmund Schloer, were especially widespread in the seventeenth century. After Christiaan Huygens introduced the pendulum into the mechanism in 1657, a timepiece was then made to his design in 1674 in which a balance wheel performed the role of the pendulum, clockmakers achieved a degree of precision, almost as high as nowadays, in the running of their devices. From then on makers were able to vary the shape of the mechanisms and cases of portable timepieces more freely. Geometric designs existed alongside figurative ones. Timepieces with the mechanism inserted into the figure of a bird, as in works by Caspar Cameel of Strasbourg and Abel Senebier of Geneva, became popular.

The most popular shape for pocket watches was a circular one and from the second half of the seventeenth century it became predominant. The round cases were made of various materials: gold, silver, carved out of stone, with rock crystal covers, decorated with precious stones and enamel paintings. The art of decoration is brilliantly represented by the works of the German Johann Oldenburg, the outstanding French maker Nicolas Lemaître alongside an entire cluster of craftsmen from European clock-making centres. Throughout the seventeenth century, the distinctive features of the Baroque style manifested themselves in the use of rich floral ornamentation and bright colour accents. A new type of enamel decoration became widespread in France and Switzerland in the last quarter of the seventeenth century: the inner, outer and side surfaces of the case and even the dials were finished with painted enamel compositions. Examples include the magnificent watch cases with paintings created by the brothers Jean-Pierre and Amy Huaud and their followers after original paintings by their contemporaries.



PHOTO: NATALIA CHASOVITINA



Orhan Pamuk. *Other Colours*
(Chapter 12: "My Wristwatches"). 1999:

"A watch feels like a part of my body. When I write it sits on my desk, and I look at it a little nervously. Before I sit down to write, when I take it off and set it on the table, I feel like someone who has taken off his shirt to play football or like a boxer preparing for a match — especially if I put my watch on the table after coming in from the street. For me it is a gesture that denotes a preparation for battle. In the same way, when I'm leaving the house — if after working for five or six hours things have gone well — if I've been able to write successfully — I very much like putting my watch back on, so much so that doing it gives me a pleasure of achievement, of work completed. I rise from my table quickly; as soon as I've put my key and my money into my pocket I walk straight out. I don't wait to put on my watch, my watch will be in my hand; it's when I've reached the pavement, when I'm walking down. I get great pleasure. It seems to me that I've won and the fight is over. I never say to myself: 'How quickly time has passed!' I look at the dial of the watch, and it seems to me that the hour and minute hands have arrived where they should have, but I do not see this as the passage of time. That's why I'll never use an electronic timepiece; they show the passage of time, a mere part of the whole. On the other hand, the watch face is a mysterious drawing. I like to look at it. It is time itself; it creates in the imagination a certain metaphysical image".



**FRAGMENTS
OF THE EXPOSITION**
*Exhibition "Perfect Timing.
Sixteenth- and
Seventeenth-Century
Clocks in the Hermitage"*
The State Hermitage Museum,
St. Petersburg, 2017

ARCHITECTURE OF TIME

BUDDHA ONASSIS

The figurine of the Buddha Onassis (The Russian National Museum, Moscow) was exhibited in the halls devoted to Carl Faberge at the General Staff Building in January 2017. This was the first exhibition in a series of “small” exhibitions dedicated to the 100th anniversary of the 1917 revolution.

The first owner of this Buddha figurine was the famous patroness of the arts, Countess de Gray, later the Marquess of Ripon, born Constance Gladys Herbert (1859–1917), who was friends with Oscar Wilde, and invited Diaghilev’s Russian ballet to London. Perhaps the figurine was presented to her by Stanislav Alfonsovich Poklevsky-Kozell, counsellor of the Russian Embassy in London, who had brought it from Faberge. Then Dr. James Haddon acquired the figurine, then Tessier’s antique dealers acquired it, and in the early 1960s it entered the collection of Aristotle Onassis, the Greek ship-owner and billionaire. After his death, his daughter Christina became the owner of the figurine. The granddaughter of Onassis Athena sold it in 2008 at a Christie’s auction.

The figurine of the Buddha is made of bovenite, encrusted with diamonds and rubies, decorated with enamel and gold. The head, hands and tongue smoothly sway, balanced by an internal counterweight system. The tradition of creating Buddha figurines with a nodding head came to Europe from China in the late seventeenth to early eighteenth century. They produced grotesque porcelain figurines of the Buddha with a nodding head (Magot) at the porcelain manufactory in Meissen in the 1730s, according to the models by the famous miniature sculptor Johann Joachim Kändler. Faberge, of course, studied the early figurines in Dresden in the largest and most important European porcelain collection. Faberge masters were some of the first to start making such figurines from stone.

THE FIRM OF CARL FABERGÉ
Buddha
St. Petersburg. CIRCA 1900
Bowenite, silver, gold, ruby, diamonds, enamel;
carved, polished, cast and guilloché
Collection of The Russian National Museum, Moscow

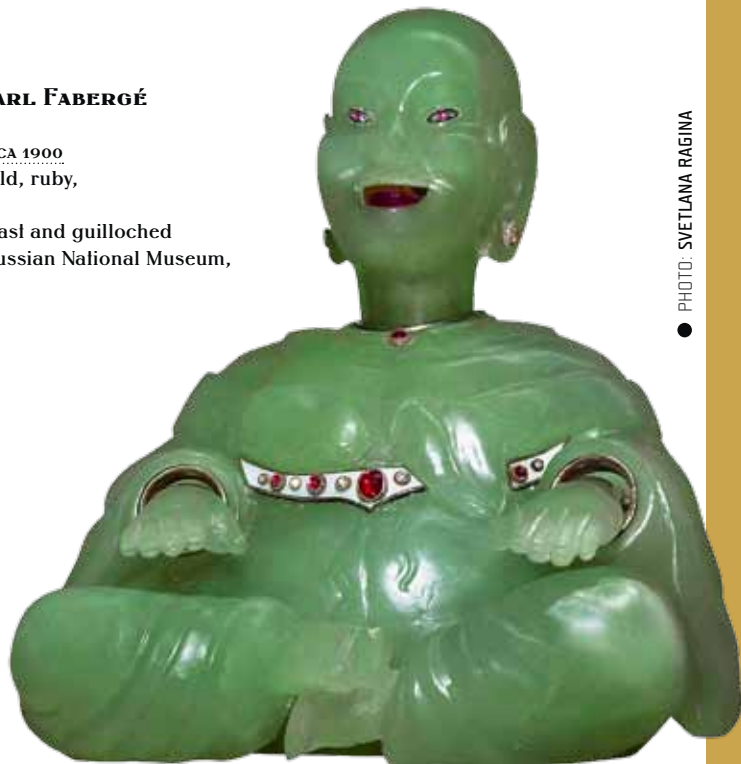


PHOTO: SVETLANA RAGINA

DECEMBER 2016 — MARCH 2017
YUSUPOV PALACE,
ST. PETERSBURG



PHOTO: RUSTAM ZAGIDULLIN

THE WORLD
OF THE RUSSIAN
NOBILITY

FRENCH ART
OF THE EIGHTEENTH AND
NINETEENTH CENTURIES
FROM THE YUSUPOV
PRINCES’ COLLECTION
IN THE HERMITAGE

A small part of the French section of the Yusupovs’ collection includes works reflecting the main tendencies in the development of French art in the eighteenth and first half of the nineteenth century. Among the 27 exhibits are canvases by masters of “fête galante”: Nicola Lancret, François Lemoine, François Boucher; paintings by the leading landscape painters: Hubert Robert, Claude-Joseph Vernet; works by the early romantics: Pierre-Narsis Guérin, Pierre-Paul Prudhon; as well as canvases by French masters who worked in Russia: Jean-Jacques Lagrene the Younger, Jean-François Swabach amongst others. The display is supplemented by eight sculptures, which are mostly small replicas of works from antiquity.

1 | **JEAN LOUIS VOILLE**
*Portrait of Princess
Talyana Yusupova*
Paris. LATE 1780s
Oil on canvas. 63 × 57 cm
The State Hermitage Museum,
St. Petersburg

2 | **HUBERT ROBERT**
Landscape with a Mill
Paris. 1796
Oil on canvas 84 × 62 cm
The State Hermitage Museum,
St. Petersburg

GARAGE MUSEUM
OF CONTEMPORARY ART
IN GORKY PARK

EXHIBITIONS
TOURS
OPEN LECTURES
AND SCREENINGS
CONCERTS
EDUCATIONAL
COURSES
LIBRARY
FAMILY DAYS
BOOKSHOP
CAFÉ



GARAGE

GARAGE MUSEUM OF CONTEMPORARY ART
IN GORKY PARK
OPEN DAILY, 11:00–22:00
9/32 KRYMSKY VAL, 119049, MOSCOW, RUSSIA
WWW.GARAGEMCA.ORG @GARAGEMCA #GARAGEMCA



Installation view of Ugo Rondinone's your age and my age and the age of the rainbow. Photo: Maria Lubkova

RUSSIA'S GLORY IS UNFORGETTABLE...

THE PATRIOTIC WAR OF 1812

The "Russia's Glory is Unforgettable... The Patriotic War of 1812" exhibition is not only about the events of 1812; its materials cover the period from the "Austerlitz Battle of 1805" to the "Conquest of Paris of May 1814". The entire display contains more than 200 exhibits from the Hermitage's collection.

The State Hermitage itself is closely connected with these events of two centuries ago. The memory of them is also preserved in the architecture of Palace Square, where Carlo Rossi's Triumphal Arch and Auguste Montferrand's Alexander Column commemorate Alexander I as the victor over Napoleon. The theme is developed further in the halls of the Winter Palace. The architectural decoration of the Alexander, Picket, Armorial and Field Marshals' Halls, as well as several others, embodies the idea of honouring the Russian forces that won glory on the battlefield against Napoleon's army. The 1812 War Gallery in the Winter Palace is given particular prominence. Its 332 portraits of Russian army generals, along with portraits of allied monarchs and commanders who led the coalition against Napoleon, acts as a true Pantheon — glorifying the heroes of the 1812–1814 campaign.

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



“This exhibition is a story about Russian–French cultural ties, about how Russian orders contributed to the development of French Art. It starts a series of Russian ‘seasons’ in Paris (an exhibition of Russian contemporary art donated to the Pompidou Centre, an exhibition dedicated to Sergei Shchukin in the Louis Vuitton Foundation and the exhibition ‘Peter the Great’ in Versailles). This series of cultural events is an excellent remedy for the Russophobia that is so widespread today”.

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



2 | **MASTER: CLAUDE BALLIN**
Centrepiece
 Paris, 1725
 Silver, wood, crystal glass; cast, chased and engraved
 Height: 48 cm
 The State Hermitage Museum, St. Petersburg

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

31 *Plate "Military" depicting two drummers
of the Palace Grenadiers Company
in the War Gallery of the Winter Palace*
St. Petersburg, 1829
Porcelain; polychrome overglaze painting, gilding, selective polishing
3,3 × 23,9 cm
The State Hermitage Museum, St. Petersburg

ST. PETERSBURG MODERNE

1890s – 1910s
STYLE AND SOCIETY IN FASHION

The new style of art in the late nineteenth and early twentieth century, known in Russian “Moderne” (Art Nouveau in France, the Modern Style in England and Jugendstil in Germany), coincided with the reign of the last Russian Emperor — Nicholas II.

The suits and accessories in the Art Nouveau style displayed at the exhibition, supplemented by paintings and photographic portraits of contemporaries, as well as interior design items, shed light on St. Petersburg’s “ladies’ world” at the turn of the nineteenth and twentieth centuries. Items of clothing were constructed by the best fashion designers in Paris, such as Charles Worth, Jeanne Paken, Callot Sisters, Paul Poiret, as well as their Russian contemporaries: Augusta Brizaka in St. Petersburg and Nadezhda Lamanova in Moscow. These pieces are supplemented by accessories: fans, umbrellas, hats, handbags, shoes, executed in the best workshops in St. Petersburg and Paris. They serve as the best examples to demonstrate the changes that fashion has undergone for three decades in the overall context of style, from the historical reminiscences of the outgoing century to the revolutionary models of the coming century.

Most of the exhibits come from the Anichkov and Winter Palaces, as well from the mansions of the Yusupov princes and the Shuvalov counts, that is, from the wardrobes of the Romanov dynasty (Empress Maria Feodorovna and Alexandra Feodorovna and Emperor Nicholas II) and the highest level of the Russian aristocracy. Items that could not be sold and were not fit to wear were kept in the wardrobe departments and partly in the museum collection, from where they were later transferred to the History Department of Russian Culture of the State Hermitage. A separate collection includes costumes owned by Vera Karakhan (Dzheneeva), a Moscow theatres’ artist, purchased by the Hermitage in 1971.



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

1



2



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

3



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



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

4

1 | **SORTIE DE BAL**
SILK OF CYCLAMEN COLOUR
Russia (?). 1912–1914
EVENING GOWN
MADE OF GREEN SILK
WITH THE ORNAMENTATION
IN BYZANTINE STYLE
Paris, fashion house Callot Socurs
1911–1913
The State Hermitage Museum,
St. Petersburg

2 | **COURT SHOES OF DOWAGER**
EMPRESS MARIA FEODOROVNA
1900s
Moire, kidskin, leather
Length: 24 cm; height: 11 cm
The State Hermitage Museum,
St. Petersburg

3 | **BALL GOWN MADE OF PALE**
STRAW COLOR VELVET
WITH TUNIC OF WHITE TULLE
Paris, Paul Poirel fashion house
1913
The State Hermitage Museum,
St. Petersburg

4 | **AFTER DINNER DRESS**
BELONGED TO THE EMPRESS
ALEXANDRA FEODOROVNA
St. Petersburg,
Workshop of A. Brisac
1903–1904
The State Hermitage Museum,
St. Petersburg



EXPOSITION OF EARLY WORKS
In the middle: *portrail of Lilia Monti, born countless Mignoni*
CIRCA 1864–1865
Giovanni Boldini Museum, Ferrara

THE HERMITAGE ENJOYS MAKING DISCOVERIES WHICH OFTEN DEAL WITH SOMETHING LONG FORGOTTEN OR EVEN REJECTED. IT IS THIS SORT OF SECOND BIRTH THAT IS PRESENTED BY THE GIOVANNI BOLDINI EXHIBITION, A FAMOUS PAINTER FROM FERRARA, WHERE THE RESEARCH AND CULTURAL CENTRE “HERMITAGE-ITALY” HAS FUNCTIONED SUCCESSFULLY FOR SEVERAL YEARS.

GIOVANNI BOLDINI. PAINTER OF THE BELLE ÉPOQUE

NOVEMBER 2016 — MARCH 2017
THE GENERAL STAFF BUILDING



Tiziano Tagliani, Mayor of Ferrara, Italy:

“Initially the exhibition was displayed in the Museum of World Arts, Beijing. We are proud that Russia has made the decision to acquaint its public with the works that our great master created during his artistic life. The exhibition will comprise of 37 works from the Boldini Museum as well as several paintings by Boldini and some of his contemporaries kindly lent by other famous museums, such as the Uffizi Gallery, Giuseppe De Nillis Pinacoteca, Barletta and the National Gallery of Modern Art, Rome (Galleria Nazionale d’Arte Moderna), Italy”.

MIKHAIL PIOTROVSKY

Boldini enjoyed popularity in Florence and later in Paris; he was also well loved in America. He, like many others in the twentieth century, became overshadowed by Impressionism and later by the Avant-garde. The time has now come to collect some of the stones cast then. The French Salon has been practically rehabilitated, first by the market and then by museums. Some critics call it the antipode of Impressionism when, in fact, it was the soil without which the new art could not have been born.

Boldini’s circumstances are more complicated. In a way, he stood in opposition to the Salon — ignoring their exhibitions in favour of co-operation with galleries, especially those patronising the Impressionists. He seemed not to come from the milieu from which Impressionism emerged. He counted Degas among his friends, traces of his influence in terms of themes and methods are evident in Boldini’s works. The Belle Époque stimulated them, a time when France was recovering after the horrors of the Franco-Prussian War and the Paris Commune. The rich and not so rich strove not only to enjoy a peaceful life, but also to make life merrier. The world of Boldini, the world of rich bon-vivants existed side

“Born in Ferrara and active in Paris, Giovanni Boldini must have been the most extra-national and cosmopolitan of all Italian painters of the nineteenth century. A master of exceptional talent, successor to traditions of Italian art, Boldini filled one of the finest pages of the European art of the Belle Epoch — a period of extraordinary importance for present-day history. Through his special and exquisite style and his astonishing ability to render the spirit of the time, he succeeded in transforming the ancient and noble art of portraiture and creating an individual model of elegance and femininity, which became a paradigm for the whole era”.

Ugo Soragni,
Director General of Museums
of the Ministry of Cultural Heritage
and Activities and Tourism (Italy)



GIOVANI BOLDINI
Portrait of Edgar Degas
 CIRCA 1885–1890
 Canvas, charcoal. 60,5 × 46 cm
 Giovanni Boldini Museum, Ferrara

● PHOTO: ELENA LAPSHINA

by side with the world of the ballet and cabaret and the atmosphere of Degas and Toulouse-Lautrec.

Boldini was famous as a master of portraiture. His oeuvre presents a wonderfully rich scope of Bohemian characters as well as aristocracy and people of arts and business. Moreover, the portraits of the Italian artist in Paris created a certain ideal of female elegance and beauty, a symbol and sign of success both social and psychological. Women endeavoured to resemble Boldini's images, dazzling and emotionally intense.

He produced fluctuating streams of movement around the model; whimsical whirls of colour danced around human figures, around city streets and horse carriages.

Much of what Boldini invented became part of the artistic repertoire for more unrestricted and uninhibited trends in art. Together with his contemporaries — Whistler, Sargent and others — Boldini created a world of staid society side by side with the Bohemian realm of Renoir, Degas and Toulouse-Lautrec. These two worlds intertwined and complemented each other. Together, they return to us that remarkable era; one which contained

“Offered to the Russian public are Boldini's works from his major creative period in Florence as well as the extensive and diverse Parisian period; in this way the exhibition serves the good cause of consolidating the cultural relationship between Russia and Italy. Starting with the fifteenth century, Italian architects participated in the construction of the Moscow Kremlin, just as in the eighteenth century Trezzini, Rastrelli, Quarenghi; and Rossi made a significant contribution to designing and building St. Petersburg., Italy was also the source of education and inspiration for generations of Russian writers and artists, from Nikolai Gogol and Karl Briullov to Joseph Brodsky. For many centuries, the two countries have been engaged in fruitful and productive cooperation and exchange, which has united our cultures and has enhanced the sincere feelings and understanding between our two peoples. All this provides a solid basis for further collaboration, a good example of which is the present project initiated by the Hermitage and Ferrara”.

Dario Franceschini
 Minister of Cultural Heritage and Activities and Tourism (Italy)

an air of tranquillity and yet a sense of foreboding for the disasters of the coming war. The painters of the time were amazing masters and innovators, who respected artistic traditions. Boldini's works often carry references to Velasquez or Turner. The Uffizi section of the Vasari Corridor, that exhibits the Museum's famous collection of self-portraits, contains Boldini's image of himself, which was exchanged for a replica of a Cardinal Medici bust attributed, at some time, to the celebrated Bernini. Boldini loved the bust, which often appeared as an object in his paintings. I think that the fluent and distinct curves of the bust in the Baroque tradition are in tune with the brush strokes of Boldini. Transformed and lamed, they are accordant with the statues of his contemporary Paolo Troubetzkoy, a worthy successor to the Italian sculptural tradition.

This world, thirsty for happiness and joy — the world of nineteenth century art — is making an effusive return. Italy has fallen in love with its non Avant-garde art again; Boldini and his circle — his colleagues and friends — have regained pride of place as the status symbols of national art. Several years ago, the Hermitage exhibition of Italian masters of the nineteenth century was unexpectedly a great success with the public. Crowds flock to Russian art of a similar type. People gratefully enjoy beauty and professional proficiency. Good art does not disappear, it may step aside but it returns and takes its lawful position. Museums assist in this.

IN A REAL ITALIAN COFFEE THERE IS ALWAYS MORE TO TASTE.



LAVAZZA

TORINO, ITALIA, 1895

The advertising

THE MAGICIAN OF VENICE.

MARIANO FORTUNY Y MADRAZO

COLLECTOR. ARTIST. COUTURIER

For the first time in Russia, the State Hermitage has mounted an exhibition ¹ of work by Mariano Fortuny — a great designer of the twentieth century, celebrated by his contemporaries as “The Magician of Venice”. Fortuny’s heritage has existed in the corpus of several important collections, though it has never been displayed in any exhibition in Russia. Nevertheless his name is well known in this country, associated mostly with two generations of this family.

Mariano Fortuny y Madrazo (1871, Granada — 1949, Venice) — artist, engineer and photographer, one of the great designers of the first half of the twentieth century who changed fashion and industries surrounding it. The son of the famous Spanish artist Mariano Fortuny y Marsal he inherited from his father not only his artistic talent, but also a passion for the history of art. The volume of his creative output is astounding; it is unbelievable that one person alone, in his lifetime, could have created all of this. He seems to have been indifferent to anything else outside his creative work.

The artist Mariano Fortuny y Marsal (1838–1874) was born in Reus, Catalonia. His grandfather molded wax figurines and carved cameos. Mariano — the father was a key figure in Catalan culture. Despite the slight archaism of his style, he was one of the first Modernist artists and a Romantic orientalist. His son, Mariano Fortuny y Madrazo is a completely different case. He was a kind of bridge from Wagner to Proust; he distinguished himself in many arts and was the embodiment of a new creative movement, the substance behind the wonderfully inventive spirit of the pre-war epoch.

The novel “Fortuny” ² written in 1983 and instantly acclaimed as a masterpiece, is comprised of a multitude of two-three page pieces which resemble French Pointillism in style. Radical, stylish, inarguably elegant, the novel is about him. Henri James, Gabriele D’Annunzio, Eleonora Duse, Sarah Bernhardt and many others all figure in Mariano Fortuny’s life story — all of which forms an impressionistic history of one of the richest periods of European art and literature.

Without thinking of himself as fashion designer, Fortuny introduced two significant things: pleated “Delphos” — Greek-style dresses and printed velvet. His parents collected rare Hispano-Moorish ceramics, Persian carpets, Islamic metalwork and armor, ancient Oriental fabrics. In the early 1900s, Fortuny invented new methods of textile dying and printing, reproducing the patterns of old tapestries and motifs of Old Masters’ paintings. First, velvet was dyed into the chosen

¹ The exhibition is supported by Lavazza, the Italian Institute of culture in St. Petersburg, the representative office of Fortuny in Russia and Fortuny Inc. (Venice — New York).

² Fortuny is a novel by Pere Gimferrer (born in 1945 in Barcelona) written in Catalan (translated into English) and awarded the Ramon Llull Prize.

THE FORTUNY FACTORY
ON THE GIUDECCA ISLAND
IN VENICE



PHOTO: WIKIMEDIA COMMONS

MARIANO FORTUNY
Drawing for printing on fabric
Venice. AFTER 1910
Pencil, ink, wax cotton cloth. 96,3 × 133,4 cm
The Civic Museums Foundation of Venice,
Palazzo Fortuny

Venice still houses the Fortuny textile factory that produces fabrics after his design and in accordance with the old techniques of textile decoration. The output of this factory formed part of the exhibition to demonstrate the preeminence of the master’s technology and creative techniques.



PHOTO: NATALIA CHASOVITINA



PHOTO: RUSTAM ZAGIDULLIN



PHOTO: NATALIA CHASOVITINA

MARIANO JOSÉ MARÍA BERNARDO
FORTUNY Y CARBÓ
Arab. Spain. FIRST HALF OF 1860S
Oil on canvas. 26,5 × 17 cm
The State Hermitage Museum, St. Petersburg

Vase Fortuny
Spain. EARLY 15TH CENTURY. Faience; lustered. Height: 117 cm
The State Hermitage Museum, St. Petersburg

One of the most important of the Hermitage’s masterpieces historically bears the name “The Fortuny Vase”. This Alhambra Hispano-Moresque vase, gilded with luster, dating from the second half of the fourteenth century, is considered one of the best examples in the world. It was acquired by the Imperial Hermitage Museum in 1885 as part of the collection of the Parisian antiquary, Basilevsky, who in turn had purchased it from the Fortuny family. The provenance of the vase was so significant, that it has carried their name for all these years.

Marcel Proust. *The Prisoner: In Search of Lost Time (La Prisonnière: À la recherche du temps perdu)*:

“As for the Fortuny gowns, we finally decided upon one in blue and gold lined with pink which was just ready. I had ordered, at the same time, another five which she regrettably turned down, out of preference for the blue one”. <...>

“It was the very evening on which Albertine put on the indoor gown in gold and blue by Fortuny for the first time which, by reminding me of Venice, made me feel all the more strongly what I was sacrificing for her, who felt no corresponding gratitude towards me”. <...>

“The Fortuny gown which Albertine was wearing that evening seemed to me the templing phantom of that invisible Venice. It swarmed with Arabic ornaments, like the Venetian palaces hidden like sultan’s wives behind a screen of pierced stone, like the bindings in the Ambrosian library, like the columns from which the Oriental birds that symbolised alternatively life and death were repeated in the mirror of the fabric, of an intense blue which, as my gaze extended over it, was changed into a malleable gold, by those same transmutations which, before the advancing gondolas, change into flaming metal the azure of the Grand Canal. And the sleeves were lined with a cherry pink which is so peculiarly Venetian that it is called Tiepolo pink”.



Marcel Proust. *The Prisoner: In Search of Lost Time*
(*La Prisonnière: À la recherche du temps perdu*):

“And that indoor gown that you were wearing the other evening, with such a curious smell, dark, fluffy, speckled, streaked with gold like a butterfly’s wing?” “Ah! That is one of Fortuny’s. Your young lady can quite well wear that in the house. I have heaps of them; you shall see them presently, in fact I can give you one or two if you like. But I should like you to see one that my cousins Talleyrand has. I must write to her for the loan of it”. <...> “But you had such charming shoes as well, are they Fortuny’s too?”

colour and then the pattern was printed by hand, sometimes using oriental techniques and often with metallic colours. The textile acquired “Renaissance” quality and the pattern looked as though it had been woven.

Fortuny created thousands of drawings that were never repeated. It is thought that he borrowed ornaments and colours from paintings by Carpaccio, Tintoretto and other Renaissance artists displayed in the Venetian galleries. At the same time, he did not merely copy old models; he transformed them to the purpose of his aesthetic ideal. Two fashion styles of Fortuny’s velvet were ragingly popular in the 1920s, i.e. “Renaissance” and “Ethnic”. In 1907 he invented and in 1909 he patented his invention of plisse (pleated) gowns. Silk, dyed with natural pigments, was woven by hand into fine pleats, soaked in special liquid and run through heated porcelain rollers. The “Delphos” gown was made of five times as much silk as ordinary dresses. To keep the edge and hem from curling, they were weighed down by Murano glass beads. Gowns were sold curled, in round cases like hatboxes. They were not to be washed or ironed — for cleaning and restoring they were to be returned to the Fortuny works.

The workshop in Palazzo Pesaro degli Orphei employed about 100 workers, but later, with the growth in popularity of fabrics and gowns it expanded and had to be moved to the Venetian island of Giudecca, a former convent. Nowadays we cannot copy Fortuny’s method of producing plisse textiles, though archives contain a sketch, made for the acquisition of a patent, of a special mechanism. For many years, Fortuny sold his fabrics and gowns exclusively in his own outlet in Venice, then he conferred the retail rights to Paris and London, and later to the USA.



Gloria Vanderbilt:

“I recalled first seeing the gowns at Miss McNeill’s Madison Avenue shop before they stopped making them... There was a whole wall of floor to ceiling drawers each filled with different coloured dresses... each its own rainbow of shades from the deepest to the palest tones, of red, or green, or blue, or violet... It was beautiful... Just absolutely beautiful... And since you never hang them up they just lay there, tenderly tucked away in loose curls and twists like little embryonic fishes”.



● PHOTO: NATALIA CHASOVITINA

1 | **A FRAGMENT OF A PROTOGRAPH**
MARIANO FORTUNY
The Civic Museums Foundation of Venice,
private collection of Palazzo Fortuny

3 | **A SCENE FROM THE “OTHELLO”**
IN THE COURT
OF THE DOGES PALACE
1935
The Civic Museums Foundation of Venice,
private collection of Palazzo Fortuny



2 |



3 |

● PHOTO: NATALIA CHASOVITINA

The Hermitage Fortuny exhibition is a joint project of the Hermitage Museum and Fondazione Musei Civici di Venezia (The Civic Museums Foundation of Venice) that lent over 150 pieces.

For the most part, they come from the Fortuny Museum — the artist’s home and workshop studio in the Venetian Palazzo Pesaro degli Orphei; also exhibited were works of art from private Venetian and Russian collections.

IL PRETE ROSSO, VIVALDI

MUSIC OF VIVALDI
ON PIAZZA SAN MARCO,
VENICE.
NIGHT. JUNE.



In Venice one can already feel a decline. The many palaces in which there was once life, the stories that must have taken place in all the gondolas. Wagner lived here and Byron and Paul I. Casanova ran over its rooftops and Vivaldi roamed here... There is always an inner sadness in the music of Vivaldi. He is a composer deeply connected with this city.

Antonio Vivaldi is an extremely interesting figure: born in Venice, very popular during his life and fated for greatness (Bach, seven years younger, rewrote his works). But from the end of the eighteenth to the first decades of the twentieth century he was been completely forgotten about. I have a thick old book devoted to a lot of composers — many of whom are no longer listened to today are mentioned but Vivaldi is not. It was not that there was little written about him or that it was inaccurately written. He was just absent — as was often the case with significant figures in the beginning of the twentieth century.

In the 1920s and 30s his manuscripts were found in a monastery in Piedmont. Malipiero² did a great deal — he created a special Vivaldi society in Siena. Immediately after that a kind of kitsch revival of Vivaldi began: some songs had Vivaldi's music as accompaniment, there were cakes named after him, a hotel chain, shoes, lingerie and a female orchestra called "The Four Seasons" performed everywhere.

Soon after this revival, in the early twentieth century, he became the composer whom even those who knew nothing about classical music could recognise. Like Bulgakov's statement: "I did not know the works of the poet Pushkin at all, but I knew him very well". Incidentally, he has much in common with Paganini in this regard and many others: both of them gained iconic status not only as composers but also as great violinists, and received a posthumous "kitsch" glory, only Vivaldi had lived a hundred years earlier. A tree that spreads its boughs wide does so at the cost of height.

IN VENICE ONE CAN ALREADY FEEL A DECLINE. THE MANY PALACES IN WHICH THERE WAS ONCE LIFE, THE STORIES THAT MUST HAVE TAKEN PLACE IN ALL THE GONDOLAS. WAGNER LIVED HERE AND BYRON AND PAUL I. CASANOVA RAN OVER ITS ROOFTOPS AND VIVALDI ROAMED HERE... THERE IS ALWAYS AN INNER SADNESS IN THE MUSIC OF VIVALDI. HE IS A COMPOSER DEEPLY CONNECTED WITH THIS CITY.

Sergey Stadler¹

People only began taking his life and work more seriously at the end of the twentieth century which is late for a man who died in 1741. Only now are we beginning to learn something. Records of his baptism were found in a church and we now know that Vivaldi was born on March 4, 1678. We know that there was an earthquake that day and that he was a man of poor health. It is not true that he did not mix in clerical circles as common knowledge would have it — in fact he was an abbot. His mother hurried to baptise the poorly child and, like Paganini's mother, later vowed that he would become a priest. At that time in Italy a musical and church career were very often combined.

Although a priest, he did not sing mass, not because he was not allowed but because he was asthmatic. His illness was severe; sometimes, for health reasons, he was forced to leave the altar. Society took a dim view of his behaviour as a priest; he lived openly with his two sisters and travelled everywhere with them.

He was sickly, long-nosed and thin. There is a caricature of him in 1723 in which he was bright red. He was called *Il Prete Rosso* — "The Red Priest".

In Venice, he led the so-called Conservatoire — Ospedale della Pietà. Nowadays conservatories are considered to be institutions of higher education (academies in the rest of the world) but this was an ordinary secondary music school. The church, in which the conservatory was located, still exists, it is not far from the Doge's Palace. They took in abandoned girls. Sometimes, poor daughters were given up by impecunious parents unable to feed them. It was a peculiar combination of a children's orphanage, a boarding school and a music school. Vivaldi wrote concerts for them, which they apparently played. He was driven from his post there on many occasions, but he was later always taken back — perhaps the place suffered without him. He lived a stormy, difficult life.

In a letter, from late in his life, he writes that he had composed ninety-four operas. Imagine — Glinka wrote two and he wrote ninety-four. Today more than forty operas have been identified. Maybe he was mistaken, but all the same — over seventy! ...A great legacy. Apparently, he wrote very fast — it is almost impossible to write such a quantity of music in just sixty years. He mentions that he composed more than five hundred concertos. We now know two hundred and fifty concertos for violin and orchestra: one for practically every day of the year.

In his time, Venice was one of the largest centres of culture. There were, I think, eight opera houses, he worked for them all, writing operas and oratorios (I conducted "Juditha Triumphans" in St. Petersburg, in the Conservatory — a wonderful and great work) and hundreds of sonatas. Vivaldi is an important and powerful artist with an enormous cannon of work.

Some of his operas were successful, some were heavily criticised. Opera at that time held such broad appeal that it is now difficult to imagine. This was the epoch of castrati — great singers who combined pushing the limits of the male voice with higher timbres. Now opera is aesthetic and intellectual entertainment, but at that time it was, to use a modern analogy, a mixture between opera and football in terms of its massive popularity. For the city, the opera was a huge event. This was the time of opera's great blooming.

For me, Vivaldi lives in two worlds: as a great composer and as a great violinist, a virtuoso. Not like his early predecessor, the great Corelli³ with his sublime trio sonatas, where he did not get beyond the third position. But Vivaldi has a lot in common with Paganini. The virtuoso playing of the violin, interpretation of the music as a separate kind of art form, which only later captured the world's attention. There is something sonorous about it: when the focus shifted a little and it became important not only what a person played but how he played it.

"Virtuoso" from the Latin *virtus* ("valor/virtue"). One can get a similar feeling from both Vivaldi and Paganini concerts. They are either completely engrossing or plain dull. Vivaldi's concertos are so full of bright virtuoso playfulness that even now it is still very difficult to perform them. He vastly developed the capacity of what the violin was capable of. Apparently, Vivaldi himself played unbelievably well.

It was with him that everything really exceptional in violin music began and interest in the art of the violin was heightened. Both before and after him there was much interesting work produced; both the French school and the great German violinists. The violinist Venyavsky⁴ who founded the Russian school, leaving the French school as inheritance (Venyavsky had studied in Paris). In the twentieth century there was the Soviet school, Oistrakh, American, Israeli (a "subsidiary" of the Russian school, since the St. Petersburg professor, Auer, went to America and taught many people there). This entire wave of violin masterpieces originated from Vivaldi. It cannot be a coincidence that the flourishing of Italian violin makers also occurred in the eighteenth century. Violins made in those days in Italy have no equal. For some inexplicable reason, all this ended with the beginning of the nineteenth century. If a violin bears a stamp from the 1800s, nothing more needs to be added.

For some time Vivaldi lived in Mantua where he wrote "The Four Seasons"⁵. Now this work can be heard playing in almost every restaurant in Venice. But until recently everyone knew only the practice concerto in A-minor that all students play. I also played this at the age of ten in the Great Hall of the Philharmonia.



“The Four Seasons” has a canonical Christian, Catholic theme and Vivaldi, the priest, knew it very well. These are the pages of the Catholic “Book of Hours”. An example is the famous “Hours of the Duke of Berry”⁶: 12 miniatures, which symbolise the 12 months. The canons followed by Vivaldi were very proscriptive: in certain months there is hunting, in others harvesting, in winter, sitting at the hearth, frost, etc.⁷ This division into four has many analogies: four temperaments, four sides of the world, the four phases of life, the four evangelists. Vivaldi has four concerti in three parts: 12 parts, 12 months, 12 signs of the zodiac, 12 apostles. At that time, the zodiacal cycle was identified with the cycle of the hours too. There is a line with zodiac signs on the floor of the Milan cathedral. Everything that is connected with time and the course of life was identified with Christ. It was created for His glory. There is much of it in painting and in sculpture here in the Hermitage.

This is a purely religious work. For Vivaldi, as for all great composers: Beethoven, Mozart, Bach, compositions were intended not only for religious services but also were written as works of art. “The Four Seasons” combined a great Christian idea with the very bright, perfected skill of the virtuoso.

The Emperor of the Holy Roman Empire, Charles VI, took a liking to him and invited him to Vienna. Apparently he had serious intentions with regard to him. Vivaldi, of course, hoped for opera performances, as was the custom not only of that time but throughout time. However he was out of luck; as soon as Vivaldi moved to Vienna, Charles VI died.⁸ A power struggle began and the throne went to Maria Theresa. The era of matriarchy had begun; they had Maria Theresa, we had Elizabeth and Catherine. People lost interest not only in Vivaldi but in music altogether. He died in absolute poverty and was buried in Vienna in a mass grave exactly 50 years before Mozart.⁹ Vivaldi has much in common with Mozart and they shared many first steps on paths that were later to become well-trodden. Such is the bitter irony of fate.

Image and mask. The mask suits Vivaldi very well and he loved masks. He is a true Venetian like all great pre-romantic composers. The mask conceals identity. Venice was famous for this, both countesses and laundresses travelled in gondolas. Vivaldi skilfully hides in his music in a Venetian way. His works are put together from the same components, and his works, like those of any master, are not all brilliant but all are tremendously professional. A spirit of carnival, a masquerade lives in all of them, the opportunity to hide behind the quasi-face, the poetry of the city which slowly but surely is disappearing beneath the water... We say “Vivaldi” and Venice is immediately evoked; masks, a sinking city that no one is holding up any longer.

¹ **Sergei Valentinovich Stadler (born 1962)** is a Russian violin virtuoso, conductor, teacher.

² **Gian Francesco Malipiero (1882–1973)** — Italian composer, musicologist.

³ **Arcangelo Corelli (Arcangelo Corelli; 1653–1713)** — Italian violinist and composer.

⁴ **Henryk Wieniawski (Henryk Wieniawski; 1835–1880)** was a Polish violinist and composer.

⁵ **Le Quattro Stagioni: “The Four Seasons”** by Antonio Vivaldi (1723) — the first four of 12 violin concertos.

⁶ The luxurious chapel of the Duke of Berry (Très Riches Heures du Duc de Berry) is an illustrated

manuscript of the fifteenth century. The cycle “Seasons” of 12 miniatures depicting the entertainment of the nobility or peasant works against the background of medieval castles is the most famous of its images.

⁷ The work, which in the history of art is considered to be the first to violate these canons, is purely secular — Thomson’s poem “The Seasons (1726–1730)”.

⁸ In 1740.

⁹ Vivaldi died in 1741, Mozart in 1791.

Privilege

Unparalleled Personal Services



Privilege

- *Personal Manager*
- *Special Bank Product Terms*
- *Selected VIP Offices*

8 (800) 500-24-24
www.vtb24.ru

Terms are valid as of 01.04.2017.
Bank VTB 24 (Public Joint Stock Company).
General License of the Bank of Russia No. 1623.
Advertisement

WRECK

“Wreck” is a series of illustrations on the failure of the old world. Moments of collapse of the splendor of the material — in the spirit of fatal events — are suspended in time. These moments of ruin are the basis for the construction of a new world.

Technique: digital collage — the photographs are uploaded onto a 3D software where they are treated and become reliefs, they are broken, melted, turned, they lose parts, they shine and fade under artificial light (you can see dynamic models on the magazine's website; www.hermitage-magazine.ru). The finished elements are then uploaded onto two-dimensional space and form the final composition.

Author: Mikhail Gurovich, designer
(Amsterdam)

The collage includes objects from the 18th — early 20th century from The State Hermitage Museum exhibitions in 2016–2017.

1 | **CLOCK WITH A BEAR FIGURE**
South Germany (?).
Second quarter of the seventeenth century.
Wood, copper, silver, silk, glass, enamel; casting, carving, minling, engraving, gilding
© The State Hermitage Museum, St. Petersburg, 2017

2 | **“FIGURE FROM CATHERINE II'S BERLIN DESSERT SERVICE”**
Prussia, Berlin, Royal Porcelain Manufacture, 1770–1772.
© The State Hermitage Museum, St. Petersburg, 2017

3 | **“LANTERN CLOCK” TYPE CONSOLE CLOCK**
London. 1660–1670 (?).
Copper alloys, steel; casting, carving, engraving
© The State Hermitage Museum, St. Petersburg, 2017

4 | **CLOCK WITH A TURKISH MALE FIGURE**
Germany. Seventeenth century.
Bronze, metal alloys; casting, minling, engraving, gilding
© The State Hermitage Museum, St. Petersburg, 2017

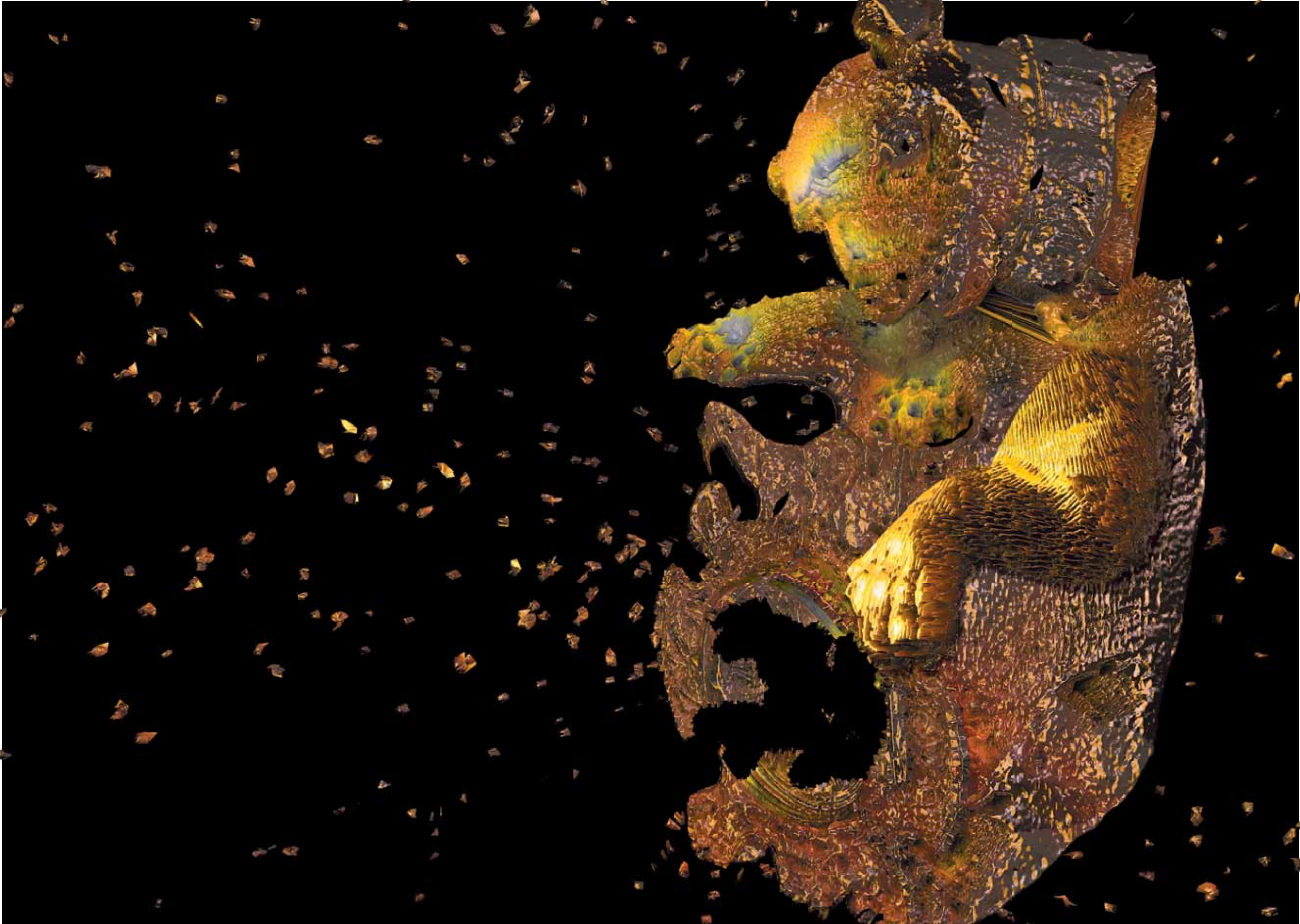
5 | **“EVENING DRESS OF GREEN SILK WITH BYZANTINE-STYLE DECORATION”**
Paris, Callot Sisters' Haute-couture House. 1911–1913.
SORTIE DE BAL OF CYCLAMEN SILK
Russia (?), 1912–1914.
© The State Hermitage Museum, St. Petersburg, 2017

6 | **BALL DRESS WITH A TUNIC ON A WHITE SATIN COVER**
France, Paris, Paquin Haute Couture House. 1910.
© The State Hermitage Museum, St. Petersburg, 2017

7 | **AFTER DINNER DRESS WHICH BELONGED TO THE EMPRESS ALEKSANDRA FEDOROVNA**
Russia, Saint Petersburg, A. Brizac's atelier 1903–1904.
© The State Hermitage Museum, St. Petersburg, 2017



For the exhibition “1917. Romanovs & Revolution. The End of Monarchy”
Hermitage Amsterdam Exhibition Centre, February — September 2017.
For more on the exhibition, see the Hermitage Magazine #23





“The Guillotine speeds up its operation exactly as other events start to accelerate. It serves as an index of the general quickening of the Republic's activity. The sound of the rising and falling of its huge blade is like a heart beating heavily”. Thomas Carlyle, *The French Revolution: A History* (1837).

red terror
guillotine

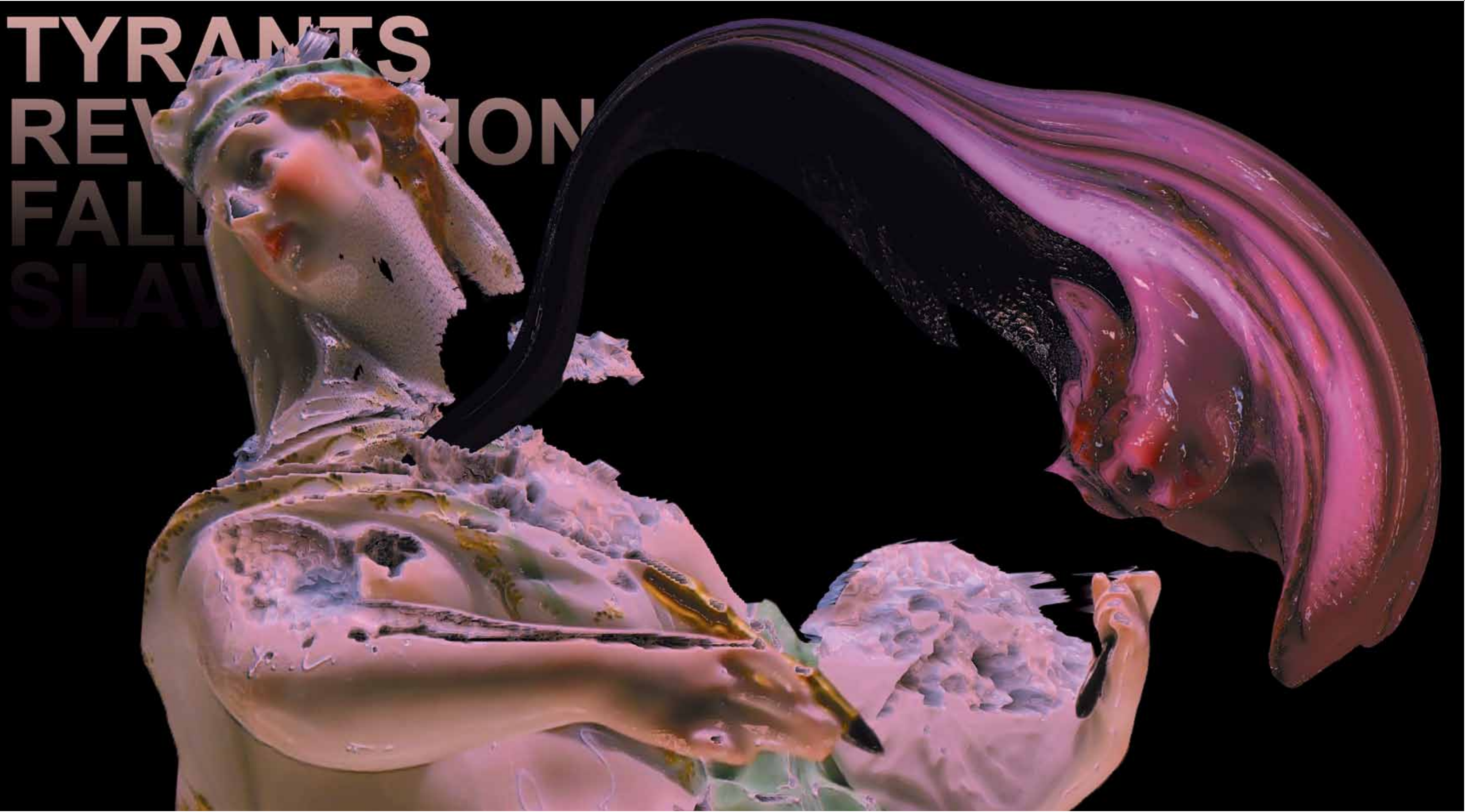
intimidation



“The State terror of the revolutionary class can be condemned “morally” only by a man who, as a principle, rejects (in words), any form of violence whatsoever — that is to say, every war and every uprising. For this — one has to be nothing other than a hypocritical quaker”. Leon Trolsky, *Terrorism and Communism* (1920)

violent upheaval
victorious war

revolutionary class



“Tremble, O Tyrants of the Earth!
But ye: take heed now, know your worth
And rise as men, ye fallen slaves!” Alexander Pushkin, *Ode to Liberty* (1817)

revolution
tyrants

fallen
slaves



PHOTO: P.S. DEMIDOV /
© THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2017

Andrzej Wajda. *The public refuses to watch stories from the recent past* // *Iskustvo Kino (The Art of Cinema)*, 2016, #10:

“...I will try to tell you about my vision of history. Sometimes it is in absolute contradiction with the views of other people. It has been criticised, it has been completely denied. But this is precisely how mythology is created, the one that society accepts. Or does not accept. Either society is ready to agree with it, or it is set against what it sees on the screen and what it hears from it. It is a game between someone who wants to be a historian, a strange kind of historian that creates paintings, and the viewer. Because we have a tradition. For example, Matejko was one such painter. He had his own view on history. Once, in the very beginning of his career as a painter of historical subjects, he uttered a brilliant phrase, which, to be honest, I did not expect to hear from him: ‘I will start with the wounds’ <...> All the aristocracy went to Krakow, where Matejko worked, because it was a free city. The richest people bought palaces there, they enjoyed themselves and at the same time they thought very much of themselves: they considered themselves as sort of continuation of the glorious past. They expected him to paint victories, but he said: ‘I will start with the wounds’”.

JAN MATEJKO (?)

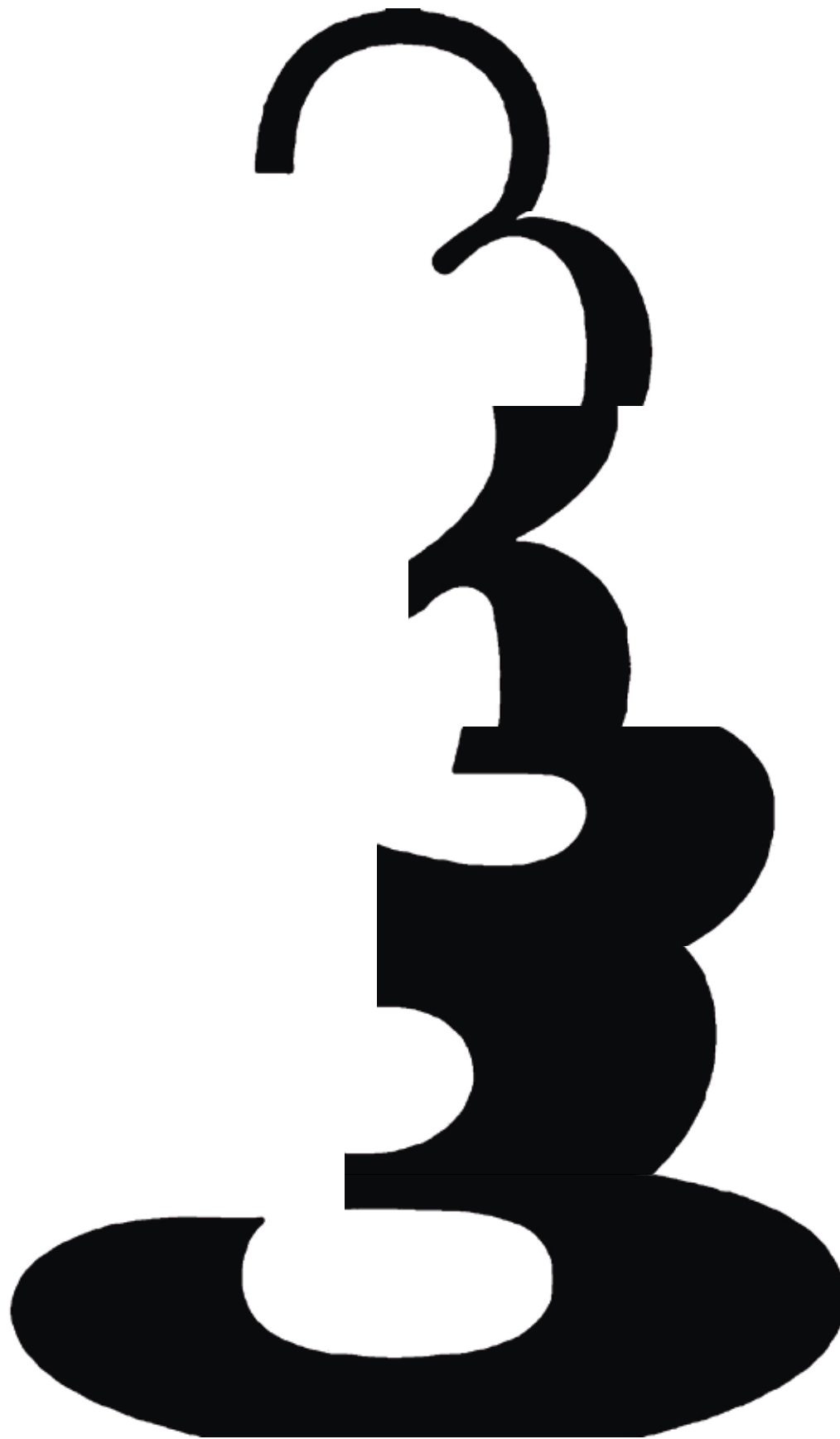
Portrait of Polocki and Poninski

Russia. 19TH CENTURY

Oil on canvas. 10,5 × 14,5 cm

Acquired in 1994 by the bequest of G.D. Dushin

The State Hermitage Museum, St. Petersburg



THE ARMENIAN COLLECTION

THE HERMITAGE COLLECTION OF ARMENIAN MEDIEVAL ART INCLUDES MORE THAN 1,500 PIECES, THE HIGHLIGHTS OF WHICH ARE DISPLAYED IN THE PERMANENT EXPOSITION.



Capital
Garni. FIRST CENTURY
The State Hermitage Museum, St. Petersburg
Donation of the Armenian Government

Archaeological excavations in Armenia have always been of interest to scholars, including researchers from the Hermitage. In 1939, during such an excavation, the young scholar Boris Piotrovsky ¹ discovered the ruins of a Teishebaini fortress on the Karmir Blur Hill near Yerevan. Boris Piotrovsky led the archaeological work and studies of newly found monuments in Armenia for three decades, from 1939 to 1971. The results of these excavations, the research done on these findings and the publication of all this rich research material brought Piotrovsky world recognition.

There are only a few monuments from the pre-Christian period of Armenian history that still exist today. Among them is the column cap of the Temple of Garni, built in the first century and the only surviving pagan temple in Armenia today.



B.B. PIOTROVSKY IN HIS WORK-ROOM
Karmir Blur. 1960s

A significant part of the Hermitage's Armenian collection comprises monuments from the early Middle Ages found in the late nineteenth to the first half of the twentieth century in ancient Armenian cities (Ani, Dvina, Anberda) from the archaeological excavations by N. Ya. Marr, I.A. Orbeli and other scholars. Thanks to the work of these archaeologists, the Hermitage collection contains beautiful examples of monumental painting from the ruined church in the city of Ani, as well as ceramics, glass, bronze and iron.

The mature Middle Ages period is represented in the Hermitage collection by outstanding examples of Armenian silverwork, artistic carving in stone and wood, ceramics, monumental painting and book miniatures. A general feature of works of Armenian art are commemorative inscriptions which provide information about the time when they were created, as well as information about their authors, those who ordered them, their owners, and their restorers.

Beginning with the adoption of Christianity in 301, when the cross became the main symbol of the new faith for Armenians, a completely unique type of monument appeared in Armenia — *khachkars* ². These monuments became most widespread from the ninth century and are distinguished by an amazing variety of patterns and artistic carvings on stone. Khachkars were placed over the graves of Armenians, on church construction sites, and in memory of significant events in the life of the Armenian people. Very often,



ARMENIA
TEMPLE IN GARNI. FIRST CENTURY

Bank A.V. Eastern Collections of the Hermitage
(general characteristics, main types of research). Leningrad, 1960:

“The results of excavations in Karmir Blur (Teishebaini) near Yerevan, conducted under the supervision of B.B. Piotrovsky by the Academy of Sciences of the Armenian SSR jointly with the Hermitage, are deservedly well-known. Certain works of Urartian art, for example the bronze handles from a kettle, or parts of a throne in the form of mythical creatures; often sphinxes or winged bulls, were held in the Hermitage collection by the middle of the nineteenth century. They were supplemented by materials obtained I.A. Orbeli's expedition to Toprak-Kale on Lake Van. That said, a comprehensive study of the Urartu culture, especially its northern outskirts, became possible only after years of excavation in Karmir Blur. The Hermitage exposition includes a number of bronze bowls with the names of rulers of the eighth century B.C. that kept their shiny brilliance and ringing sound, as well as a helmet and quiver belonging to King Sarduri depicting battle chariots, a shield, various ceramics, etc.”



Bronze decoration of a side of a cauldron — in the form of a figure of bird with a human torso and face, presumably representing deity of the sun
Urartu. 8TH–7TH CENTURY BC
The State Hermitage Museum, St. Petersburg

¹ **Boris Borisovich Piotrovsky (1908–1990)** — Russian archaeologist and historian-orientalist, Director of the State Hermitage Museum from 1964 to 1990.

² In Armenian — “cross-stone”: “xač” — “cross”, “kar” — “stone”.

in addition to their ornamentation, the khachkars were also adorned with carved inscriptions, the significance of which is difficult to overestimate. The tradition of placing khachkars is alive in Armenia to this day. One modern khachkar is kept in the Hermitage collection.

The wooden doors and column caps, covered with extremely fine-quality carvings, along with stone reliefs from the Hermitage collection, serve as examples of the rich decoration of Armenian medieval architecture. In 1940, the Armenian government donated a stone relief to the Hermitage from the wall of the Spitakavor Church of Surp Ashtotsatsin (Holy Mother of God), made in the fourteenth century. The relief features an image of Prince Eachi and Prince Amir Khasan II, who were rulers of one of the regions of Armenia, and acted as church chieftains.

Artistic works made in the Armenian Kingdom of Cilicia hold a very special place in the Hermitage's Armenian collection. The Armenian Kingdom of Cilicia was formed on the northeast coast of the Mediterranean Sea at the end of the eleventh century, and lasted for almost three hundred years, until 1375. The geographical location of the Armenian Kingdom of Cilicia, with its proximity to both Byzantium and the Islamic world, became the backdrop for art that incorporated native Armenian traditions, as well as western and eastern features.

A true masterpiece of Cilician silverwork is the triptych-reliquary of 1293, made in the Skevrsky monastery, which entered the Hermitage from A.P. Bazilevsky's collection. The poetic inscription on the rear wall of the reliquary tells that the relics of the apostles Thaddeus, Peter, Paul, and St. Gregory the Illuminator were placed in the middle of the triptych. In 2000, the State Hermitage solemnly handed over the sacred relics to the Armenian Apostolic Church, and they are now kept in Elchmiadzin Cathedral, the mother church of the Armenian Apostolic Church.

A remarkable silver bowl, entirely covered with exquisite carved patterns and images of horsemen and mythical animals, was also made in the Armenian Kingdom of Cilicia, in the twelfth to thirteenth centuries.



CRAFTSMAN SHNOFORSHAH
Fragment of a double door
from Saint Sarkis Cathedral
Crimea. 1371
Wood, iron, gilding
The State Hermitage Museum,
St. Petersburg

Sukiasyan A.G. *History of the Cilician Armenian State and Law*
(eleventh and fourteenth centuries). Yerevan, 1969

“The manuscripts from the peak of the Armenian Kingdom of Cilicia are often similar to the manuscripts of paleological Byzantium, examples of which penetrated into Cilicia in a variety of ways, perhaps through Armenian, Greek and Georgian monasteries. The iconography of the Cilician manuscripts is close to the Syrian tradition. But besides this, late Cilician books show the influence of Western European (Gothic) art. The close cultural and political ties of Cilicia with the countries of Western Europe and the Crusader states explain the similarity: ‘Some Armenian kings and even Catholicos accepted the Catholic dogma, and acknowledged the supremacy of the Roman popes over the Armenian Church, in order to show their commitment to the West, from where they expected help.’ [Moreover, under Tsar Levon V (1320–1342)] ‘the most important posts in the state were entrusted to people of Latin origin or Catholic faith,’ while among the aristocrats French was popular”.



*Relief from Spilakavor Ashtotsi Monastery (White Virgin)
with a depiction of Ehachi and Amir Hassan II*
Vayots Dzor. 1321
The State Hermitage Museum, St. Petersburg
Donation of the Armenian Government

V.N. Lazarev. *History of Byzantine Painting*. Moscow, 1986:

“The small Cilician state possessed a high culture. Its focus was the court and the numerous monasteries connected through bishops with the reigning house and noble families. Constantly communicating with the East, and having contact with the court life of the Crusaders, the Cilician nobility had the opportunity to express their tastes through luxury items of both Eastern and Western craftsmanship. This affected all Cilician art, full of refinement and special sophistication”.



Triptych reliquary, Skevra Monastery
The Cilician Armenia. 1293
Silver, gilding, wood,
iron, chased and engraved
The State Hermitage Museum, St. Petersburg



*Silver aspergillum,
altar cross and two
dippers shaped like boats.*
16th–18th century
The State Hermitage Museum, St. Petersburg

A small but very impressive collection of manuscripts includes church books made by Armenian copyists and miniaturists, including in Cilician Armenia.

The art of books, which were the bearers and protectors of faith, language, and history, occupied a central place in the spiritual life of Christian Armenia, along with architecture. Mastery of producing manuscripts became widespread immediately after the creation of the Armenian alphabet in 405, and reached a truly incredible level not only in Armenia itself, but also in other centers of Armenian writing. Manuscripts of the thirteenth and seventeenth centuries in the Hermitage collection give an idea of the high quality of the parchment, the excellent calligraphy, the combination of various fonts, colorful inks and gold, and the rhythmic composition of the text sheet.

The covers, which determined the external appearance of the book, were made from silver, and were decorated with gilding, skillful embossing, and colored precious or simple stones.

A Gospel of the seventeenth century, a reliquary medallion decorated with diamonds and with relics of St. George the Victorious, and a manuscript were presented to Emperor Alexander II on the 25th anniversary of his accession to the throne by the Catholicos



Silver bowl
Cilician Armenia. 17th–18th century
The State Hermitage Museum, St. Petersburg

of all Armenians, Gevorg IV. A silver gilded cover for the Gospel (the first in the Hermitage collection of Armenian manuscripts) was made in Sazikov's jewelry studio in St. Petersburg.

On this medallion, St. George is presented in western iconography, close to the image of the saint on the relief in the St. George's (The Big Throne) Hall of the Winter Palace, where the first meeting of the Russian emperor with the Armenian patriarch took place.

A special place in the collection of Armenian manuscripts is occupied by the Fourth Gospel of 1395, illustrated by the fabulous painter Cerun, who was distinguished by a very special manner of writing. There are only six manuscripts with miniatures by this master: five of them are stored in the Mesrop Mashtots Institute of Ancient Manuscripts, commonly referred to as the Matenadaran, and one in the Hermitage.

A significant part of the collection is made up of silver church utensils (which entered the Hermitage collection in the 1930s, after the closing of the Armenian Church of St. Catherine in Leningrad), and of household items decorated with gilding, embossed and carved ornaments, which testify to the outstanding craftsmanship of Armenian jewellers of the seventeenth to nineteenth centuries.

*Triptych reliquary,
Skevr Monastery*
The Cilician Armenia. 1293
Silver, gilding, wood,
iron, chased and engraved
The State Hermitage Museum,
St. Petersburg



...Now I am pronouncing my will,
I am expressing a request,
I am addressing myself to everyone,
And I strongly demand:
You who will see this reliquary
And will venerate the holy relics that are put here,
Let in gratitude for your prayers,
And for your demands,
Hethum, the noble king of Armenia,
Be blessed with the saints in heaven,
And accept the just reward
For the blessings he gave me. Amen.

Fragment of the inscription on the back side
of the middle part of the 1293 triptych

THE SKEVR RELIQUARY ¹

**THE HALL OF MEDIEVAL ARMENIAN ART
AT THE HERMITAGE IS DEDICATED
TO THE MEMORY OF IOSIF ABGAROVICH
ORBELI ². MOST EXHIBITS IN THIS HALL
ARE PRESENTS FROM THE ARMENIAN
GOVERNMENT TO THE HERMITAGE.
BUT AMONG THESE EXHIBITS
THERE ARE TWO PURCHASED OBJECTS,
AND ONE OF THEM COMES FROM
THE GREAT ARMENIA IN CILICIA ³ —
THE FAMOUS SKEVR RELIQUARY,
A TRIPTYCH WHICH CONTAINED SACRED
RELICS FROM THE MEDIEVAL ARMENIAN
MONASTERY IN SKEVR ⁴.**

Cilicia is a region in the Southern part of Asia Minor, a very important one in the history of Armenia, the Middle East and the Crusades. The Armenian Kingdom of Cilicia emerged there in the eleventh century. This Christian kingdom was surrounded by Muslims. It was also close to Catholic states, and this constantly raised the question of a union with the Catholics. The issues of the influence of Western Christianity along with that of the East created a historical intrigue.

The wooden triptych with gilded silver was created in 1293 and was purchased for the Hermitage with Basilewski’s collection⁵. It is a reliquary, a special genre in applied art. It consists of 3 parts. When the exterior cover is opened, one can see an eight-pointed cross. Above the folds there are two medallions which were supposedly created later and depict the Apostles Paul and Peter. On the bottom sides there are two figures: Gregory the Illuminator, the disseminator of Christianity in Armenia, thanks to whom Armenia became one of the first nations which has been adopted Christianity as its official religion. The second is Jude the Apostle, who, according to legend, preached Christianity in Armenia. These are the two main figures who brought Christianity to Armenia.

In the lower medallions we can see the martyr saint Eustratius and Vardan Mamikonian, a saint who perished among numerous Armenian war chiefs in the terrible Battle of Avarayr where thousands of Persians-Zoroastrians defeated smaller troops of Armenians ⁶.

Opening the folds, we see a small wooden casket with a wooden cross. There is a crucifix on the cross and an image of Annunciation on the inner folds: an Angel and the Virgin Mary with a spinning wheel.

Remnants of gilding can be seen throughout. In the top medallions there are John the Baptist and King David with a crown — some people believe this is the crown of the kings, the leaders of Cilicia. Above Mary there is a medallion with Saint Stephen, on the bottom — the Cilician king Hethum II ⁷.

On the triptych King Hethum is depicted wearing modest clothes, which may be related to the fact that in 1293 he gave the kingdom to his brother and became a hermit monk. Hethum was a very pious person, but an Occidentalist; they say that he even went to a Catholic monastery.

He spoke for a union of Eastern Christianity and Catholicism, and in the triptych we can clearly see images related to Western Catholic art, thus, for example, the Apostle Paul is depicted with a sword ⁸.

The inscriptions on the sides are an integral part of the object. The first letters of the Armenian poem constitute the name Konstadin — the name of the person who ordered the triptych and who put into it relics of Armenian saints, as the poem indicates. He protected the reliquary from the Egyptian Mamluks who attacked the fortress Rumkale ⁹ where these relics were, he made the triptych and gave it to the church.

On the sides of the triptych there are small medallions with images of the Apostles, Church Fathers, prophets. On the inside there is a large gilded silver plate with a poem that says that it was made in Skevr, in 1293 of our era, upon the order of the Reverend Father Kostadin.

The triptych has an interesting history. From the Skevr monastery it supposedly came into the hands of the Mamluks. Then the Crusaders took possession of it, and much later, in the nineteenth century, it was found in a Dominican monastery in Italy. In 1885 it came to the Hermitage.

They say that then it “disappeared from the view of world science”, although this is not true. The outstanding scholar Yakov Ivanovich Smirnov ¹⁰, the Eastern silver conservator who played a large role in the history of the Hermitage, wrote to the Director of the museum Vsevolozhsky ¹¹ in April 1900 that in the Hermitage there was a large silver-cased Armenian reliquary, with relics of saints in the wooden chest, and in the inscriptions are mentioned the Apostles Peter, Jude, Saint Gregory the Illuminator of Armenia. He also wrote that it needed repair. The moving and restoration had been done, as he writes, because there used to be precious stones on the triptych that were taken out, probably by the Mamluks or Crusaders — there is nothing left of them and restoration should compensate for the lack of these stones. And he continues: *“To exhibit the reliquary, restored in its ancient form, in such a way that the relics can be seen, is not convenient as the relic chest is one of the most ancient relics of the Armenian Gregorian Church <...>. The chest with the relics can be easily taken out from the silver reliquary, if it is decided to give it to some Armenian Gregorian church. If it is possible, a galvanoplastic replica of the silver setting could be made”*.

What Smirnov suggested was partly carried out long ago and completed recently. Then the relics were taken out of the triptych, a special box was made for them and they were given to the church of the Winter Palace. When we began preparing the exhibition “The Treasures of Holy Echmiadzin” and were sorting out the Armenian objects, we found the relics with the inscriptions, separately from the triptych on a shelf at the Oriental department, under a separate inventory number. Some smart people had put the relics into a box after the revolution, during the pillage of the palace church, so that no one would find them. Unfortunately, our history shows many examples when similar pseudo-forgetfulness of the keepers actually helps, whereas conscientiousness does not; a full inventory is made and objects are confiscated, sold or destroyed.

On June 12, 2000, when the Saint Catherine Armenian church in St. Petersburg was consecrated after restoration, we solemnly gave these relics to the church. Now they have been transferred to Etchmiadzin ¹² and are kept there.

Now the Armenian Church is asking us to make a copy of the triptych. No one is asking us to give the triptych itself back, as it is a masterpiece of Medieval Jeweller’s art, but a copy can be made, as there is a special department for restoring precious metal objects at the Hermitage.

1. From the TV series “My Hermitage”: “The Skevr Reliquary”, 2009.
2. **I.A. Orbeli (1887–1961)** — Director of the Hermitage in 1934–1951, member of the USSR Academy of Sciences, member and first President of the Armenian SSR Academy of Sciences (1943–1947).
3. **Cilicia** — in antiquity, the South-Eastern part of Asia Minor. From 1080 to 1375 the Armenian Kingdom of Cilicia existed on this territory. In 1375 the Kingdom of Cilicia was conquered by the Egyptian Mamluks. Paul the Apostle came from Cilicia.
4. The medieval Armenian monastery of Skevr was presumably founded in the 12th century.
5. **A.P. Basilewsky (1829–1899)** — Russian diplomat and art collector. His collection was purchased for the Hermitage in 1885.
6. **Vardan Mamikonian (circa 388–451)** — Armenian military leader, prince, leader of the Armenian uprising against the Iranian Sasanian dynasty who tried to impose the Zoroastrian religion. The Armenian Church canonized Vardan Mamikonian and the soldiers who perished with him.
7. **Hethum II (Hethoum, Hethoum)** — (1266–1307).
8. Traditionally the Apostle Paul is depicted with a sword in Western-European art.
9. **Rumkale** — a fortress on the right bank of the river Euphrates (Turkey), for a century and a half it was the centre of the Armenian Apostolic Church.
10. **Y.I. Smirnov (1869–1918)** — archaeologist, Orientalist scholar, art historian. He worked at the Hermitage from 1897 until his death.
11. **I.A. Vsevolozhsky (1835–1909)** — director of the Imperial Hermitage from 1899 to 1909.
12. **Etchmiadzin** — a monastery of the Armenian Apostolic Church, the Pontifical Residence of the Supreme Patriarch and Catholics of All Armenians. Located in the city of Vagharshapat, Armenia. Included in the UNESCO World Heritage list.

SAN LAZZARO DEGLI ARMENI — “THE ISLAND WITH THE CROSS”

SAINT LAZARUS ISLAND IS LOCATED ONLY A COUPLE KILOMETRES AWAY FROM THE PIAZZA SAN MARCO IN THE SOUTHERN PART OF THE VENETIAN LAGOON. IT IS SMALL IN SIZE WITH CYPRESS TREES, GARDENS, TERRACES WITH PLENTY OF ROSES AND FREELY ROAMING PEACOCKS. THE INSULAR MONASTERY OF SAN LAZZARO DEGLI ARMENI IS ONE OF THE MAJOR CENTRES OF ARMENIAN CULTURE.



The connection between Venice and Armenia was established in the times of the first Doges of Venice who were local representatives of the Byzantine Empire, and the Lagoon Republic itself was a remote western outpost of Byzantium. Armenians held high positions in the Byzantine administration and army: records of Armenians in Italy date back to the sixth century when Armenian garrisons under the leadership of the Byzantine general Narses, also Armenian, were moved to Ravenna. The Byzantine garrison of the town, for the most part Armenian, was called *numerus Armeniorum* ².

The crusades and the development of trade relations between the Armenian Kingdom of Cilicia and the Italian city-states (Genoa, Venice and Pisa) had a major influence on the formation and consolidation of the Armenian community in Italy. At the same period in Venice an *Arminorum* (an Armenian home) appeared near the San Marco Piazza. The Venetian nobleman Marco Ziani bequeathed it to the Armenian community in 1235. The Domus Arminorum became a centre for inhabitants of Armenian origin and their numerous guests.

In 1512 the first Armenian printing house of the printer Hagop Megaparat began to operate in Venice. The same year the first Armenian printed book was published there with the title “Urbalagirk” (“The Book of Friday”) ³. Book publishing, from the very beginning, was essential for the strengthening of international and cultural connections.

In the sixteenth century an island near Venice was depopulated and became uninhabited ⁴. In 1715 the history of the island commenced anew; escaping from the war between Byzantium and Ottoman Empire, a doctor of divinity (“*varlaped*” in the Armenian church) Pyotr Mkhitar (“The Comforter”) of Sebaslea (1676–1749) arrived here with a monastic order.

On 26 August 1717, according to a decree of the Venetian Senate, the Armenian community received this island as a gift in perpetuity. Mkhar of Sebaslea and members of his order (Ordo Mechitaristarum Venetiarum) were allowed to conduct worship services according to Armenian ritual in the Armenian language.

Members of the order built a monastery themselves, restored the old Church of the “Repentant Leper” and reclaimed the flooded areas of the island, making the island four times bigger ⁵. The Monks worked on translation, book printing and the publication of studies on Armenian history and literature. The construction of the monastery and library was completed in 1742 and the first printing house was launched in 1789, since then it has operated almost uninterrupted. The Mekhitarist publishing house had no official name so the city of Venice was considered the place of publishing and the publisher of their books.

Still the main achievement of the Mekhitarist order was the creation of the invaluable collection of ancient Armenian manuscripts: thousands of manuscripts and tens of thousands of both the most ancient and modern books are kept in the monastery. The monastery on Saint Lazarus Island became a large scientific centre for Oriental studies. This, incidentally, was the main argument for Napoleon Bonaparte when he shut down the monastic congregations in France and all the conquered territories in the beginning of the nineteenth century ⁶, but made an exception for San Lazzaro Degli Armeni. Scientists from the monastery demonstrated that they were a university community, not a monastic congregation: numerous scientific books issued on the island provided perfect evidence. Napoleon’s edict read: “The monks of Saint Lazarus Island will maintain their present status until we will decide otherwise”. But no other decision was forthcoming, and in 1810 Bonaparte granted the island the status of Academia Armena Sancti Lazari; many linguists, historians and orientalisks became members of this academy.



● PHOTO: NATALIA CHASOVITINA

THE NATIONAL PAVILION OF THE REPUBLIC OF ARMENIA ON SAINT LAZARUS ISLAND HAS WON “GOLDEN LION” AT THE VENICE BIENNIAL IN 2015.

TWO-HUNDRED-YEARS COLLECTION

The monastery of Saint Lazarus houses a great but atomised collection of unique oriental antiquities and pieces of art gathered by monks or presented to the monastery by Armenian benefactors from around the world. Many splendid paintings are exhibited here including “Chaos” (1841) by Ivan Aivazovsky, donated to the monastery by the author; a decree with the personal signature of Peter the Great granting permission for Armenians to trade all over Russia. The monastery collection contains valuable ancient objects: a Burmese manuscript, a collection of Ushabti, ancient Egyptian funerary figurines, the original death mask of Komitas, secretly taken by Mekhitarist monks just after the composer’s death, a gilded sword belonging to Levon VI, the last king of the Armenian Kingdom of Cilicia, (1366), ancient Armenian manuscripts and over four thousand Indian, Arab and Egyptian artefacts.

Donations accepted by monks for the collection include even the manna (which God provided for the Israelites during their travels in the desert), Chinese ivory carved figures, a small arsenal of antique weapons, a set of German medals, a wonderful portrait of Oliver Cromwell and other exclusive artefacts.

The Egyptian mummy and sarcophagus are considered to be the most valuable items in the collection, they were donated in 1825 by Boghos Nubar Pasha, the Egyptian Minister of Foreign Affairs and Trade of Armenian origin. Radiocarbon analysis and studies conducted by French scientists revealed that the mummy dated from 450–430 BC.

¹ Armenian Soviet Encyclopedia. Vol. 4. Yerevan, 1978. PP. 440–441.

² Balard M., Ducellier A. *Les Arméniens en Italie byzantine (VIe–XIe siècle) // Migrations et diasporas méditerranéennes: Xe–XVIe siècles*. Paris, 2002. P. 34. (Publications de la Sorbonne. Vol. 19).

³ Chugaszyan B. *Urbalagirk // Armenian Soviet Encyclopedia*. Vol. 12. Yerevan, 1986. P. 283.

⁴ In the twelfth century the Venetian leper colony was founded on Saint Lazarus Island where the Benedictines sent those with leprosy. This island was named after the patron of this place and its unfortunate sick inhabitants. Italians and local inhabitants sometimes call it “Little Armenia” or “The Holy Cross Island”.

⁵ Initially the island had an area of seven thousand square meters. Later, a contribution from the Venetian government extended the island to thirty thousand square meters.

⁶ According to a decree dated 3rd Messidor of the year XII (22 June 1802), all unregistered congregations were dissolved. Only missionary orders and female congregations that were engaged in the service of schools and hospitals were exempt.



● PHOTO: ANTON NOSIK

The monastery’s library was exceptionally rich and numbered over 150 thousand early books, over five thousand manuscripts, including four thousand Armenian manuscripts and the Gospel of Queen Mlke (851 or 862) ⁷.

Since it opened in 1789, the monastery’s printing house has issued a great number of publications not only in Armenian but also in Latin, Italian, French, English and Russian. Book printing and the library played an essential role in the education of the religious and secular elite of Armenia, and Mekhitar of Sebaslea gained recognition as the father of Armenian studies: leading the order for 30 years, Mekhitar compiled a three-volume Armenian dictionary (with a section dedicated to proper nouns); he was the author of ancient and contemporary Armenian grammars and other important studies. Between 1773 and 1775 Mekhitar prepared a new edition of the bible, having compared texts in seven languages.

Among the Russian language publications of the monastic library, it is worth mentioning Gabriel Aivazovsky (Ayvazyan), brother of the artist Ivan Konstantinovich Aivazovsky. Gabriel arrived in Venice in 1826, in 1830 he took his monastic vows and in 1834 was ordained as a priest. Father Gabriel taught languages in the monastery of Saint Lazarus Island; he knew fifteen ancient and new languages. In 1836 he published his book “An Essay on the History of Russia” in Armenian. Later he issued a few other books; the monastic library holds the first Armenian translation of Krylov fables by Gabriel.

Ivan Aivazovsky lived in Italy from 1840, he completed around fifty large paintings there. Venice happened to be the first Italian city he met on his route, and there he visited San Lazzaro to meet his older brother. At San Lazzaro the painter created a series of paintings dedicated to Venice and the history of Saint Lazarus monastery: “Chaos” (1841), “Venice” (1842), “Mekhitarists on Saint Lazarus Island” (1843) and “Lord Byron visiting Mekhitarists on Saint Lazarus Island in Venice” (1899).

**SAINT LAZARUS ISLAND
IN SOUTHERN PART
OF THE VENETIAN LAGOON.
2017 WILL SEE
THE THREE-HUNDRED-YEARS
ANNIVERSARY
OF THE FOUNDATION
OF THE MEKHITARISTS
CONGREGATION.**

7 _____ It is the most ancient preserved Armenian manuscript, one of the major cultural artefacts of early Armenian culture.
8 _____ Avgeryan A. Diary // Bazmavep. 1924. No.4. P. 122. Cited by Dashlents Kh. Letters of Byron About Armenia and Armenians // Izvestia of Armenian SSR Academy of Sciences. 1960. Nos. 5–6. PP. 232–233
9 _____ Avgeryan A. Diary. P. 135.
10 _____ Ibid. P. 122.
11 _____ Ibid. P. 136.
12 _____ Ibid. P. 126.
13 _____ MacCarthy F. Byron: Life and Legend. London, 2002.
14 _____ Dashlents Kh. Letters of Byron About Armenia and Armenians. P. 233.

One of smaller halls of the monastery is dedicated to the most famous pilgrim of San Lazzaro Degli Armeni, Lord Byron, who visited the island in 1816–1817. Byron was not allowed to stay in the monastery but he could come to take lessons with the monks. For three months he sailed to the island daily to study Armenian.

“It is a rich language, however, and would amply repay anyone the trouble of learning it. I try, and shall go on; — but I answer for nothing, least of all for my intentions or my success. There are some very curious manuscripts in the monastery, as well as books; translations also

in common, I believe, with every other traveller — with the society of the Convent of St. Lazarus, which appears to unite all the advantages of the monastic institution, without any of its vices. The neatness, the comfort, the gentleness, the unaffected devotion, the accomplishments, and the virtues of the brethren of the order, are well fitted to strike the man of the world with the conviction that ‘there is another and a better’ even in this life. These men are the priesthood of an oppressed and a noble nation, which has partaken of the proscription and bondage of the Jews and Greeks, without the sullenness of the former or the servil-

LORD BYRON: “THE TWENTY SIXTH LETTER ... IS, TO BE SURE, A WATERLOO OF AN ALPHABET”

from Greek originals, now lost, and from Persian and Syriac, etc.; besides works of their own people. Four years ago the French instituted an Armenian professorship ...” he wrote to his friend Thomas Moore in London ⁸.

Moore recalled: “He [Byron] used to spend part of the morning studying Armenian on one of islands of the Venetian Lagoon in the monastery of Mekhitarist monks”.

Avgeryan writes: “50 days in a row he visited the monastery and practised for 2–3 hours a day” ⁹. However Byron went beyond three months of study. For the following two years he often visited the island to deepen his knowledge of the language. His exercises in Armenian writing were collected in a book entitled “*Lord Byron’s Armenian Exercises and Poetry*”.

For half a year Byron learned Classical Armenian (Old Armenian, also called “*Grabar*”) and he even executed several translations from English into Armenian and back. In his training the poet was assisted by Haroutiun Avgeryan, working together on the Armenian-English Grammar textbook containing Byron’s translations.

In his Diary Avgeryan describes Byron’s first visit to the Saint Lazarus Island as follows, “On December 1st... our island was visited by the celebrated English poet Lord Byron whose literary works are worth gold. This is a young man, agile, of a gay disposition, with glowing eyes; he limped slightly, yet he was a fine, good looking person” ¹⁰.

In the preface to the Armenian-English Grammar textbook, requested by Avgeryan, Byron writes:

“On my arrival at Venice in the year 1816, I found my mind in a state which required study, and study of a nature which should leave little scope for the imagination, and furnish some difficulty in the pursuit. I was much struck —

ity of the latter. This people has attained riches without usury, and all the honours that can be awarded to slavery without intrigue ...”

Byron submitted this preface to Avgeryan, but the Mekhitarists decided not to publish it for political considerations. “And though he [Byron] has agreed to write another less dangerous preface, he was disappointed, he hasn’t ever visited the monastery again nor given the promised money for the textbook” Avgeryan notes in his diary ¹¹.

Still after this case he kept helping the monks. “It would be difficult, perhaps, to find the annals of a nation less stained with crimes than those of the Armenians, whose virtues have been those of peace, and their vices those of compulsion” ¹².

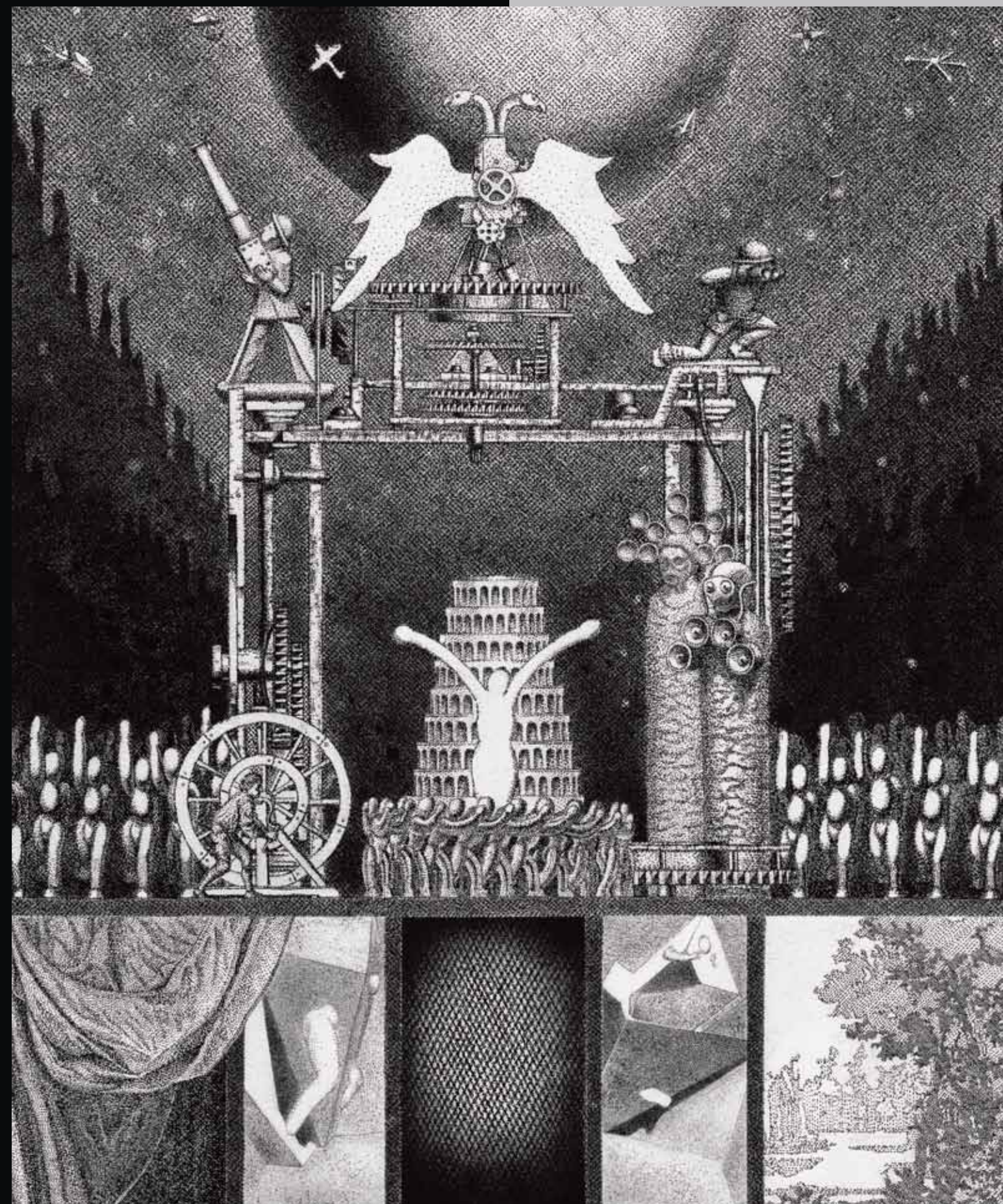
Fiona MacCarthy in her book “Byron: Life and Legend” ¹³ writes that the poet had several reasons to delve into Armenian. Monks, exiles as he was himself, felt sympathy for him. The difficulty of Armenian with its “Waterloo of an Alphabet” ¹⁴ [“The twenty sixth letter ... is, to be sure, a Waterloo of an Alphabet” (Lord Byron) was notorious, and Byron “found his mind in a state which required” something akin to “scalping”. In order to make it a more difficult task, he studied the language in two versions: the current spoken Armenian and the ancient version. Moreover, Byron promised to become pious when he reached the age of 30, for his visits to the monastery of Saint Lazarus Island soothed his unquenchable thirst for spiritual life.

Under the arches of a porch, in the shade of the monastery’s gardens, near the jetty, at the edge of the sea waves... everywhere one falls into a tranquil meditative state. Here, away from the bustle and noise, important work is going on: in the library, in the printing house, in the monastic cells ...

"THE HERMITAGE IS RENOWNED ALL OVER THE WORLD FOR ITS FANTASTIC COLLECTIONS OF OLD ART AND NEW ART. THE IMPERIAL HERMITAGE COULD VERY WELL DO WITHOUT CONTEMPORARY ART WHICH IS OFTEN PROVOCATIVE, AND SOMETIMES VULGAR. YOU DO NOT NECESSARILY HAVE TO WORK WITH CONTEMPORARY ART TO BE CONTEMPORARY, TO LOOK FASHIONABLE. THERE'S NOTHING MORE SHALLOW THAN RETIREES TRYING TO LOOK YOUNGER. BUT THE HERMITAGE DEMONSTRATED ITS INTEREST IN CONTEMPORARY ART, IT INVIGORATED THE MUSEUM, ADDED SOME ADRENALINE, SOME INTRIGUE. A CONNECTION WITH CONTEMPORARY ART MARKS A PUBLIC POSITION, A SOCIAL STATUS. THERE IS A DIFFERENCE BETWEEN THE OLD CLASSICAL ART AND CONTEMPORARY ART, I CAN SEE IT. I LIKE PEOPLE WHO WORK IN CONTEMPORARY ART, THEY ARE PLEASANT, BRIGHT PEOPLE AND THEY ARE NO LESS EDUCATED THAN THE CONTENTIOUS ACADEMICIANS WITH CRUMBS IN THEIR BEARDS. WHO WOULD SAY NO TO A CONTEMPORARY ART EXHIBITION AT THE HERMITAGE? I WOULD NOT".

SEMEN MIKHAILOVSKY,
COMMISSIONER OF THE RUSSIAN PAVILION
AT THE VENICE BIENNALE

THE A
TRVM
ORBIS
MMXVII

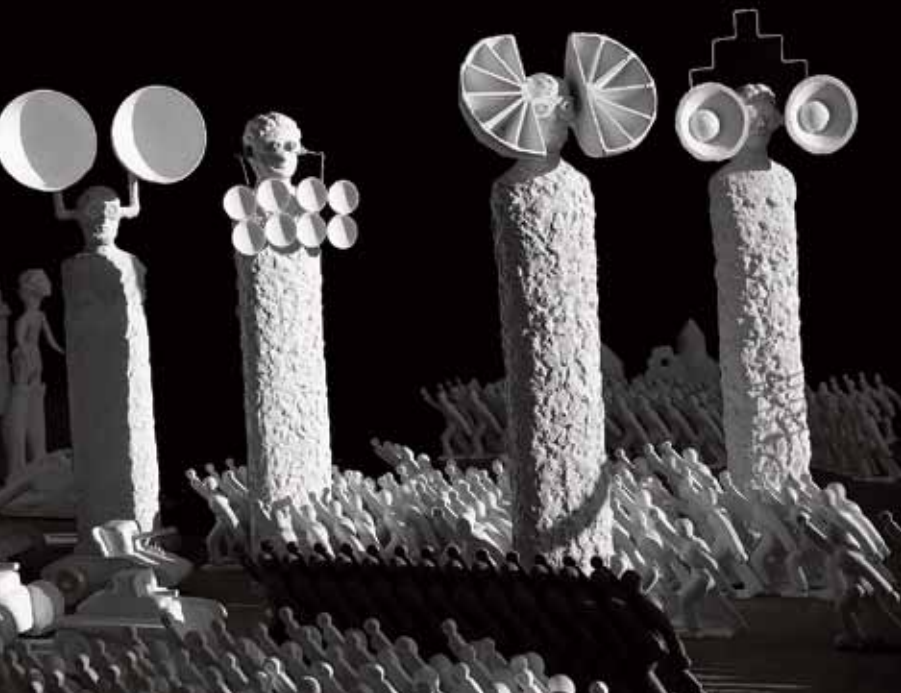


DAVID MANUKYAN, A STUDENT OF THE FACULTY
OF ARCHITECTURE OF SAINT-PETERSBURG ACADEMY OF ARTS
FOR THEATRUM ORBIS PROJECT.
2017. Paper, ink, tempera. 51 x 42 cm

THE ART OF MEMORY

ON THE “CHANGE OF SCENERY” PROJECT FOR THE 57th VENICE BIENNALE

MY PROJECT “CHANGE OF SCENERY” IS PART OF THE “THEATRUM ORBIS TERRARUM” PROJECT. THIS WORDING WAS SUGGESTED TO ME BY MY CO-CURATOR GIUSEPPE BARBIERI. I HAVE BEEN INTERESTED IN THE CONCEPT OF THEATRE SINCE ITS VERY BEGINNING. NOT THE THEATRE WHERE PEOPLE PERFORM AND TELL STORIES, BUT THE CONCEPT OF THEATRE THAT HAS EXISTED SINCE THE DAWN OF TIME.



FRAGMENT OF THE PROJECT
“CHANGE OF SCENERY”
BY GRISHA BRUSKIN

GRISHA BRUSKIN ¹

“*Theatrum Orbis Terrarum*” with work by Grisha Bruskin, the Recycle Group and Sasha Pirogova will be presented at the Russian Pavilion at the 57th Venice Biennale.

You chose the name. What is the idea behind it?

The most ancient and archaic idea of theatre — the Antique one. Then it was believed that the Earth was a sort of a stage where the people performed a play for the gods. Later, in Baroque and Renaissance times, this concept continued to exist. There were images of gods sitting in the skies and watching what was happening beneath, like a living theatre.

Later on this idea changed in different ways and theatre was understood, in a broader sense, as a metaphor. There was a theatre called “*Theatrum Orbis*”, or “*Orbis*” for short, and this is the name we took for the whole project: “World as a Theatre” — in a figurative sense. Because in a literal sense it was a book with a collection of geographical maps, it was the Age of Discovery.

The idea of a metaphorical theatre was very popular at that time. People compiled different compendiums, reviews — theatres — which were later called atlases and also in the form of lexicons. The most mysterious and enigmatic was Giulio Camillo’s theatre — the “Theatre of Memory” ². It was a mine of knowledge, a sort of Internet for the ancients. One could find anything in it, glean any knowledge about the world. It was a kind of ancient computer built in the sixteenth century, but it did not survive till our time, and keeps its mystery.

I have been interested in Giulio Camillo for many years, and my “Change of Scenery” project started with a model of a sculpture of theatre as a pyramid. “Change of Scenery” is about the scenery surrounding our modern life. The world is changing very rapidly, and its scenery is changing as well. The main subject of the project is modernity — which is connected to antiquity. It always is. If you get lost in your own time, you cannot understand what world you live in. You are not modern. To understand this, you have to leave this context and look at modernity from a distance, fall out of literal modernity.

Even in the newest, in the most modern you can see archaic, ancient forms. For example – the Louvre Pyramids (in fact a similar one was drawn by the Russian architect *Ivan Leonidov* ³) are borrowed from an ancient idea. It was always like that. Cubism, for example, is also connected to archaic cultures: primitive culture, Egyptian culture etc. I am studying this subject not in the scientific sense, but in a way that is accessible to artists.

Viva arte viva (“Long live living art”) — this is the subject of the 57th Venice Biennale, suggested by the main cura-

tor of the Centre Pompidou Christine Macel. Is art alive nowadays? Are museums for the living or for the dead?

Art is alive, there is no doubt about it, this is why I have been working with it my whole life and never tired of it. The title is a very broad one, but I support it. Why do I do this? It is important for me that the person seeing this project is then able to look at the modern world in a new way. That it helps him to understand and see the world differently. Art helps people to understand the world better, it has a special method which other human activities do not have and in this sense, of course, “Long live art!”

The project presented in Venice ⁴, “The Archeologist’s Collection”, where you buried bronze sculptures in the ground and then took them back out and presented them as real archeological objects, was also a sort of a “Theatre of Life and Death”. An archeologist’s collection is a museum. Using syllogisms, can we say that a museum, the Hermitage, is a theatre of life and death?

“The Archeologist’s Collection” project was about how ideologies and ideological myths come about, live, die and life after their death. But of course it involves a certain theatricality. It is a sort of a theatre of frozen scenery.

The Hermitage was the first museum I ever saw. I was five years old when my father took me to Leningrad and to the Hermitage. I could not believe my eyes then — I thought I was in Ali-Baba’s cave. We looked at paintings, sculptures, engravings — I was fascinated by everything. In the end we came to the hall with knights’ armour, weapons, and I felt that this was a very special moment ... But then I really needed to go to the bathroom, and we ran off to look for one. I asked my father: “Dad, will we come back?” He said: “Of course we will”. But we did not come back. I was left with a feeling that I hadn’t completed something. This is how my life in art started.

Now every time I come to the Hermitage I try to complete the visit, but I still cannot manage to complete it. Because when you look at the same paintings that you love again and again, you are having a conversation with their authors, and the dialogue is endless. You find new nuances every time and it is interesting to interpret them, to discuss them, to come up with different angles.

There are exhibitions in churches, cinemas, palaces, ruins... Is this art for a place or a place for art? Which serves which?

This is an interesting question. Of course it very much depends on the place. There are such places, such loci... But much depends on the artist as well, on the person, on his goals. For example, placing art into ruins is always very tempting. Europeans are generally in love with ruins, with

everything old and ancient. Why are they in love with everything old and ancient, really? Because there was a time when it was widely believed that the older something is, the truer and more correct it was. For example, in the Renaissance thinkers were fascinated by Egyptian knowledge. Books about *Hermes Trismegistus* were very popular, because he was the first Egyptian priest and God had told him some truth, which got distorted with time. Ancient books were used to learn this truth. I am attracted to the idea of ruins myself too.

A Rembrandt in a palace and one in a hangar are not the same Rembrandts?

It all depends on how you place a Rembrandt in a hangar, how do you light it, how do you present it. For me it is the same Rembrandt even if it is properly presented. If you mix it with something, if you change its context, it can cease to be a Rembrandt.

A couple of years ago I was in Amsterdam and went to the Rijksmuseum, I saw restored paintings by Rembrandt and Vermeer: for me they lost a lot, Vermeer ceased to be Vermeer and now looked like a postcard. A Rembrandt can be destroyed not only by an incorrect context, but also by barbarian restoration works. Time is a very important co-author, and when we erase its traces, we erase something very important. Restorers have to respect time as an artist.

I had seen the non-restored Sistine chapel, and recently I saw “The Last Judgment” and the ceilings after restoration... I felt bad, really. What they destroyed and how they destroyed it, it is difficult to say, nobody can really answer this question. Besides the colour layer which has been damaged, they were inconsiderate with the most important co-author (time). Restoration has to be very considerate. Sometimes you go to a museum and you are shocked. For example, in almost all American museums the works do not look as good but in Vienna restored paintings look great. I have never seen ruined paintings in our museums.

What will become beautiful ruins among modern art? Can we expect a new “major style”?

I am not a clairvoyant, so I cannot really say. What do we consider “major style”? There is no background for the emergence of a new major style now. In the Soviet times we were taught that such different things could be called art — that it is surprising to think that so many different things can be called the same. What will the future be like? I think it is likely to be a multitude of styles, a patchwork.

¹ **Grisha Bruskin (Grigory Davidovich Bruskin, born 1945)** — a Russian and American artist. His works are presented in the collections of the major world museums. He lives and works in New York and is one of the artists of the Russian pavilion at the 57th Venice biennale (2017).

² In the 1530s.

³ **Ivan Ilich Leonidov (1902–1959)** — a Russian avant-garde and constructivist architect, master of “paper architecture”.

⁴ 56th Venice Biennale (2015), parallel programme.

BLOCKED CONTENT

ON THE BLOCKED CONTENT PROJECT FOR THE 57th VENICE BIENNALE

ANDREY BLOKHIN AND GEORGY KUZNETZOV (RECYCLE GROUP)

To what degree is the intervention of contemporary art in a museum possible? In the exhibition space? Are there any taboos?

A month after the Venice Biennale in June, we will have an exhibition at the Pushkin State Museum of Fine Arts, so the issue of intervention is a relevant one for us, we have been dealing with it for a long time already. A museum sets the framework within which you can work, and also the borders that you cannot cross. If you give freedom to a contemporary artist, he can use any space for his project, maybe even the whole museum. The question is whether the museum is capable of that. And obviously there is also a question of context: any intervention project has to interact somehow with the halls and the environment it gets placed into. A correct combination of the work of the museum curator and the artist is very important. As for the space the more the better. You can always develop and spread. We like large-scale projects.

Ideological questions are important too. For example, if there is some artwork on World War II in a hall at the Pushkin Museum or the Hermitage and you place some ironic objects near it, it will hardly be compatible, it will not get the reaction you want from the viewer and the curator. But if it is, for example, a work from the Renaissance which can cleverly compliment the conception of the exhibition, then everything is perfect.

There is also a question as to the limits that the artist sets for himself. A good intervention is always a dialogue. One you can see from the outside. A dialogue between

**WE WILL PRESENT A PROJECT
ON HOW A PERSON CANNOT DIE
ON THE INTERNET. HIS PROFILE,
HIS MIND, UPLOADED THERE,
CAN LIVE FOREVER. THE ONLY
POSSIBILITY OF A VIRTUAL DEATH
IS TO BE BLOCKED. WE WILL STUDY
THE QUESTION OF WHO CAN BE
BLOCKED AND HOW; WHAT
IT LOOKS LIKE; HOW MACHINES
READ THE WORLD AND HOW
A HUMAN SEES THE WORLD;
HOW IT ALL GOES TOGETHER;
HOW MATERIAL BECOMES
IMMATERIAL AND VICE VERSA.**

the space, the objects within it and what the artist wants to bring to the space.

A dialogue between the old art and the new art. If the contemporary artist knows how to create a right combination of, for example, antique sculptures and his project, then everything works out well.

You prefer to use complex textures in your artworks. Sometimes you use a bucket of silicone that you take with you when you go into a forest, for example. How often do you use such methods of collecting textures?

All the time. Maybe since the very moment we started working on the subject of the archeology of the future and fake history. When we take a work of art we turn it into an artifact that 200–300 years from now our descendants will think was a real object of worship in our civilization. We had retro-futuristic objects (we still continue to make them), that showed what our time could look like hundreds of years from now. In order to do this we need different textures: stone, wood... We have to find them somewhere. So we take silicone and we travel with it, only we do it in France now and before we did it in Russia.

It is all a game of illusions. The subject of our recent projects is virtual reality which tries to look like a spiritual world, tries to draw something from it. Man does not understand where to assign the virtual world: to the material or to the spiritual. So we felt the need to create a plausible illusion of these very artifacts: they pretend to be old and made of stone, but in reality they are soft and made of rubber.

The digital world constantly tries to take up new functions. It is neither material nor spiritual, it is a “third

world”, it is something else. It is neither good nor bad. Like life itself, which cannot be either good or bad: it’s different.

The history of humanity is subjective in that people try to categorize everything into black and white. But the “third world” is just a world with too much information. It consumes itself, and while eating itself, it doesn’t have any meaning inside it, it tries to find it but it cannot. We can find this in Baudrillard’s simulacra ¹.

It is a struggle, a pointless struggle for sense and an escape. People try to escape from their surrounding reality, diving into the virtual world and creating idealistic images of themselves and their lives on social networks.

Are the works of art by Recycle made to last forever?

We would like to believe so. When choosing our material we have two different strategies: when the material has to deteriorate very quickly so that part of the object made of it disappears (there are special degradable bioplastics); or when the material allows the object not to age but, on the contrary to “become newer”.

Usually all the materials we use are durable. We have a new nano-concrete technology which allows us to make art-objects which will really last forever. It is like granite, but this new material is shaped by moulding.

In our choice of material we pay a lot of attention to the time when these materials were created. We want

the material to reflect our time in the same manner as the meaning that we ascribe to it.

What at the Hermitage calls for silicone? What could be an object of interest for Recycle?

Of course we would love to get a chance to get into the museum and use silicone to copy some of the shapes of the historic sculptures or plaster models. Silicone does absolutely no harm to the sculpture’s “health”.

There are so many interesting things at the Hermitage, so many sculptures ... It’s like a sweet shop for a child.

Everything that is presented as “classic art” in a “classic” museum, the old art, was ultra modern at some point, and sometimes even scandalous. Who among the “old” artists could appear in the same space as you (if you could live at the same time)? Who among the old canon of artists is close enough to you?

We’ll try to reformulate it this way: it depends on who works with what material (we with his material or he with our material).

Among the greats, with whom we would be honored to be exhibited in the same hall with — Michelangelo, he is unequalled! But first we would have to learn the Italian language of his time. If we could do it right now then of course Malevich or Kandinsky.

¹ Jean Baudrillard (1929–2007) — a famous French philosopher, the author of the concept of the postmodernist epoch as a total simulation (see: Baudrillard J. *Simulacra and Simulation*).

THE SAME PAINTS FOR ALL: BLUE

FROM MARCH TO MAY 2017 — THE EXHIBITION-EVENT "THE SAME PAINTS FOR ALL: BLUE" WILL WAS HELD IN THE GENERAL STAFF BUILDING. THE DISPLAY INCLUDES WORKS OF PEOPLE WITH AUTISM SPECTRUM DISORDERS AND THE ARTISTS OF THE IMPERIAL PORCELAIN FACTORY. THE OPENING IS TIMED TO THE WORLD DAY OF DISSEMINATING INFORMATION ABOUT AUTISM (WORLD AUTISM AWARENESS DAY), CELEBRATED ANNUALLY ON APRIL 2, THE SYMBOL OF WHICH IS BLUE COLOR.

The exhibition is conditionally divided into three sections. The first one presents the classical forms of porcelain made at the Imperial Porcelain Factory, but painted by students of the center of creativity, learning and social habilitation for adults with autism Anton's Right Here Center. In the second one the participants trade places: here, works of the Center ceramic workshops were painted by the leading artists of the Factory. In the third section the porcelain is complemented by the paintings, created in the graphic workshops of the Center and made in different techniques, among them there are calligraphy, engraving on cardboard, oil pastel.

The students of the Center were inspired by the Hermitage collections, placed in the General Staff: paintings by Paul Gauguin, Pablo Picasso, Henri Matisse, André Derain, Wassily Kandinsky. This special project between the Hermitage, Anton's Right Here Center and the Imperial Porcelain Factory is an impressive example of creative and artistic collaboration.

Ilya Ermolaev, coordinator of the exhibition:

"The works by the adults with autism in the Hermitage were placed next to the great paintings by Matisse, Picasso and Derain. People who find it more difficult to be accepted by the society, interpreted works of the artists whose art was accepted not at once. Culture, humanity won as a whole by adopting something out of the ordinary. We shall also win, if we accept those ones who want to be accepted, those who are right here".



- 1 | **STUDENT OF THE ANTON'S RIGHT HERE CENTRE NEAR HIS WORK EXHIBITED NEXT TO A PAINTING OF PABLO PICASSO**
- 2 | **MIKHAIL BORISOVICH PIOTROVSKY AT THE OPENING OF THE EXHIBITION "THE SAME PAINTS FOR ALL: BLUE"**
- 3 | **ELIZABETH LUKYANOVA Plate "Matisse No.1"**
Workshop of Oksana Afanasyeva
Porcelain; overglaze painted
- 4 | **ANDREY ZAVGORODNIY Plate "Picasso No.2"**
Workshop of Valenlina Komarova
Porcelain; overglaze painted
- 5 | **MARIA MATVEEVA Jug "Joy" and cup "Joy"**
Clay; overglaze painted
- 6 | **OLGA SEREBRIAKOVA Vase "Leopard Cloud"**
Clay; overglaze painted



MIKHAIL PIOTROVSKY • IRINA BAGDASAROVA
LIDIA LYAKHOVA • MARIA MENSHIKOVA
• PHOTO: RUSTAM ZAGIDULLIN

DECEMBER 2016 — MARCH 2017
NICHOLAS HALL, HALL NO. 152 OF THE WINTER PALACE EASTERN GALLERY

FROM THE DINNER-SERVICE STOREROOMS

DECORATION OF THE RUSSIAN IMPERIAL TABLE
IN THE EIGHTEENTH TO EARLY TWENTIETH CENTURIES

TODAY THE HERMITAGE, IN COLLABORATION WITH AN ARRAY OF OTHER MUSEUMS, CAN PRESENT A RICH HISTORY OF THE CREATION AND TRADITIONS OF THE RENOWNED ROYAL DINNERWARE SETS. THE EXHIBITION SHOWS THEM FROM TWO PERSPECTIVES: THE FIRST, FROM THE CREATIVE AND MANUFACTURING SIDE, THE WHOLE PROCESS FROM PRODUCTION TO RESTORATION INCLUDING WORKSHOPS AND STORAGE; THE SECOND VIEW IS FROM THAT OF A BANQUET — MENUS, SEATING ARRANGEMENTS, THE SERVING OF DISHES, CEREMONIES AND REASONS FOR INVITATION. COURT RITUAL, COURTLY LIFE AND HIGH ART ARE MERGED TOGETHER. HOUSEHOLD DOCUMENTS BECOME SOURCES ON THE HISTORY OF ART AND VICE VERSA. THIS EXHIBITION IS AN IMPORTANT STUDY OF THE HISTORY OF RUSSIAN CULTURE SEEN WITHIN THE CONTEXT OF RUSSIAN FESTIVALS. IT IS A PARALLEL TO THE FAMOUS EXHIBITION IN VERSAILLES ("THE ROYAL TABLES IN EUROPE", 1993) YET IT TELLS A STORY OF A COMPLETELY DIFFERENT WORLD, THOUGH THIS SAID WORLD WAS ALSO SUCCESSFULLY PRESENTED IN VERSAILLES.

MIKHAIL PIOTROVSKY

Items from the Kremlin Service

Main components:
The Imperial Porcelain Factory
St. Petersburg. 1837–1838
Additional components:
Kornilov Brothers Factory
St. Petersburg. 1860s
Museums of the Moscow Kremlin

In the background is a reproduction of a painting:
MIKHAIL ALEXANDROVICH ZICHY
*Ceremonial Dinner
in the Hall of Facels*

Hungary — Russia. BETWEEN 1883 AND 1895
Water-color, pencil, white on paper
52 × 77 cm (original)
The State Hermitage Museum, St. Petersburg

RUSSIAN TASTE AND RUSSIAN CEREMONY

MIKHAIL PIOTROVSKY

● PHOTO: RUSTAM ZAGIDULLIN

The Winter Palace proves to be the most suitable place for that feast for the eye and mind. On display are innumerable masterpieces. Dozens of famous dinner sets created in Europe, China and Russia. The changes of Tsars’ tastes: the impetuous feasts of Peter, the bright and lush celebrations of Elizabeth, the grand receptions of Catherine, the strict one-on-one meetings of Paul, the ceremonies of military orders and their dinner sets, the coronation feasts of the three Alexanders... The changing fashions in table decoration: from numerous sculptures and constructions (always meaningful) to functional chandeliers. The French style of serving the dishes (all at once) gives way to “Russian”: each dish being served separately. A menu for everyone is perhaps another Russian invention. The way of serving drinks changes, their selection widens, and their accordance with the different dishes becomes more specific. In ceremonies and their decoration one clearly sees the urge to emphasise the national character of the food and habits (Often — excessively!)

Items from a service received as a gift of Wilhelm II

The Royal Porcelain Factory. Berlin. 1894.
Porcelain; overglaze painted, gilding
The State Hermitage Museum, St. Petersburg



Masterpieces of applied arts, Imperial dinnerware sets were a kind of grand installation in the environment of banquets, comparable to performances. Usually they are exhibited as separate pieces. No doubt, every piece deserves individual attention, but sometimes it is important to see them altogether to get a full picture of the life that surrounded them so long ago.

Items from the Arabesque Service with a table decoration

The Imperial Porcelain Factory
St. Petersburg
Main components: 1784
Additional components: 1796–1801
The State Russian Museum



The history of banquets and their decoration presented in the order of ruling emperors gives food for thought and adds a new dimension to our understanding. We see the formation of Russian taste and etiquette. We see an evolution of the customs of formal and informal communication; famous coronation balls and the equally infamous celebrations of the 200-year anniversary of St. Petersburg and the Romanov Tercentenary; the renowned costume ball of 1903.

Items from the Gothic Service

The Imperial Porcelain Factory. St. Petersburg
Main components: 1832. Additional components: 1840–1904
The State Hermitage Museum, St. Petersburg



Table decoration with figurines of characters of the ancient Greek mythology

Porcelain; polychrome overglaze painting, gilding, selective polishing
55 × 32 cm
The State Museum “Pavlovsk”

Even the Hermitage Theatre is amongst the most prominent places for laying tables. There are various inconveniences with the serving of hot dishes in the palace; the gastronomic preferences of different emperors and their matching or mismatching with the gastronomic fashion; propaganda in the form of table decorations and the famous series of china statuettes “Nationalities of Russia”; the evolution of the Russian national emblem on Imperial china sets; the Russian pronunciation of German and French names of attendants of Imperial banquets; the principles of guests selection and composition of those invited: from a chosen few to the not uncommon two hundred guests — to huge balls “with common folks”. It is an entire encyclopedia!

All these “delicious” historic details are the subject of many years of scientific study in the Hermitage. This knowledge of details (not minor things!) resulting in a circumstantial understanding of the inside and the outside of the process is characteristic of museum science. The Dinner-Service Storerooms now open their doors as an invaluable and eloquent historical source. Thanks to art experts, graceful plates and cups tell us unique life stories and show striking facets of Russian history.



**MONOGRAMS
OF THE HOUSE
OF ROMANOV**
(top down):
1 | PETER I;
2 | ELIZABETH;
3 | CATHERINE II

IMPERIAL TABLES

THE RISE OF “IMPERIAL TABLES” AS A CEREMONIAL PHENOMENON AT THE COURT OF RUSSIAN EMPERORS LASTED FROM THE EIGHTEENTH TO THE EARLY TWENTIETH CENTURY, A TIME OF METICULOUS REGULATIONS AND SPECIAL ATTENTION TO THE DECORATION OF CELEBRATION TABLES ACCORDING TO THE RULES OF CEREMONIAL RECEPTIONS AND CURRENT AESTHETIC PREFERENCES.

IRINA BAGDASAROVA
● PHOTO: RUSTAM ZAGIDULLIN

Celebrations of “high etiquette” in the Winter Palace served as an example for similar events in other Tsar’s residences, Grand-Ducal palaces, embassies, aristocratic mansions, assemblies of officers and the nobility and clubs. The official perception of “Imperial Tables” had influence owing to strict procedures including the established system of service and table laying.

The creation of wonderful table decorations required a great amount of different tableware which was stored in so called Dinner-Service Storerooms. These were organised over time in the palaces of emperors and grand dukes, and subsequently in the houses of the high aristocracy. Dinner-Service Storerooms were premises for the storage of utensils and other accessories used for laying tables and the decoration of receptions. Here porcelain items, silver tableware, crystals, bronze chandeliers, table decorations made of various materials, and other things were kept. But porcelain pre-

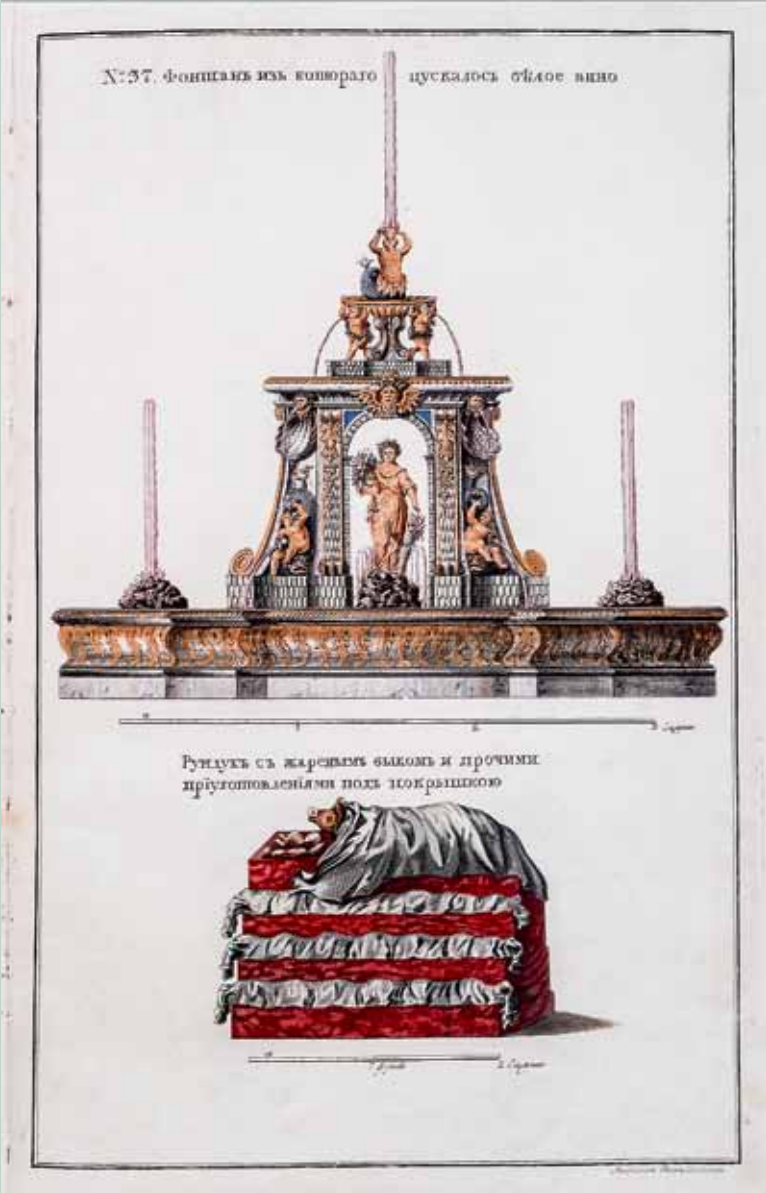
dominated, emerging at the Russian court in the early eighteenth century and quickly establishing itself as the main part of the decoration of Imperial tables up to the early twentieth century.

Gradually the need emerged to arrange special premises for keeping dinnerware and other table accessories. A kind of prototype for the Dinner-Service Storerooms became the Crockery Treasury, a personal storage place for the precious utensils of the Grand Duke (later the Tsar) in Russia in the fifteenth to seventeenth centuries. In wealthier houses crockery was displayed in open wooden elageres as evidence of the prosperity of the owners: “elageres with precious crockery were almost the second best decoration of Tsars’ chambers after icons”. Further traditions of the utilisation of tableware and table decorations in Russia were determined by the evolution of festival culture rapidly developing from the early eighteenth century.



Mikhail Piotrovsky:

“Suburban palaces can afford this luxury. The Hermitage does this from time to time. I remember the delight of visitors and organisers of the exhibition when our Berlin dinner set was displayed in Potsdam in 1994. Prominent masterpieces made the exhibition “From Sanssouci to Europe. Presents of Frederick the Great to European Courts” an outstanding event. The exhibition “Banquets with Tsars. Fragile Beauty from the Hermitage” proved to be a politically suitable representative of Russian culture in 2014, a challenging year for Netherlands–Russia relations”.



IVAN ALEXEYEVICH SOKOLOV
On the left: “Red Wine Fountain”
On the right: “White Wine Fountain”
Russia. 1743–1744
Enching with line engraving, water-color on paper
28 × 43,5 cm
The State Hermitage Museum, St. Petersburg

WESTERN-EUROPEAN PORCELAIN DISHWARE HAS GAINED THE ATTENTION OF EXPERTS AND HISTORIANS OF ART MUCH LATER THAN OTHER ARTWORKS RELATED TO THE HISTORY OF THE RUSSIAN COURT. THE DINNER SERVICE STOREROOMS OF THE WINTER PALACE WERE FINALLY CLOSED AND DISASSEMBLED IN 1922, FIVE YEARS AFTER THE RUSSIAN REVOLUTION OF 1917 WHICH OVERTHREW THE RUSSIAN MONARCHY.

AESTHETICS, POLITICS AND PRESTIGE

THE RUSSIAN IMPERIAL COURT
AND EUROPEAN PORCELAIN



According to the French sociologist Jean Baudrillard, “The rationality of things wrestles with the irrationality of demands,” which he wrote in his famous book of 1968 “The System of Objects”. This book gave birth to a large number of psychological, sociological and historical research into the latent demands and expectations (usually predictable) of those who, due to their social status, could expect to receive as presents rare pieces of art: paintings, sculptures, furniture and porcelains.

It would be interesting to understand, how the unique porcelain ware delivered from abroad was seen at the Russian Court in the eighteenth century. The expressed practical purpose of the big dinnerware sets, for instance, did not prevent their owners from reflecting on modern aesthetic preferences in the shaping and decoration painting but rather stimulated them: Russia of the time closely followed European fashion. Just as important as questions of aesthetics were the realities of foreign policy: in this context western porcelain was read as a kind of diplomatic dispatch. Through the “porcelain diplomacy” young Russia studied the language of interaction with Europe. Besides, European “white gold” received as a present at the Russian court was considered to be evidence of recognition of the international prestige of the Russian state, and when porcelain was ordered from the West, it was positioned as the declaration of state ambitions.

As the epitome of the cultural life of the eighteenth century, court receptions with their ceremonial meals were a suitable scene for Western European porcelain to shine in all of its many “roles”. The decoration of festive tables and halls reminded the guests of the reason for the celebration. Through all the cultural barriers the western porcelain has entered the everyday life of the Russian ruling elite, becoming a sign of its Europeanization (its beliefs, behaviour and tastes). In this context, we can see a figurine called “Sculpture Allegory”, made after a model of V.H. Meyer (from table decorations for the Berlin dessert service, 1770–1772), as a symbol of cultural and diplomatic presence of West-European porcelain in Russia of the eighteenth century. The figurine holds a medallion with a bas-relief portrait of the empress Catherine II.

Attempts to make the European “white gold” concealed in Dinner-Service Storerooms available for the public had been already made a few decades before the Revolution of 1917 and the subsequent events. An official note of the director of the Imperial Hermitage A.A. Vasilchikov addressed to the court minister count I.I. Vorontsov-Dashkov, where Vasilchikov asked to hand over objects from the Dinner-Service and Silverware Storerooms of the Winter Palace to the museum, is dated autumn of 1881. The director of the museum wrote: “These objects either remain concealed from the eye in the dust of storerooms or lost among myriads of other thing of a lower value; they

elude the observation of art lovers. ...These objects would be a precious contribution to our collections. ...Would Your Excellency be so kind as to let me take further inspection of the court storerooms in order to submit to you an exact list of articles which are worthy of being taken into the Hermitage to enrich our collections without any financial expense”. It was timely that the director of the Hermitage made the request to the minister of the court in 1881, the year of the foundation in St. Petersburg of the Central School of Technical Drawing, which was founded with funds donated by Baron Alexander von Sleglitz. The project included the creation of an applied arts museum comparable with South Kensington Museum in London. The collections of the new museum built up rapidly. The Hermitage was obviously far behind in this area. The minister endorsed the idea of Vasilchikov but the artworks mentioned ultimately remained in the storerooms. Only a fraction of them was passed over to the Museum of Porcelain and Silverware of His Imperial Majesty's Court, where only a few visitors were able to observe them.

This museum was situated in three inner rooms of the Winter Palace so visitors were required to get special permission to visit it, and the museum had no staff. Still it was a breath of fresh air. The organizer of the museum, D.V. Grigorovich, was a secretary of the Society for the Encouragement of the Arts from 1864. Prominent artists of St. Petersburg and representatives of the aristocracy close to the court were members of the society. The society promoted Russian painters and organized art exhibitions where among the displayed pieces there were often porcelain items. From that point on many of the events that took place in the small museum in the palace became available to the public. Imperial treasures gradually began to be made accessible to connoisseurs and became subjects of lively discussions amongst collectors and enthusiasts of antiques. It is worth noting that the first exhibition of samples of the renowned Meissen Andreevsky and Okhotnichy porcelain sets took place in 1885 in the Winter Palace.

WILHELM CHRISTIAN MEYER
(The Royal Porcelain Factory, Berlin)
Figurine “Allegory of Sculpture”
from the Berlin Dessert Service
Germany. 1770–1772
Porcelain; overglaze painted, gilding. Height: 30 cm
The State Hermitage Museum, St. Petersburg



In the background:
*Pear-shaped coffee vessels with lids with a final
in a shape of sealed lion resting his paw on a globe*

China. LATE 17TH CENTURY — EARLY 18TH CENTURY
Silver; casting, embossing, engraving, gilding
The State Hermitage Museum, St. Petersburg

In the middle:
*Paired teapots with lids
decorated in a form of archaic masks, dragons and lions*

China. MID-18TH CENTURY
Silver; casting, embossing, engraving, enamel. Teapots: 13,5 × 17,2 cm. Lid: 5,7 cm
The State Hermitage Museum, St. Petersburg



On the right:
*Tea-Kettle with a roccaille decoration
and a spout in the form of a Sphinx head*
Russia.

MID-18TH CENTURY
Silver, wood; carved and chased, lacquered

Teapot with a lid: 28,5 × 22,5 × 35 cm
Burner: 7,5 × 5 cm
Wick: 4,7 cm

The State Hermitage Museum, St. Petersburg

CHINESE SILVER TEA THINGS

BACK IN THE TIME WHEN DELICATE AND RESONANT PORCELAIN, MADE WITH HIGH-TEMPERATURE FIRING, WAS UNKNOWN TO MAN, RECEPTACLES WERE CAST OF METAL, CUT FROM WOOD OR FASHIONED FROM CLAY. PRECIOUS TABLEWARE WAS MADE OF BRONZE, SILVER AND EVEN GOLD: SUCH UTENSILS WERE TO POINT OUT THE NOBILITY AND WEALTH OF ITS OWNERS. IN THE COLLECTION OF CATHERINE II IN THE PALACE DINNER-SERVICE STORAGE ROOMS THERE ARE A LOT OF SUCH UTENSILS INCLUDING THOSE INHERITED FROM PREVIOUS RULERS. TODAY THE HERMITAGE COLLECTION OF CHINESE TABLE SILVER IS UNLIKE ANY OTHER IN THE WORLD, IT IS UNIQUE.

MARIA MENSHIKOVA
PHOTO: RUSTAN ZAGIDULLIN

New metal utensils, vessels of various forms with lids and spouts, often appeared in Russia together with new beverages like tea, coffee and chocolate, from the East — from Persia, Turkey and China. The Dinnerware and Silver Storage Rooms of the Winter Palace in the eighteenth century already kept a great number of various vessels.

In the Middle East a pear-shaped jug with a high narrow neck, handle and a long spout was called a “*kumgan*” — a word borrowed by Russian. In the early eighteenth century such jugs were also called “*rukomainiks*” (hand-washers). The inventory from 1789 calls these jugs either “*kumgans*” or “coffee pots”. The latter comes from Catherine II’s love of coffee: “Following her morning toilet, the Empress passed into a cabinet where coffee was served for her with cream and toast. Coffee for five cups was brewed with the use of one pound of grounds, then footmen diluted the rest with water, and stokers boiled it once again” ¹.

The vessels used in China for warming and drinking wine, such as jugs, teapots, small drinking vessels, were all kept in pairs in the Hermitage’s collections of precious objects. These items carry traditional and symbolic decoration made of bright blue, green, purple or brown coloured enamels.

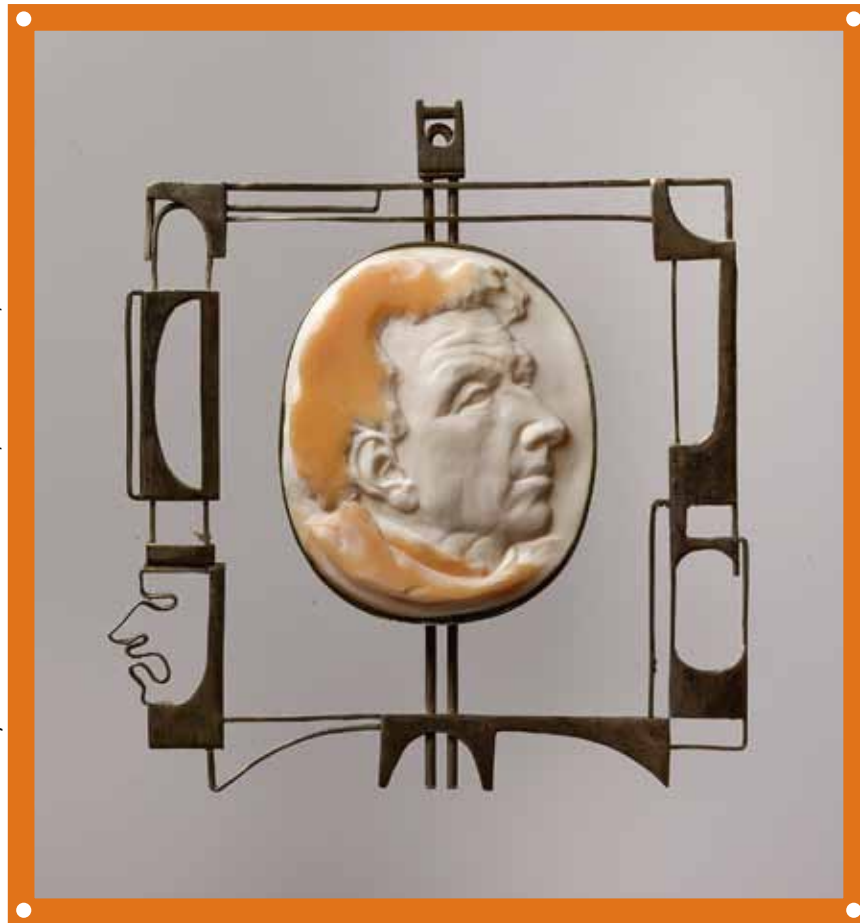
When tea was brought to Europe from China, various forms of vessels with lids, spouts, lips and handles were used as models for teapots and pitchers, and teacups served as models for drinking vessels. Usually prototypes of teapots were small globular or prolate vessels. At first, in the West, they were reproduced in tin and silver, but metal teapots tended to burn fingers when filled with hot tea, so later more practical tea things made of porcelain were ordered from China. But even in the eighteenth century, when the production of porcelain was mastered in Europe, old forms of metal vessels were still repeated using the new material.

The exhibition presents Chinese tableware produced especially for export. What is remarkable, is that these earliest known pieces of Chinese export silverware are displayed in complete sets: silver sets consisting of a small jug and six covered cups, and cartouches decorated with relief ornamentation depicting landscape scenes (pagodas, blossoming branches and birds) and gold-plated in places (p. 94, on the left part of the photo).

¹_____ *Pyljaev M.I.* Old Petersburg. Stories from Capital’s Old Times. Moscow, 1990. P. 183.

PETR ZALTSMAN
CAMEO
"PORTRAIT OF V. MEYERHOLD"
 Russia, 1976
 Two-layered shell, white metal
 10 × 10 cm
 The State Hermitage Museum,
 St. Petersburg

● PHOTO: S.V. SUETOVA / © THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2017

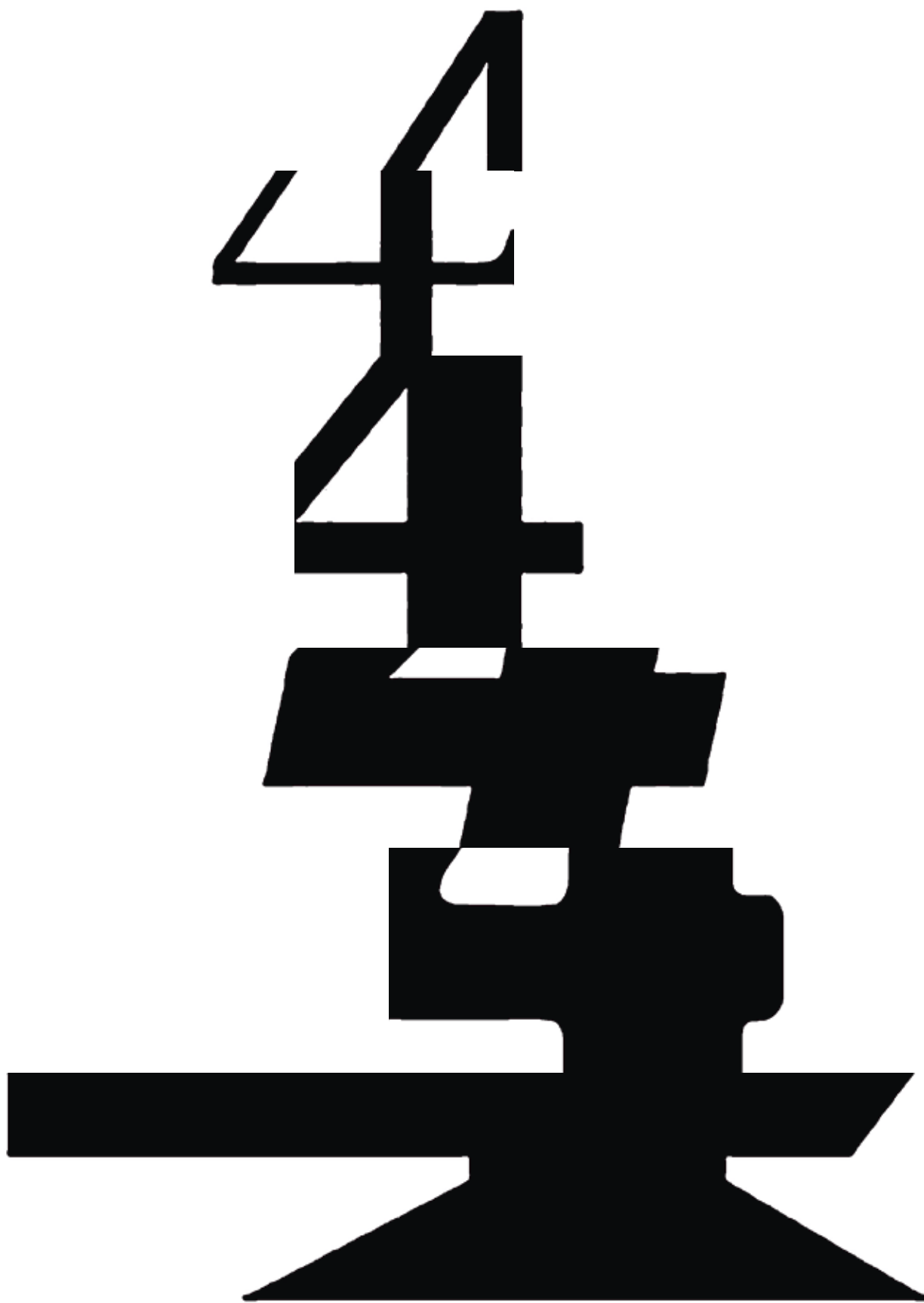


Vsevolod Meyerhold. *Revolution and Theatre* (April 14, 1917):

"M. Meyerhold connects revolution in theatre and revolution in the street to the same date. In 1905, when popular unrest was ripening in the streets of Moscow, the 'Death of Tantalus' was being staged in the Moscow Studio, with the unseen but frightening figure of the Queen. This phantom was awe-inspiring, all living creatures trembled from its deathly breath.

The revolution in the street was suppressed, but theatre continued to play its revolutionary role. Now they seemed to have taken roles from one another, continues M. Meyerhold, the actors became conservative. The actors forgot their repertoire by Blok, Sologub, Mayakovsky, Remizov. Who was to blame for this? The stalls, the silent unemotional stalls, as a place for rest.

M. Meyerhold wonders why soldiers do not come to the theatre and liberate it from the public of the stalls".





ALEXANDER ALEKSEEV
Illustration to "Notes from Underground" by Fyodor Dostoevsky
 Pinscreen technique. 1967
 Mark Bashmakov's collection

ORHAN PAMUK:

DOSTOEVSKY'S PROPHETIC VOICE



I AM MORE CONCERNED WITH LITERATURE THAN WITH POLITICS. AS SOON AS ONE MENTIONS EUROPE, RUSSIA OR ST. PETERSBURG, I IMMEDIATELY THINK OF DOSTOEVSKY. THIS WRITER MADE ME REALISE THAT RUSSIAN AND TURKISH PEOPLE, THEIR PREOCCUPATIONS, THEIR DAILY EXISTENCE, THEIR JOYS AND SORROWS ARE VERY SIMILAR. HE TAUGHT ME TO BE HUMANE AND TOLERANT. HE TAUGHT ME TO WRITE ¹.

¹_____ lecture delivered by Nobel Prize laureate Orhan Pamuk at St. Petersburg State University on 20 February 2017.

Turkish novelists have learned a lot from Russian literature. Tolstoy, Dostoevsky and Chekhov, along with French authors, shaped the development of twentieth century Turkish literature. Personally, I consider Tolstoy and Dostoevsky to be the greatest writers of all time; the only other great authors I admire are Marcel Proust and Thomas Mann. Dostoevsky, the deepest and most explicitly political of all Russian writers, has an especially powerful effect on me — even though I find Tolstoy to be more sophisticated and talented as a novelist. This effect rests on Dostoevsky's ambivalent, love-hate attitude to the West. Our past and our cultures are very similar. Today, when I am speaking about Dostoevsky it feels as if I am speaking about myself.

Some of the authors I know personally, most authors in fact, describe "real life as it is". I do not. If I want to write a book about Turkish artists, I don't lift any personalities directly from life — I study historical sources, and then the story gradually emerges of its own accord. When I was working on "Snow" I didn't plan it in advance to put on paper afterwards. I decided to travel to Kars, plunge myself into the vortex of political events and try living my characters' life. After this, the story took shape as if by itself. In other words, I try not to copy any real facts.

WHAT SORT OF WRITER AM I? OF COURSE, I AM A PROFESSOR, WHO READS MANY BOOKS; I TRY TO READ AS MUCH AS POSSIBLE AND LEAD AN ACADEMIC LIFESTYLE. ON THE OTHER HAND, I ALSO TRY TO PURSUE AN ACTIVE LIFE. THESE ARE PARTS OF MY WRITING ROUTINE.

I decided to be a writer forty-four years ago, in 1973. Since then, I have written a few books. I lead an ordinary existence and also have a writer's life of my own. Right now, my mind is busy with about ten stories for my future novels; I keep turning them in my head and record my thoughts in a notebook, one or two ideas at a time. I wouldn't say I create my novels swiftly or impulsively. I need years to refine all the details. Being a writer involves a serious contradiction?: if you read a lot, you lose contact with life; if you are too concerned with your day-by-day existence and its little worries, writing becomes a problem. This makes an author's life very difficult. Personally, I try to combine these two sides of existence. I don't want to lock myself among books like Borges, but then I don't feel like turning to another extreme and engaging too deeply in real-life experiences like Hemingway. I think a writer's talent is about finding balance between life and work.

I do not mean to say that my characters lead me by the hand; of course not. First I pick the subject for my novel. Then I choose my protagonists. After I have decided on the subject, I start looking for real people who could inhabit the story. And yes, in this sense, I do draw from real life.



● PHOTO: PRESS SERVICE OF ST. PETERSBURG STATE UNIVERSITY, 2017



● PHOTO: PRESS SERVICE OF ST. PETERSBURG STATE UNIVERSITY, 2017

MIKHAIL PIOTROVSKY, DEAN OF THE FACULTY OF ORIENTAL STUDIES, ST. PETERSBURG STATE UNIVERSITY, AND ORHAN PAMUK, DOCTOR EMERITUS OF ST. PETERSBURG STATE UNIVERSITY, WITH COLLEAGUES AND JOURNALISTS IN THE UNIVERSITY GALLERY OF THE TWELVE COLLEGES BUILDING. FEBRUARY 2017



ALEXANDER ALEKSEEV
Illustration to
“*The Brothers Karamazov*”
by Fyodor Dostoevsky
Lithograph. 1929
Mark Bashmakov's collection

“THE BROTHERS KARAMAZOV”

I keep re-reading Dostoevsky's novels. Each time they tell me something new about myself, about life and about Turkey. I have written a lot about what I learned from his works. I can still remember reading “The Brothers Karamazov”, my first book by Dostoevsky. I was 18 at the time; I was sitting alone in a room overlooking the Bosphorus. My father's library had a Turkish translation of “The Brothers Karamazov”, published in the 1940s and the English version by Constance Garnett²; the very title which evoked a mystifying, powerful and mutable image of Russia had long been calling me to enter a new world. From the opening pages, “The Brothers Karamazov”, aroused mixed emotions. I realised I was not alone in this new world yet felt detached from it, detached and helpless. As I was relishing the tangible, slowly unfolding narrative, I knew I was not alone. The characters' thoughts felt my own. The scenes and events that captivated me seemed so familiar as if they were part of my personal story. However, I had the same experience every time I read a great book.

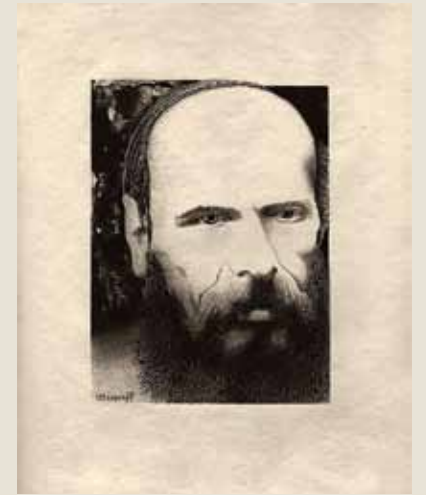
“The Brothers Karamazov”, also taught me some important truths about life — the truths no-one had ever talked to me about. Faced with the novel, I felt so secluded, as if I were the first reader of that book. Dostoevsky seemed to be addressing me and me alone, sharing his secret knowledge about people and life in general. This knowledge overwhelmed me; as I was having dinner with my parents or talking politics with my friends in the crowded corridors of Istanbul Technical University where I studied architecture, I sensed that my life would never be the same and that the book was now living in me. My life with its worries seemed small and insignificant next to the great, endless and incredible world of books.

I was tempted to say, “I am reading an astonishing book which has changed my world. I am scared”. Borges once wrote: “Discovering Dostoevsky is like discovering love for the first time, or the sea — it marks an important moment in life's journey. The day I first read Dostoevsky became the day I said goodbye to my naivety”.

What secret was Dostoevsky trying to reveal to me through “The Brothers Karamazov”, and his other great books? Was he telling me that I would always feel the need for God and faith or was he trying to prove that people are unable to believe in anything completely? Maybe he invited me to admit that every one of us has a devil inside that seeks to destroy our faith and pervert our most sincere thoughts? Or was the writer suggesting that life was made up of great passions, ideas and attachments, as I thought at that time? Yet real happiness is about something entirely different: it is about humility. What if Dostoevsky was attempting to convince me that humans change their views easily and aimlessly, much faster than I thought at the time, freely shifting from pole to pole: from hope to misery, from love to hate, from dreams to reality? Indeed, as the example of Karamazov senior shows, people are never completely sincere even when they cry — they may act out rather than feel real grief. Do you agree?

It was particularly startling that Dostoevsky had expressed these life messages through real people made of flesh and blood, not via abstract reasoning. As we read “The Brothers Karamazov” we struggle to understand how people can leap from one extreme to another. Could it be that the maximalist, all-or-nothing atmosphere of the novel is a spiritual projection of Dostoevsky and the Russian intelligentsia during the third quarter of the nineteenth century when Russia was going through an acute social crisis?

On the other hand, the outlook and motives of Dostoevsky's characters resonate with our state of mind. As we familiarise ourselves with Dostoevsky's work, particularly in our youth, we constantly make new and exciting discoveries — for two reasons. The first is the carefully structured chain of interconnected events, like in “The Brothers Karamazov”. The second is the shattering realization that the world still remains a work in progress.



ALEXANDER ALEKSEEV
Frontispiece with a portrait
of Fyodor Dostoevsky
for the French edition
of “*The Brothers Karamazov*”
Lithograph. 1929
Mark Bashmakov's collection

2. _____
The Brothers Karamazov
was first translated into
English in 1912 by the
well-known British writer
Constance Garnell,
whose contribution to the
development of cultural
links between Russia
and the West is highly
appreciated till today.

“NOTES FROM UNDERGROUND”

The most unusual novel written by Dosloevsky where his ideas and voice resound with particular strength is his “Notes from Underground”, a book examining the joys of degradation. When I read it for the first time in my youth, I was stirred by the pleasure the hero finds in his own humiliation; yet his anger, his loneliness in the huge city of St. Petersburg,

his sharp tongue and wit were infinitely more moving. The narrative may have been produced by Raskolnikov from “Crime and Punishment” who had disposed of the feeling of guilt. His cynicism added poignancy to his speech and sharpened his logic. The book made a great impression on me when I was 18-year-old man as il resonated many of my untold, unthought ideas about my own life in Istanbul.

As I revisit the novel today, I can confidently say that its main message and energy are driven by the hero’s jealousy of Europeans, his anger and pride. Although as an 18-year-old I could easily identify with the protagonist, I mistakenly attributed his anger to detachment from society. Like all occidentalised Turks, I considered myself more European than I really was. I tended to think that the man I liked so much owed his strange philosophy to spiritual frustration. I never connected his inner crisis with the shame he felt towards Europe. In the light of European philosophy from Nietzsche to Sartre, particularly existentialism, which gained popularity in Turkey in the 1960s, the strange worldview of Dosloevsky’s character could be explained with concepts which I found too European. This prevented me from getting the message that the book was whispering in my ear.

We should bear in mind that “Notes from Underground” was originally intended as a journalistic publication. Dosloevsky was planning to write a critical essay on Nikolay Chernyshevsky’s novel “What Is to Be Done?” published a year earlier. Immensely popular among the pro-western youth, this novel became something of a textbook of enlightened positivism. In the mid-1970s, “What Is to Be Done?” was translated into Turkish and published in Istanbul with a preface where Dosloevsky was dismissed as reactionary, philistine and petty bourgeois. The novel fit in with the determinist principles and utopian illusions of young Turkish Communists, who worshipped the Soviet Union; this helped me understand why the book infuriated Dosloevsky.

In fact, the issue is far more complex and intricate, which always is the case when the matter concerns relations between East and West. Should you consider

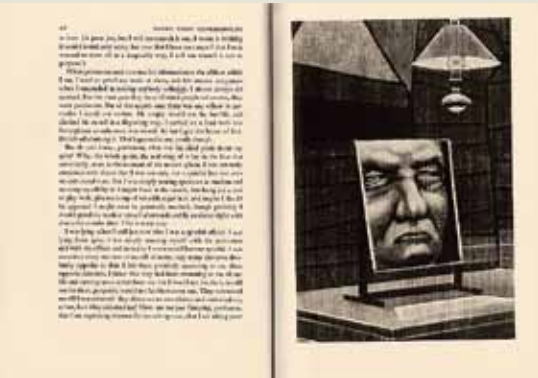
yourself European or remain a patriot of your own country? Indeed, Dosloevsky recognised the validity of the views shared by the liberal Westernizers he criticised and materialist thinkers he resented. After all, he was brought up within the rationalist mental paradigm as he had trained to be an engineer.

One may argue that Dosloevsky could think outside this paradigm and had a different, more Russian mentality. However, Russianness had no role to play in his education. We find out from “A Writer’s Diary” that while working on “The Brothers Karamazov” at the end of his life Dosloevsky developed an interest in Russian Orthodox mystics and realised how ignorant he was about issues of Christian faith. He sounds deliciously rational about it, though, and never reproaches himself for being detached from his people.

What Dosloevsky criticized was not Occidentalism per se but the mistaken belief in the supremacy of Western ideology. Dosloevsky believed that pro-western Russian intellectuals were blinded by their arrogance and self-righteousness, their claims to the only correct version of reality, their pretence to the knowledge of truth.

Dosloevsky’s works centre around a contradiction which has always guided my own writing, troubled me. What is this contradiction? Dosloevsky was torn between his belief that Russia could embrace western ideas and his strong disagreement with the materialism of the Westernisers and haughtily Russian intellectuals. This obvious collision of ideas shaped the quaint atmosphere of “Notes from Underground”.

ALEXANDER ALEKSEEV
Illustrations
to “Notes from Underground”
by Fyodor Dosloevsky
Pinscreen technique. 1967
Mark Bashmakov’s collection



I have come to believe that this conflict explains the admiration and enchantment I have felt for Dostoevsky's books since the first day. I believe Dostoevsky was tormented by being unable to choose between the East and West, a mixture of the love and hate for the West if one may say so — the very problem that has fascinated me my whole life. As a young man, Dostoevsky was infatuated by the West; by the time he reached my age, he had grown to loathe it, developing a particular aversion of Russian liberals and westernised intelligentsia.

It is perseverance, the force of imagination and talent, not political ideas that make one a great writer. It is subtle hues and undertones, not violent colours or straightforward solutions that make literary work truly interesting.

"DEMONS" ("THE POSSESSED")

As you know, I am also a professor of literature. One other novel by Dostoevsky which makes me identify with its characters as much as the author is "Demons". I love discussing this novel with my students at Columbia University.

"Demons" is one of the most amazing political novels. I first read it at the age of 20, and I can confess that I was overwhelmed, bewildered and shocked. I believed Dostoevsky. None of the novels I had read previously had ever moved me to such an extent; none of the stories had revealed such profound knowledge of the human soul. I was shocked to discover that human thirst for power can become so all-consuming.

I was amazed by the human capability for forgiveness, for deceiving oneself and others, for love and hatred and astounded by the human quest for faith. I was struck by this irresistible craving for both the profane and the holy. Together with Dostoevsky's characters, I experienced a story full of deception, political intrigue and mortal dangers. I marvelled at this explosive combination and at how quickly the book and its wisdom were seared into my mind.

This is what makes literature so valuable. Great novels help us discover new worlds. We live, suffer, feel and love together with the characters. We believe in these worlds; we believe in these characters. I believed Dostoevsky's prophetic voice with my whole heart; I believed in his protagonists and their urge for repentance. However, "Demons" also filled my heart with inexplicable fear. Maybe because of the powerful suicide scene: a burnt-out candle going out; someone hiding in the next room to observe the self-killer; the very brutality of the suicide conducted in despair. I may also have been frightened by how readily the characters would immerse themselves into contemplation of timeless problems and frightened by the courage Dostoevsky saw in them, in himself.

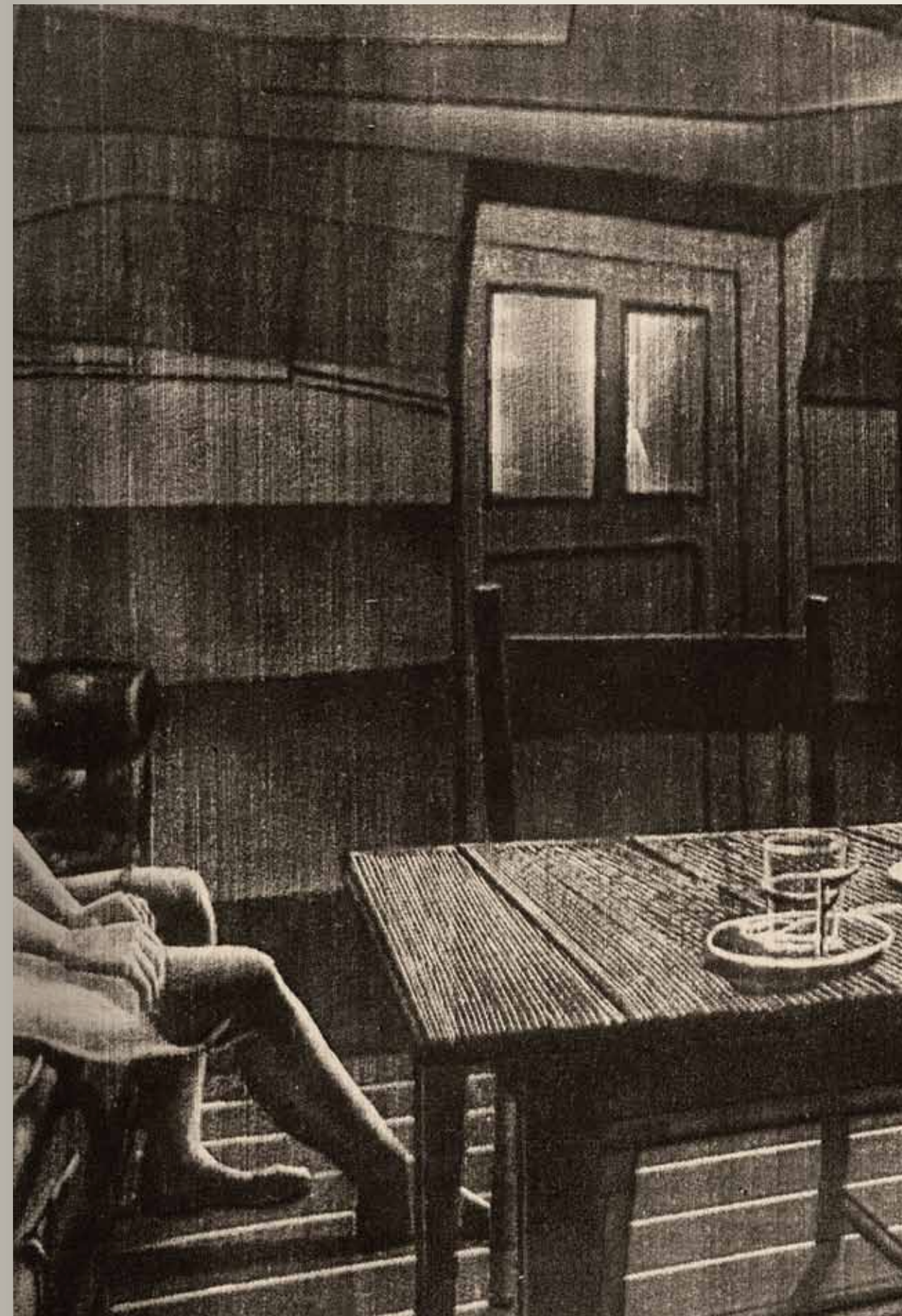
As we read on, we see that every minute detail of daily life leads to meditations about sublime matters. Fearfully, we discover the truth known to the insane. All great thoughts and ideals are intertwined. There are also links between clandestine organisations and groups, between revolutionaries and police informers. This sinister world where everything is interconnected is both a screen and a door that hides a truth feeding our minds. A truth concealing a different universe which offers answers to the vital questions: Does God exist? What is freedom?

In his "Demons", Dostoevsky links both these questions in our mind; he also creates a convincing character of a religious believer that dares to take his life simply to demonstrate he is free. There are very few writers that can personify abstract ideas, philosophical controversies and religious issues as vividly as Dostoevsky.

Russian literature is a significant part of my life journey. A while ago I used to be the chief editor of a series of Russian classical books for my publishing house in Turkey and wrote prefaces for the works by Dostoevsky which mean a lot to me.

In my view, Dostoevsky's most deeply personal book where he expressed himself both as a writer and as a human being is "Notes from Underground". My novel "Snow"³

³ "Snow" was published in Turkey in 2002 and in Russia in 2007.



ALEXANDER ALEKSEEV
Illustration
to "Notes from Underground"
by Fyodor Dostoevsky
 Pinscreen technique. 1967
 Mark Bashmakov's collection

ALEXANDER ALEKSEEV
Illustrations
 to “The Brothers Karamazov”
 by Fyodor Dostoevsky
 Lithograph. 1929
 Mark Bashmakov's collection



derives from “Demons”. Dostoevsky started working on “Demons” in 1869 at the age of 48, shortly after he had completed and published “The Idiot” and “The Eternal Husband”. Together with his wife, Dostoevsky left for Europe and spent two years in Florence and Dresden to escape his creditors and concentrate on his writing. He conceived a novel titled “Altheism” (later renamed “A Life of a Great Sinner”) which was to focus on the themes of godlessness and faith. The plot was supposed to revolve around Nihilism, a half-anarchist, half-liberal political movement then popular in Russia. Nihilists were particularly disliked by Dostoevsky, whose book was to reveal their utter contempt for Russian traditions, their Occidentalism and, naturally, their altheism.

After having worked on the novel for a long time, Dostoevsky lost interest in it. However, his creative imagination was reignited in 1869 by the murder story he heard from his brother-in-law and read about in Russian newspapers with the avidity of an exile. A university student named Ivanov was killed in Moscow by his four comrades who had suspected him of treason. Both the victim and the murderers were members of a youth revolutionary society headed by the devilishly intelligent young man named Nechayev⁴. Nechayev, who appears in “Demons” as Pyotr Verkhovensky, together with his fellow-revolutionaries (depicted in the novel under the names Tolkachenko, Virginsky, Shigalyov and Lyamshin) murdered their friend in a park and hid the body in a pond.

Let me add one detail. Dostoevsky’s characters lived in the 1870s; I read his novels in the 1970s and saw much the same things as Dostoevsky described. My friends, who took part in revolutionary groups, strongly resembled Dostoevsky’s characters. This is why his books made such a powerful impression on me. The story of the crime enabled Dostoevsky to explore the spiritual world of Russian nihilists and Westernisers and show that dreams of utopia and revolution were nothing more than the thirst for power over the present, over families and friends — in short, over the whole world.

When I was young, I supported the leftist ideology. To me, “Demons” spoke of nineteenth century Russia — but much more about contemporary Turkey, which was steeped in radicalism engendered by violence.

My fear was caused by personal concerns. In the 1970s, 100 years after the Nechayev affair, a similar crime was committed at Robert College in Turkey (now Bosphorus University). My fellow students, who belonged to a revolutionary group (incidentally, their callous leader later disappeared without trace), beat their friend to death for suspected treason; they locked the corpse in a suitcase and tried to take it to the other side of the Bosphorus in a boat at night, but were caught in the act.

Although the novel “Demons” breathes cruelty and fear, it is also enormously gripping and even partly satirical. Dostoevsky is brilliant as a satirist in mass scenes. “Demons” provides a wicked caricature of writer Ivan Turgenev (Karmazinov), who Dostoevsky hated despite being his friend. A wealthy landowner and supporter of nihilists and Westernisers, Turgenev was deeply antipathetic to Dostoevsky for his supposed contempt of Russian culture. I dare suggest that “Demons” polemicalizes with Turgenev’s novel “Fathers and Sons”.

I have always thought that “Demons” is a book about the intelligentsia, the radicals living in the margins of Europe, with their dream of the West, doubts about the existence of God and shameful secrets they struggle to hide. To me, “Demons” has always seemed to have been written by a Turkish author about Turks.

⁴ Orhan Pamuk refers to the so-called Nechayev case, a notorious murder committed in 1869 in Moscow by the People’s Vengeance Revolutionary Circle masterminded by Sergey Nechayev.



St Petersburg
University

FOUNDED IN 1724 BY PETER THE GREAT,
ST PETERSBURG UNIVERSITY BECAME
THE FIRST UNIVERSITY IN RUSSIA



FOR MANY YEARS THE UNIVERSITY HAS BEEN A STRATEGIC PARTNER OF THE STATE HERMITAGE

HUMANITIES EDUCATION AT ST PETERSBURG UNIVERSITY

.....→ The SPbU portfolio includes most essential educational programmes demanded by both the employers and the scientific community. Among them there are programmes in humanities as well as programmes in the field of culture and arts

HUMANITIES

17 bachelor programmes 35 master programmes 9 doctoral degree programmes

FIELDS OF STUDY

- Linguistics and Literary Studies
- History and Archaeology
- Education and Pedagogical Sciences
- Anthropology and Ethnology
- Philosophy
- Applied Ethics

MASTER PROGRAMMES

- Ethnological Assessment
- Russian Sinology Traditions and Chinese Classical Culture
- Culture and Art in Hungary
- Russian Culture (for international students)

NEW

ART AND CULTURE

13 bachelor programmes 20 master programmes 3 doctoral degree programmes

FIELDS OF STUDY

- Arts and Humanities
- History of Arts
- Cultural Studies
- Museology and Conservation of Cultural and Natural Heritage Sites
- Design
- Restoration

DOCTORAL DEGREE PROGRAMMES

- Islamic History and Culture
- Museum Source Studies

NEW



CONTACT US

7/9 Universitetskaya Naberezhnaya,
199034, St Petersburg, Russia Federation

+7 (812) 328 20 00
spbu@spbu.ru

spbu.ru

BORN IN FLAMES

CERAMICS IS SUCH A MIRACLE —
USEFUL OR NECESSARY THINGS,
LIKE DISHES, BORN OUT OF MUD.
THE MIRACLE CONTINUES AS HUMAN
HANDS TURN MERE UTILITARIAN
THINGS INTO BEAUTY AND BLISS
INTO SOMETHING DIVINE.
BY BREATHING LIFE INTO CLAY,
MAN BECOMES AKIN TO GOD.
HE COMPETES WITH HIGHER FORCES.

MIKHAIL PIOTROVSKY



- 1991 “Scythian Gold” (the State Hermitage Museum) at the National Museum of Korea, Seoul
- 2010 “Wind in the Pines...” 5000 years of Korean Art (the National Museum of Korea) at the State Hermitage
- 2016 “Born in Flames. Korean ceramics from the National Museum of Korea” in the State Hermitage Museum
- 2017 Works of art from the State Hermitage Museum at the National Museum of Korea

KOREAN HISTORY OF CELADON

For the second stage of ceramic craftsmanship to become art, a miracle must be acknowledged — as extraordinary perfection. There are cultures where it has always been like this: the Far East and, in particular, Korea. Here, national schools of ceramics are not simply studied or presented. They are admired. A simple but elegant teacup is considered a vital national treasure, both metaphorically and officially.

“Jade” ceramics were also known in Europe as *celadon*, which may have derived from the young enamoured shepherd Celadon who appears in an Enlightenment novel. He wore grey-green ribbons — this colour perhaps the reason that his name is lent to “Jade” vessels and figurines from China and Korea. The term “celadon” travelled back from France to the East, and is now widely used in Korean literature and museum practice. True, its romantic origin is not entirely reliable. It is possible that the name is associated with Saladin, the famous warrior who won victory over the Crusaders. The medieval Middle East valued and collected ceramics from the Far East. There is a chance that the word goes back to Sanskrit roots. People throughout South Asia loved and still love ceramics that imitate the magic nephrite stone. In all these examples we can see linguistic indications that the remarkable olive-green glaze has become cultural heritage around the world. In European cultures the word “celadon” is also a term for an amorous old man, which has nothing to do with nephrite or glazing.

1 *Kimsooja*
“Air of the Earth”, a video
installation from the series
“Earth, Water, Fire, Air”
2009
Duration: 6 minutes 25 seconds
Private collection

2 *Ewer in the shape
of a dragon-lion*
Goryeo. 12TH CENTURY
Stoneware, celadon glaze;
engraving, slamping
Height: 17,3 cm
Body diameter: 20,2 cm
The National Museum of Korea, Seoul



1 | *Burial goods*

Joseon. 16TH CENTURY
Porcelain, colourless glaze
Height (max): 11,8 cm
Diameter at the bottom (max): 6,3 cm
The National Museum of Korea, Seoul

3 | **ISUGYEONG**

A Transformed Vase.
2015
Ceramic fragments, epoxy glue,
24 carat leaf gold
Height: 130 cm; diameter: 105 cm
Private collection

2 | **A VIEW OF THE EXHIBITION**

Now we will go back to its origins to show you how diversely and with what inspirations Korean ceramics evolved during the time of the Three Kingdoms; how it blossomed into a national symbol in the Goryeo (Koryŏ) era, how other types and artistic forms in ceramics developed, including porcelain. The subtle play of colours and light is not merely a feast for the eyes. It teaches our eye to notice shades and nuances, to appreciate the mastery that created them. The history of Korea appears before us as a sequence and mutual influence of various art schools and artistic idioms; this is likely to be the best way to become acquainted with the people. With this exhibition, we continue what was begun by the grand project “Wind in the Pines... 5 000 years of Korean Art” in 2010, thus we already anticipate an enlightened audience.

The first celadon ware was made in the era of Goryeo ¹ using a baking technique borrowed from Chinese masters of Yue (ceramics that got its name from the Yue-Zhou area in the North of modern Zhejiang Province). It is commonly believed that the beginning of celadon production occurred in the mid-tenth century, about the third year of the era of Chŏnghuà (one of the periods of Emperor T'ai-tsung ²). China strongly influenced the formation of early Korean celadon ceramics, especially with regard to the types and forms of vessels. However, by the eleventh century Goryeo celadon began to develop independently, as new baking techniques (for example, biscuit firing — the primary heat treatment of products at temperatures between 900 and 1,000 degrees before subsequent technological stages,

e.g. glazing) and the new kilns made it possible to create products that, in their refinement of forms and colours, corresponded to the ideals of beauty for the people of Goryeo.

The similarity of celadon glaze to jade was noticed back in the Goryeo era, which is evident from the chapter “Vessels” of the 23rd scroll of the “Illuminated description of the [Chinese] Embassy to [the Court of] Goryeo [during the era name] Hsuan-Hae”. Written by Xu Jing, Northern Sòng Ambassador to Goryeo in the year 1123 (the first year of Injong rule), this work indicates that “the people of Goryeo describe celadon as “nephrite (jade)”.

In his essay “Brocade Sleeve” Laozhjen, the Sòng Taiping dynasty author, describes products that were considered “the first in the Heavenly Empire (Tianxia)”. He particularly preferred the Goryeo celadon even when compared to the “secret colour” of Northern Sòng celadon objects, which were believed to be the best of that period.

The production of vessels of the unique jade hue proved extremely difficult. Lee Kyu-bo, an important Goryeo official, wrote that “only one celadon vessel of ten stood the process of baking”.

Porcelain held a leading position throughout the Joseon era. Thanks to its combination of purity and whiteness with unparalleled beauty, porcelain was considered a worthy symbol of Neo-Confucian ideas and values of the learned scribes, who had founded the Joseon State. The history of porcelain is directly connected with the history of the Royal kilns in Gwangju, Gyeonggi Province. In 1884 royal workshops were privatised, porcelain ceased to be a privilege of the court and became an ordinary consumer good. Contemporary ceramic art in Korea gained real momentum in the 1970s, when several of the country's educational art institutions opened ceramic production departments.

● PHOTO: NATALIA CHASOVITINA

Art | Basel

Basel | June | 15–18 | 2017

NOVEMBER 2016 – APRIL 2017
AN EXHIBITION OF JAPANESE APPLIED ART OF THE SECOND HALF OF THE NINETEENTH CENTURY –
BEGINNING OF THE TWENTIETH CENTURY FROM THE ZAKHAR DAVIDOVICH SMUSHKIN PRIVATE COLLECTION.

PERFECTION IN DETAILS

THE ART OF JAPAN
IN THE MEIJI PERIOD (1868–1912)

● PHOTO: NATALIA CHASOVITINA

A GENERAL VIEW OF THE EXHIBITION,
MOUNTED IN THE MANEGE
OF THE SMALL HERMITAGE. 2017

COLLECTOR
ZAKHAR SMUSHKIN
WITH GUESTS
AT THE OPENING
OF THE EXHIBITION



● PHOTO: DENIS SHCHIGLOVSKIY

ZAKHAR SMUSHKIN: COLLECTING IS THE RIGHT TO INDIVIDUALITY



WORKSHOP OF HAYASHI KODENJI
Vase. 1890s
Copper alloy, silver, enamels
Height: 47 cm
Zakhar Smushkin's collection

ON THE PRINCIPLES OF COLLECTING

Private collecting, if it is not just mechanical gathering, is a very subjective phenomenon. There are no universal laws or rules. Some people collect love affairs, some collect match-boxes, others collect emotions and reflections. I have been interested in painting for quite a long time. It is undoubtedly the “aristocracy” of the collecting world. Art has the same humanitarian value as music and poetry. However in the 2000s I was confused by the number of fakes that were flooding the market. Applied arts objects are unique in this sense. They do not only have artistic value, but are guaranteed to be one-of-a-kind. Most of the Japanese masters’ works of the Meiji Period are absolutely impossible to replicate now, indeed the fabrication of these objects will cost much more than purchasing the original. There is almost nothing left from the Meiji Period in Japan. There are auctions in the USA and in Europe, these works are sometimes sold at Sotheby’s, Christie’s, Bonhams. But there are very few of them in open access. These are missing objects. This is their main particularity.

ON THE SOCIAL RESPONSIBILITY OF COLLECTORS

The singularity of these objects for me is not only a criterion for collecting, but also a characteristic that calls for a certain



WORKSHOP
OF NAMIKAWA SŌSUKU
Table with enamel inserts on top
1890s.
Carved wood; copper alloy, enamels
Height: 80,3 cm; diameter: 77,2 cm
Zakhar Smushkin's collection

Savelyeva A.V. *Arts and Crafts of the Meiji Period (1868–1912). A Brief Overview of the Period // Perfection in Details. The Art of Japan in the Meiji Period (1868–1912): Catalogue of the Exhibition at the State Hermitage Museum, in 4 volumes.* V. 1: Lacquers. St. Petersburg, 2016.

“Both traditional and modern Japanese art had a great influence on the work of the Impressionists, Post-Impressionists and on the development of the Art Nouveau style. European artists and art lovers were attracted by the smooth, flowing lines of the drawing and the unusually fragmented, asymmetrical compositions in the works of Japanese graphic artists that had come to European countries by the 1850s. In the following decades, when visiting international exhibitions in which Japan regularly took part, or buying objects of Japanese art in galleries and specialised art-stores, many artists were fascinated by the Japanese masters’ works and this amazement and fascination, and the discovery of this new artistic system, appeared in their own works. Claude Monet, Paul Cézanne, Vincent van Gogh, Paul Gauguin, James Whistler and Gustav Klimt were not immune to the influence of Japanese art on their work”.



1) **SHIBATA ZESHIN**
Sagedansu cabinet. 1890s
Lacquer, mother-of-pearl, silver; lakamaki-e, hiramaki-e, iro-e, inlay work, hammer work, engraving, palina
36,6 × 21,3 × 28,9 cm
Zakhar Smushkin's collection

2) **WORKSHOP OF MIYAO EISUKE**
Benkei Holding a Bell. Circa 1890
Bronze; casting, engraving, gilding, palina; wood, lakamaki-e lacquer (pedestal)
Height (including pedestal): 71 cm
Zakhar Smushkin's collection

social responsibility. It gives an additional sense to collecting: gathering and preserving works of art that can not be replicated.

ON THE MEANING OF COLLECTING

In the modern world, which is objective and functional, a person can not always allow himself to freely express his personality. For example, if you are a businessman, you have to know the rules of business and follow them. Just like in physics or in chemistry: for the success of an experiment you have to fulfil certain conditions. Companies can have different capital value, production costs, market multipliers, but the laws of the market are the same in Russia, in Germany, in the USA or anywhere else. Any bald subjective statement is risk bearing.

For me collecting is a field where you can exercise your right to individuality as freely as you wish — as well as your right to risk. Expressing your personal preferences is completely safe. The only risk is that society criticises your collection or says you have bad taste. But for a person who has aesthetic sense and enough knowledge, such statements do not have much value. Art provides an opening for an alternative understanding, a freer perception of things. The interest in collecting art gives me access to this process. We can go to a deeper level of reasoning. Why do we study history? Because knowledge about the past can give us an insight into the future. Precise predictions and strategies are always highly valued in business. This is why it is so important to preserve objects that carry cultural traditions of whole periods in them.

ON THE PARTICULARITIES OF PRIVATE COLLECTIONS

Private collections are interesting because there is always an emotional element in them. They carry the mark of their authors. Museum collections, compiled by professionals, usually have the “must-have” objects. They are a certain representative sample of objects of a given period, best examples according to a set of parameters. In private collections the set of parameters has an additional element — the personal taste of the collector. If two private collectors started collecting works of art of the same period, these two collections would, of course, intersect, but they would be different in many ways.

ON THE MEIJI PERIOD COLLECTION

The artwork that started my collection was a cloisonné enamel object. I was amazed by the uniqueness of this technique. I would not say it is my favourite. I like works in all of the four techniques: cloisonné enamelling, Satsuma painting on porcelain, metal ware, decorative panels and folding screens. In order to study the history of this art, I look to specialised

literature, studied the art of this period. There are almost no works on the Meiji Period in Russian, but there are plenty of Western publications. Then, via museums and exhibitions, and by talking to enthusiasts, I looked for contacts with private collectors.

Among the collectors of the Meiji Period objects there is an undisputed leader — professor Nasser David Khalili. He was one of the first people to turn to this period of Japanese art, in the 1970s he had already gathered the best Meiji period collection in the world, which is a reference for many followers. I am in contact with a collector from America, he has a collection of 115 cloisonné objects. The Victoria and Albert Museum in London regularly acquires new works for its Meiji collection. There might be no more than ten to fifteen major collectors of this period in the world.

ON THE PARTICULARITIES OF THE MEIJI PERIOD

In applied arts the quality of the technique is what is most important in an object. There were plenty of masters who worked with silver in Russia, but it is Fabergé that we consider the best. There are the jewel-boxes you can buy in a shop near a metro station, and there are Fedoskino miniature jewel-boxes that are real works of art. It is the same here: there are some quite decent quality objects, but they are often only a reflection of the real masters' works. When you hold a Meiji Period object in your hands, you can see its great quality immediately. These are reference works.

Besides that, the Meiji Period objects are interesting in their eclecticism. The techniques and the shapes are borrowed from European masters, and the manufacturing technologies and the artistic motives are unique. This particularly makes it possible to compare the Meiji objects with analogous work of Western-European or even Russian art, for example with Fabergé. We see the same ideas realised in a different way.

SIGNIFICANCE

The enamelling technique was known and used long before the Meiji Period. But only Japanese masters could reach this fineness of detail in the images. This is unprecedented perfection in the enamelling technology which has no analogues in world art. Concerning metal ware, with all due respect to Fabergé's works, I think they cannot compare to the Meiji Period works in technical quality.

As for the artistic aspect, the Meiji motives became the basis of the Art Nouveau style. I am referring to such motives as the “sea wave”, “flowers and birds”, and the majolicas that were, for example, later borrowed by Aleksander Mikhailovich Vrubel in Abramtsevo.

When these objects were shown in the USA and in Europe, they were shocking for the Western public. The artistic value

of the Meiji Period art is in the fact that it was sort of a precursor of the elements of art nouveau and later art deco.

PURPOSE

Japanese people are very ascetic in their everyday life. All of these fine objects of the Meiji Period were created by masters for World Fairs or as presents. For example, on one of the vases I have held in my hands there was a dedicatory inscription. It said that the vase was a return gift to an English captain as a sign of gratitude for the mastiff puppy that was given by him. The Asian aesthetic is quite unique. For example, the basic element of painting is calligraphy, i.e. the ingenuity in writing the hieroglyphs. The quality of realisation is more important than the exterior contents. There is an element of Confucianism and Buddhism in it, with a very reserved attitude to all external expressions.

ON CONTEMPLATION

A pragmatic person would not buy a wind-up watch. He would rather buy a quartz or an automatic watch. But there are people who appreciate the aesthetic of mechanical watches. There are, to take another example, lovers of vinyl discs: they find special pleasure in taking vinyl, wiping it and putting it under the needle of a record-player. The Meiji objects as works of art do not really make you reflect on eternal questions or experience strong emotions. They are created for contemplation, meditation, if you wish. You can see that on the surface of a tiny vase there are more than 100 thousand butterflies, and you can feel there is a mystery to it. And there is absolutely no need to rush to solve it.

PRICE

Everyone asks me two questions: where do you keep it and how much does it cost?

The price of an object can vary from one thousand to a million dollars. There are not so many outstanding, really priceless objects, but they exist. These are objects of a high complexity, finesse and uniqueness. The references of the genre.

GRATITUDE TO THE HERMITAGE

I am very happy to see that the exhibition received positive feedback and is popular with the public. This is all due to the work of the Hermitage Museum. So I would like to thank Mikhail Borisovich Piotrovsky, the head of the Far East department Anna Vasilievna Savelieva, and my assistant Larisa Nosich. I was very impressed when I saw my own collection in an exhibition space. A high quality visual presentation is very important for applied art. I think that exhibiting private collections at the Hermitage can become a good tradition.

OGAWA HARITSU
Top of a ryoshibako box

18TH CENTURY
 Wood (Japanese red cedar), lacquer,
 silver, mother-of-pearl, lead; yakisugi,
 lakamaki-e, hiramaki-e, shironuri,
 shu urushi, nasiji, inlaid decorations
 41 × 32,5 × 16,5 cm
 Zakhar Smushkin's collection

MARIA MENSHIKOVA

OBJECTS OF PERFECT ART

FOR THE FIRST TIME IN RUSSIA, 150 YEARS AFTER THE BEGINNING OF THE MEIJI PERIOD (1868–1912) WE CAN SEE AND ADMIRE A VAST SELECTION OF OBJECTS OF OUTSTANDING BEAUTY AND PERFECTION. HERE MORE THAN 700 WORKS BY JAPANESE MASTERS OF THIS PERIOD; FINE WORKS OF ART, CERAMICS AND METAL WARE IN DIFFERENT TECHNIQUES, LACQUERS AND ENAMELS — MASTERPIECES OF JAPANESE APPLIED ART ARE ON DISPLAY.

The second half of the nineteenth century is an exceptional period in Japanese history. The country abandoned its self-isolation policy and started to change rapidly, moving towards modernisation and “westernisation” of all aspects of life. The young emperor Mutsuhito (1852–1912) came to power, his motto and his posthumous name was “Meiji” (“enlightened rule”), reflecting his intention to create a new, modern Japan. The emperor supported artists and other masters; he believed that outstanding works of art could become a bridge for the Japanese culture into the West. The masters’ work was extremely hard and long: it would take them months to create one object. Costly decoration, golden lacquer, precious stones and alloys, foreign and experimental materials for inlay and the finishing of objects — all of this technical advancements meant that the objects became outstanding masterpieces, which still amaze us today.

In the exhibited collection there are many unique objects — signed or attributed works by well-known masters and workshops. Enamelware particularly well represented at the exhibition. There are objects with the most perfect of technical finish, with metal bases decorated with thin silver partitions, silver and gold plating. There are groups of vases and vessels embellished with transparent, translucent or opaque enamel, over a single-coloured, sometimes contrasting black mirrored ground, with transitions from one shade of colour to another or precise boundaries in the pattern of the ornamentation. The exhibits include works by well-known craftsmen — Namikawa Yasuyuki, Namikawa Sosuke, Ando Jubei and Hayashi

A distinctive feature of the enamelware, as well as of all of the Meiji Period works of art, is the naturalistic depiction of such decorative elements as birds, flowers and landscapes that can be described as close to the realistic manner of painting. These objects are masterpieces of coloured cloisonné and non-cloisonné enamelling, where the backgrounds of the main image are made of single-colour smooth enamels without partitions or wires.

ANDO WORKSHOP
Pair of vases
 1900s, Japan
 Copper alloy, silver, enamel
 Height: 44,8 cm
 Zakhar Smushkin's collection



The perfection of the metalware is represented by the creations of the court craftsmen: Kano Natsuo, Suzuki Chokichi, Hiratsuka Mohei and Komai Otojirō. These are pieces made from various alloys decorated in the techniques of gold and silver hatching and inlay, covered with patinas in several shades.

Fragment of a vase by Morimitsu
 CIRCA 1880
 Bronze, crystal; casting, engraving, patina.
 Height: 72 cm
 Zakhar Smushkin's collection



Kodenji, whose works cannot be replicated today. The technique of making enamelware was exceptionally expensive, required enormous investments of time and effort. This may explain the fact that after 1912 the majority of workshops closed down, the manufacturing of enamelware stopped almost completely, and soon the skills acquired through years of experience were lost.

The collection of Japanese ceramics is represented with masterpieces by Kinkozan, Yabu Meizan and other workshops: these objects are remarkable in terms of their exquisite shapes and the finesse of the drawings.

The collection of cabinets, folding screens, tabletop objects made from precious varieties of wood and decorated in a manner traditional for the Far East, with the sap of the lac tree, includes cabinets with doors inlaid with mother-of-pearl, tortoiseshell and expensive imported materials; caskets embellished with gold lacquer in different shades.

The decorative compositions had popular subjects: personages from literature, history or mythology, topographical views and the temples of Japan, motifs in the “flowers and birds” genre. Gold painting in low relief, sometimes executed with a brush literally as fine as a single hair, and inlaid gold spangles show the labour-intensive and expensive nature of the work as well as the artfulness of the masters.



● PHOTO: ELENA LAPSHINA



The traditional motives of the Meiji Period, besides the meanings more commonly known, could have additional interpretations. At the 1893 World Fair in Chicago an incense-burner and two vases were exhibited, one of them had an image of two eagles in an autumn landscape. According to the description, the image was an allegory: it symbolised Russia. The dragons depicted on other vases symbolised China, the chicken — Korea, the rising sun — Japan. Besides that, dragons, young birds and eagles symbolised liberty, honesty and strength: thus the master wanted to express the nature of his country's relations with its neighbours using artistic means.

Savelyeva A.V.
 Arts and Crafts of the Meiji Period (1868–1912).
 A Brief Overview of the Period

The summer months were associated with flowers such as iris, sagittaria, fern, calabash, thistle, as well as with the heron, kingfisher, pheasant, cock, carp, bat and fireflies. Autumn was symbolised by the red leaves of momiji maple, chrysanthemum, ivy, seven autumn grasses (scurvy grass, patrinia, hagi bush, bluebell, dianthus, morning-glory, richweed), eagle, wild geese, crickets, dragonflies, deer. Winter scenes traditionally featured images of bamboo, pine trees, daffodils, camellias; hare, owl, wild ducks, squataroles, hawks. Enamel vases in the 1880s were often decorated with flowers of the four seasons.

Savelyeva A.V.
 Arts and Crafts of the Meiji Period (1868–1912).
 A Brief Overview of the Period

GOTO SEIZABURO
Vase
 1890s. Japan
 Copper alloy, silver, enamels; gilding. Height: 92,2 cm
 Zakhar Smushkin's collection

OWARI WORKSHOPS
Pair of vases
 1900s. Japan
 Copper alloy, silver, enamels. Height: 61 cm
 Zakhar Smushkin's collection

ON THE SUBJECT OF THE EXHIBITION
AND THE PALACE COLLECTION OF JAPANESE APPLIED ART
OF THE LATE NINETEENTH — EARLY TWENTIETH CENTURY
“AFFORDABLE OFFERINGS”

MARIA MENSHIKOVA

IN THE AUTUMN OF 1893, THE HALLS OF THE WINTER PALACE, THE HERMITAGE AND THE “SEVENTH GUEST QUARTERS” (NOW THE ITALIAN ART HALLS) HOUSED AN EXHIBITION OF “OBJECTS BROUGHT BY GRAND DUKE CROWN PRINCE NICHOLAS ALEXANDROVICH, FROM HIS ORIENTAL TRAVELS OF 1890–1891”. THE EXHIBITION AND THE CATALOGUE WERE ORGANISED WITH THE ASSISTANCE OF THE SOCIETY FOR RESCUE AT SEA. THE EXHIBITION LASTED UNTIL THE SPRING OF 1894. THE RUSSIAN PUBLIC HAD NEVER SEEN SUCH AN ABUNDANCE OF ORIENTAL PRODUCTS OF SUCH A HIGH LEVEL OF EXECUTION; ON DISPLAY WERE BOTH MODERN THINGS, CREATED SPECIFICALLY FOR THE RUSSIAN COURT, AND NUMEROUS OLDER FIRST-CLASS MONUMENTS. A HUGE PART OF THE HALLS WAS DEVOTED TO THE WORKS OF JAPANESE ART.



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



Prior to this, Japanese art was little known even in St. Petersburg. Contacts between Russia and Japan until the mid-nineteenth century were rare. But, from the mid-nineteenth century onwards, relations between the two countries had been strengthening due to the interest of the Russian Government in the development of the Far East. Japan was then included in the list of places for a mandatory visit in “round the world voyaging”: from the nineteenth century round-the-world tours had become a new form of education.

The key development was the Mission of Vice-Admiral count Evfimy Putyalin to the Land of the Rising Sun in 1853–1854, to establish trade and diplomatic relations. The Secretary-General was Ivan Goncharov, who described this journey in his work “The Frigate ‘Pallada’”. At the end of the visit: “gifts... strewed the whole cabin, the entire deck”. “The gifts they gave were a sight to behold!” Among the offerings were lacquered boxes and boxes with gilding, trays, slacks of expensive paper, incense, coloured wax candles, inro, netsuke and ojime, clocks, fans, and many other things. “The grandest and the most expensive gift was the saber...” made by Dzirolaro Naokacu. These offerings were brought to the Russian capital, where Japanese art was encountered for the first time.

A significant event was the visit to Japan of Grand Duke Alexei Alexandrovich, who went on a round-the-world voyage in 1873. The Japanese objects brought from his journey, adorned the Chinese Drawing-room, the Gallery and other halls of his palace on the Moika embankment in St. Petersburg. Members of the imperial family and the capital’s aristocracy often met in the Alekseev Palace and naturally became acquainted with the collection of modern Far Eastern works.

In 1890 Emperor Alexander III and Empress Maria Feodorovna equipped the Crown Prince Nicholas for a journey to the East. The Crown Prince was accompanied, among others, by Prince Esper Ukhlomsky (1861–1921), one of the finest connoisseurs of Oriental art in Russia. In 1896–1897 three volumes of the illustrated edition of “The Journey of the Sovereign Emperor Nikolas II to the East in 1890–1891” appeared (Leipzig; St. Petersburg, 1896–1897; with photos and with illustrations by Nikolay Karazin). The book contained historical facts, descriptions of Japanese art and art techniques: cloisonné, guill lacquer, bone carving, Satsuma pottery, metal figurines, embroidery and carpets. Ukhlomsky’s notes alongside the assistance of the members of the Japanese representative office in St. Petersburg were instrumental in the preparation of the Japanese section of the exhibition catalogue of 1893–1894.

Japan had been notified about the visit in advance, and prepared for the arrival of their honourable guests. They spent a lot of time in the country, receiving many gifts as signs of goodwill and friendship. But, after the unfortunate incident in Otsu, that of the attempted assassination of the Crown Prince — the visit to Japan was terminated. Though the time of the visit was cut, the royal travellers managed to visit and explore many areas, to sightsee, to meet some members of the ruling family, to meet Prince Satsuma and other members of the aristocracy and visit workshops and fairs. No doubt, the eminent dignitaries received the best samples of Japanese applied art, including the creations of masters who worked for the Imperial Court as gifts. Before

- 1 | **RECEPTION ROOM OF MINISTERS TO EMPEROR NICHOLAS II**
Russia. 1917. Photographer: K.K. Kubesh
The State Hermitage Museum, St. Petersburg
- 2 | **KAWASHIMA ORIMONO MANUFACTURE KAWASHIMA JINBEI II; DESIGN BY HARA ZAISEN**
Dog Hunt. Japan. 1888–1889
Silk, paper, gold thread. 440 × 290 cm
The State Hermitage Museum, St. Petersburg

the departure of the Russian Crown Prince, the Emperor Mutsuhito arrived on the ship “Memory of Azov”, to enquire after the health of the heir. Among the gifts were remarkable works, for example a masterpiece by Kavasimy Dzimbjeja II (1853–1910), who had received the title of Imperial carpet-maker — a carpet with a scene of hunting dogs, woven with gold in the technique of *cudzurje-nishiki* (patterned brocade). The carpet was trimmed with a valance carrying the coat-of-arms of the two countries: sixteen-petal chrysanthemums and double-headed eagles. Also presented were wooden lacquered cabinets, ceramic vases with monograms, bronze animal sculptures, for example the eagle and two herons; a pair of bronze lamps of the Meiji period. Earlier, the Russian envoy in Japan, D. Shevich, donated huge lanterns, dating back to the year 1710. Just before the departure from the coast of Japan, on the Crown Prince’s birthday, “three steamers, laden with a variety of offerings, came from Osaka and stopping next to his Highness frigate sent out a delegation, which requested to kindly accept their affordable offerings. By evening, the deck was loaded with works of art, agricultural products, all kinds of delicacies, etc”.

Shimazu, Prince of Salsuma — according to the Japanese custom, had sent all the lacquer tableware and ceramics that had been served to the guests during the reception to the ship. Also, in memory of the visit, he commissioned expensive gifts including the produce from ceramic workshops, “a pair of vases, tall, white, with narrow tops, with painted flowers and plants and decorated with the monogram “N” under a crown, produced in Salsuma (in Kagoshima)...”, which was made by the master Ting Dzjukan XII. Also attributed to him, though not bearing his signature, are several Salsuma sculptures and a number of other ceramic items brought from the voyage and preserved in the collections of the Kunstkammer and the Hermitage. There are two figures of Japanese women with loads of brushwood, figurines of Hotei, the God of Fortune with a sack and an elephant carrying a pagoda — all of them were listed in the exhibition catalogue, and can be found in old photos. Later, the Japanese Government considered it proper to send a gift to Nicholas II on day of his coronation in the form of yet another pair of Salsuma vases, decorated with the monogram “N”. Nicholas II mentions this in his diary on May 24 (old style) 1896 “We briefly inspected the Armoury, in the lower halls of which Japanese Prince Fushimi presented to us wonderfully beautiful gifts from my friend and the Emperor Salsuma.” One vase is still kept in the Hermitage, another is in the Museum of Baron Slegilz School of Arts.

The exhibition and collection of Nikolai Alexandrovich displayed many pieces of Japanese decorative arts brought from this trip or donated later, i.e. cloisonne enamel objects, works of bronze and Salsuma ceramics, fabrics and embroidery, furniture and lacquered things.

At the end of the exhibition, the exhibits were scattered around several of the Royal family’s palaces, the Winter and the Anichkov Palaces, Alexander Palace of Tsarskoye Selo. In 1898, several objects were transferred to the newly organised Department of Ethnography at the Alexander III Russian Museum and to Kunstkamera. The Tsar kept many items of enamel, ceramics and ivory for himself in his “Own apartment” on the first floor, by Salykov’s staircase in the Winter Palace. In the Cabinet and the billiard room, in the study of the Empress, vases stood on shelves, on corner and front consoles, on cupboards and even on the floor. The “Room inventories” read, “two cloisonne vases”, “cloisonne vase in the shape of a ball,” “four section screens of coloured wood, ivory and silk”, “carved wood cabinets inlaid with ivory and lacquer”, “ivory cabinet with drawers and shutters” (the Inventory of the year 1909). Noticeable among them was “a low case with gussets, with fuji flowers” of golden varnish. It had been brought on board the ship and presented to the Court on behalf of Empress Haruko as a birthday gift to Nicholas. Photos taken by Kubesh show lockers, cases and other objects. In the billiard room, on a shelf above the corner sofa there were three red enamel vessels with blue dragons on a red background; there were two ovoid vases and a spherical censer on three small legs, on a stand, with a ball-shaped pommel, crowned with a figure of a silver eagle (now lost, while the censer itself is in the Hermitage collection). Next to them there stood two twin enamel vases, spherical in shape, with images of butterflies or flowers.

After 1917, the Museum of the Revolution was organised in the Palace’s residential apartments and existed until the 1930s. The exhibits from the closed rooms were redistributed and today only individual items can be seen in various museums around Russia.

WorldClass

FITNESS CLUB

#ЯWORLDCLASS

+7(812) 313 00 00

Alexander Legkov
Olympic champion

MASTER KANEMICHI

Netsuke: “Zhong Kui Tying up the Sack with Demons”

Japan. MID-NINETEENTH CENTURY

Ivory; carving. 4,5 × 3 cm

The State Hermitage Museum, St. Petersburg



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



John Fowles. *The Collector*. 1963:

“Everything mass-produced. Mass-everything. I know we are supposed to face the herd, control the stampede — it is like a Wild West film. Work for them and tolerate them. I shall never go to the Ivory Tower, that is the most despicable thing, to choose to leave life because it does not suit you”.



IN 1931 THE STREET OF YRJÖNKATU IN HELSINKI BECAME HOME TO A 14-STOREY HOTEL NAMED *TORNI*, THE FINNISH FOR “TOWER”. THE NEW HOTEL BECAME THE FIRST EVER PURPOSE-BUILT HOSPITALITY FACILITY IN FINLAND AS WELL AS THE COUNTRY’S FIRST MAJOR HIGH-RISE PROJECT. THE 1930S WERE A TIME WHEN TALL BUILDING DEVELOPMENTS WERE REGARDED AS THE FUTURE OF WORLD ARCHITECTURE – A FUTURE THAT HAD TO BE EMBRACED. ARCHITECTURE BECAME PART OF A LARGE-SCALE PLAN TO DEFINE FINNISH NATIONAL IDENTITY. THIS GOAL HAD BECOME PARTICULARLY RELEVANT AFTER FINLAND’S STATE INDEPENDENCE IN 1917; YET POLITICAL CONCERNS WERE ONLY A PART OF THE PROBLEM.

THE NORTH NEEDS

KSENIA MALICH

Officially, architecture emerged as a profession in Finland just over a hundred years ago. The Finnish Architects Club was founded in 1892 within the Swedish speaking Engineering Society (Tekniska Föreningen). In 1903, a new specialist journal *Arkkitehti* was released as a supplement to a periodical on technology. Helsinki Polytechnic provided a course in architecture under the umbrella of engineering until 1907. The classicist tradition of the early nineteenth century was associated with the legacy of Carl Ludwig Engel, who trained at the Akademie der Künste in Berlin and was inspired by the great architecture of St. Petersburg. Russian architects shaped the development of the eclectic and historicist styles in the 1840s–1870s; their Swedish colleagues having left an indelible stamp on Finland’s neoclassical heritage. Nostalgia for the medieval past and a quest for the Finnish national tradition gave impetus to the recognisable National Romantic style. However, this outstanding architectural phenomenon was short-lived. As architect and essayist

Sigurd Frosterus wrote, steamers and electricity represented the spirit of the new age much better than designs with mythological creatures and medieval references.

Young Finnish designers shared a vision of modern architecture based on cutting-edge technologies to meet the highest European standards of urban construction — fortunately, there was no architectural “old guard” to suppress creativity. Finnish architects frequently turned to North America for inspiration. In 1919 the United States recognised Finland’s statehood and agreed to provide the young republic with a substantial strategic loan to foster economic collaboration. *Arkkitehti* regularly featured materials on construction practices in the USA and essays by Frosterus. Seminal works by Werner Hegemann such as *American Vitruvius — An Architect’s Handbook of Civic Art* (1922) as well as by other European architects captivated by Chicago and New York cityscapes and innovative skyscraper construction projects became popular among the professional community. American hotel towers like the Waldorf-Astoria or Hotel Majestic, with their spacious lobbies and conference rooms, restaurants and bars, smoking and jazz lounges, elevators, bathrooms and sophisticated electrical equipment, came to be seen as the epitome of all things new, of progress and sophistication.



PHOTO: KSENIA MALICH

1 | **VITANIEMI RESIDENTIAL**
District, Jyväskylä

2 | **HOTEL TORNI,**
26 Yrjönkatu,
Helsinki.
Bernt Jung.
1928–1931

A HORIZON



The Hotel Tornii, designed by Berlel Jung, was more than the first “skyscraper” in Finland — it symbolised a new era and new ambitions of the nascent Finnish state. The hotel was complete with a restaurant, a luxury bar, a barber and a hairdressers, a flower shop and a tobacconist. All guest rooms had en-suite private bathrooms with hot running water. The hotel received many distinguished visitors, including composer Jean Sibelius and FBI director John Edgar Hoover. Before and during

World War II, the Tornii could offer an ideal setting for spy stories as it accommodated the Allied Control Commission headed by Sergey Zhdanov, hosted a number of top European journalists (or those impersonating members of the press), and even provided the venue for sessions of the Finnish parliament.

The building has retained its exquisite original interiors designed in the Art Deco style. In the Finnish version of Art Deco, ornamentation was clearly subordinate to structural expressiveness. The façade is dominated by an orderly pattern of windows; the vertical accents are an obvious tribute to North American high-rises. Nevertheless, the Tornii seems incredibly modest and unpretentious compared with its US prototypes: the dry line of the cornice that replaces an entablature; the recessed balconies with an austere rectangular design on the ceilings; the simplicity of décor on the brass doors and canopy; the strips of light-coloured plaster between the storeys.

Finnish architects borrowed techniques from American Art Deco as well as from German and Swedish Neoclassicism to express their artistic and constructive rationality. Twentieth century architecture, which strove to eliminate everything superfluous, resonated perfectly with the local mentality, well expressed by the Finnish proverb: “Take a whole week to consider it but tell it clearly”. The height potential of new architecture in Finland remained largely untapped.

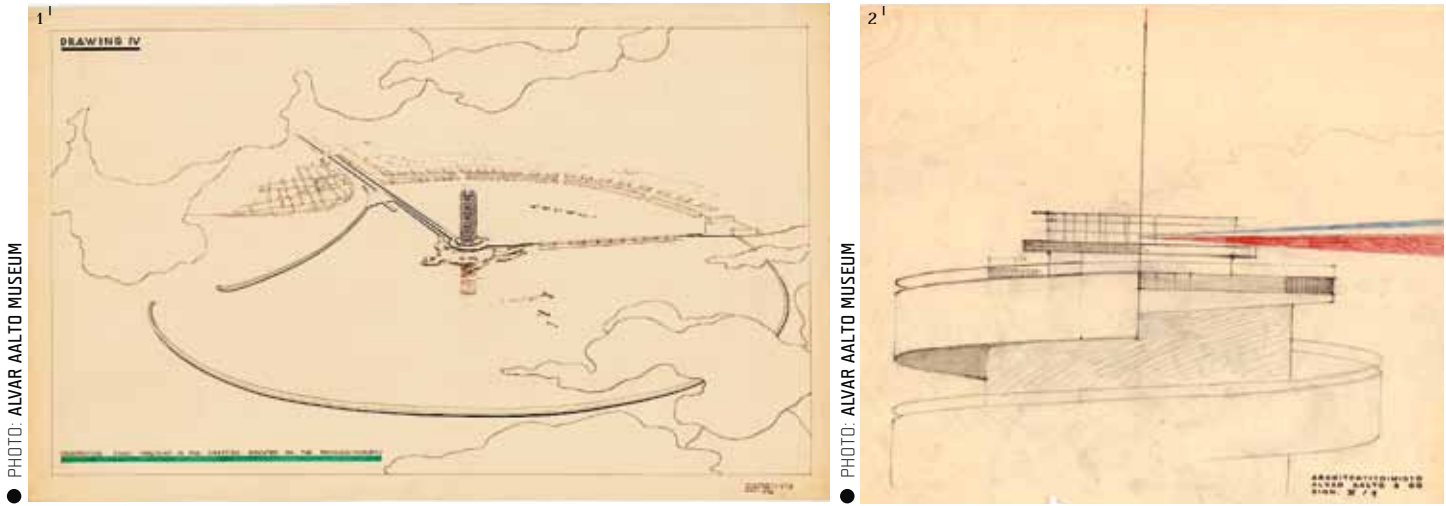
The Tornii skyscraper became an exceptional phenomenon in Finnish architecture, remaining Finland’s tallest building until the mid-1970s. The Finnish “White Functionalism”

took a completely different path. Even early Finnish Modernist developments breathed architectural sobriety, respect for local architectural traditions and independence from fickle fashion trends. The only tower that Alvar Aalto — the classic of the Finnish Modern Movement — designed before World War II was in the Dominican Republic, where he created a spiral-shaped lighthouse tower for his Christopher Columbus memorial.

In most cases, daring high-rise construction projects would look inappropriate in Finland. The natural environment here always takes precedence over any artistic concepts. Indeed, non-interference (in nature — or one’s neighbours’ lives) forms the staple of the Finnish way of living. As Hilding Ekelund wrote in the 1920s, Finnish architects were passionate about Italy and particularly the Italian vernacular *architettura minima*, its perfect harmony with the rural landscape and the equity of the architect and scenery. The landscapes prompted the architectural compositions, set the rhythms, and encouraged a look for intuitive solutions (“aimless” drawing, as Alvar Aalto put it). This philosophy is worlds apart from the classical international style which at some point tended to gravitate towards replicable architectural forms.

“The hill town is the purest, most original and most natural form of urban planning,”¹ Alvar Aalto wrote, inspired by the mountain landscapes in Andrea Mantegna’s frescoes in Padua. This approach may have helped Finnish Functionalist architecture to avoid the pitfalls of post-war Modernism, whose dreary uniformity and megalomania were hardly conducive to a comfortable living environment. The architecture blended with landscape features: the buildings climbed down the rocky slopes; three-storey residential blocks lined the water-fronts, and two-storey detached houses were arranged fan-like in pine forest glades.

While European culture, fatigued with itself, was cherishing the dream of leaving behind the social and artistic vestiges of the past, and American architecture, on the contrary, was struggling to create new myths and bemoaning the lack of an authentic national tradition, Finnish architects remained faithful to their old ways and principles, even if those principles have been modified by twenty-first century building practices.



1-2 | **LIGHTHOUSE**
Competition Project
for the Columbus Lighthouse
in Santo Domingo,
Dominican Republic.
Alvar Aalto. 1929
Alvar Aalto Museum

3 | **THE KUOKKALA CHURCH**
OOPEAA Architectural Studio. 2010

4 | **VITANIEMI TOWER**
This 13-storey apartment block
is the only high-rise building
in the Vitaniemi residential district
in Jyväskylä. Designed by Alvar Aalto.
Built in 1957–1962

5 | **A VIEW FROM A 7TH FLOOR
APARTMENT IN THE
VITANIEMI TOWER.**
The apartment has retained
the original architectural hardware
designed by Alvar Aalto

1. From the preface
to an unpublished
work by Aalto.
Quoted in: *Schildt G.*
Alvar Aalto. His Life.
Jyväskylä, 2007.
PP. 224–225.

Tove Jansson. *The Summer Book* (Chapter “The Neighbour”)

“People who live on islands are always letting their eyes glide along the horizon. They see the lines and curves of the familiar skerries, and the channel markers that have always stood in the same spots, and they are strengthened in their calm awareness that the view is clear and everything is in its place. Now the view was no longer clear. It was broken by a big square house, a new and threatening landmark, a deep notch in the aspect of the horizon that had been their own for a very long time”.

THE HERMITAGE AU PONT ROUGE

ON JANUARY, 26, THE FIRST
OFF-SITE HERMITAGE SHOP
WAS OPENED
IN THE AU PONT ROUGE
SHOPPING MALL.



T

his building, with its high tower, has attracted controversy ever since its construction in 1907. Many people argued that it competed with the Admiralty and violated the principles of architectural harmony in the city. Others admired its audacious beauty.

In the middle of the twentieth century the tower was dismantled, but it was reconstructed several years ago. With the tower comes its spire in the shape of a caduceus, cunning Mercury's staff, the patron of travelers and merchants. It is believed that this staff could miraculously reconcile the irreconcilable.

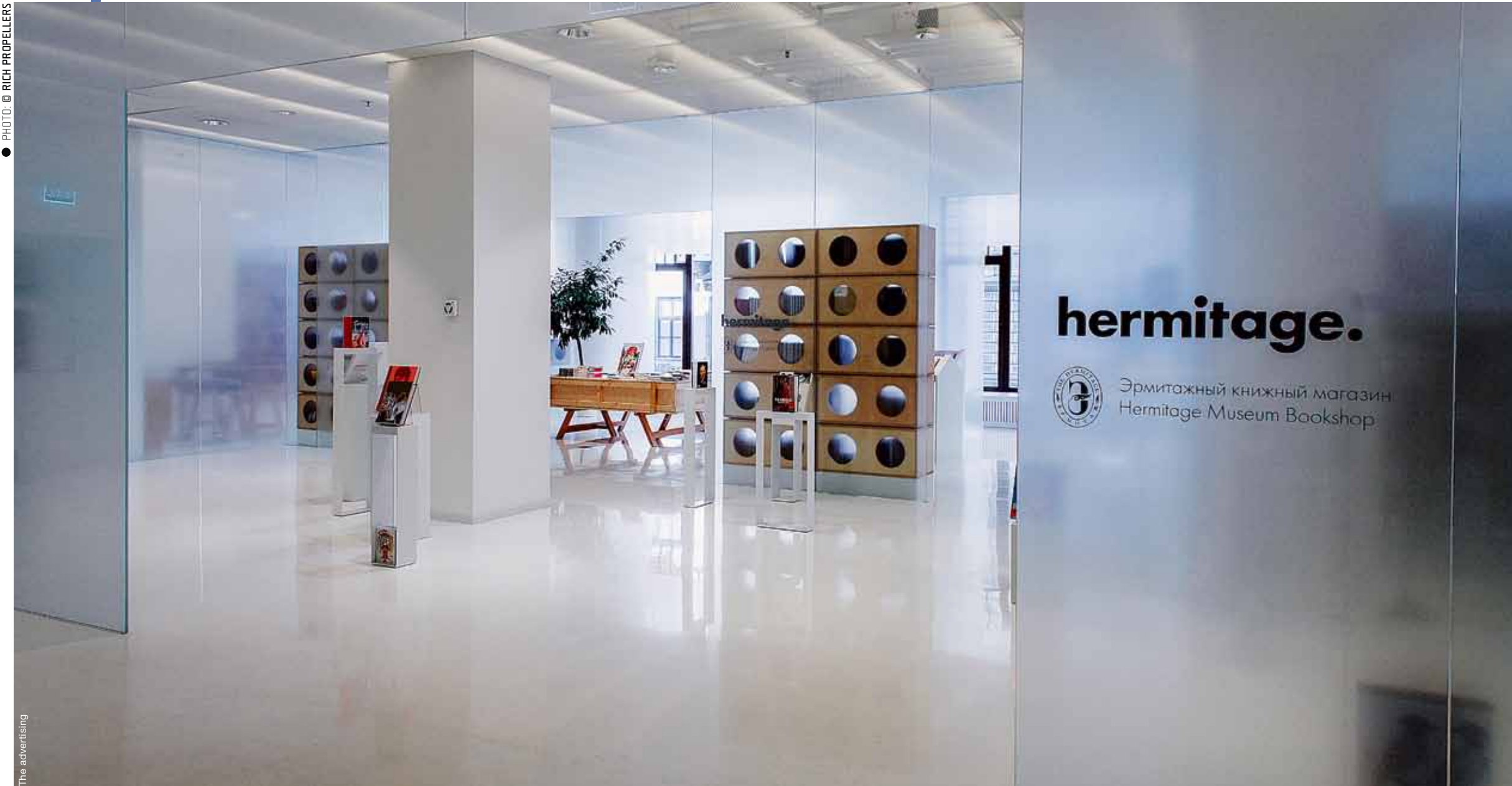
"Even world's as different as a museum and a shopping mall should have points of contact" said Mikhail Piotrovsky at the Hermitage shop opening. "Our shop is a small corner that can represent the Hermitage in this other world".

With its mosaic floor, elegant shelves of natural wood the interior is quite suitable for Hermitage souvenirs (each of them has been approved by the Museum's artistic council and thus is unique).

The shop offers its guests reproductions of paintings, replicas of museum exhibits, albums, exhibition catalogues, books and toys for children, rare art publications in Russian and in English. There are separate shelves dedicated to the history of fashion, photography, cinema, world culture, contemporary art and books by the Hermitage Director.

All of this is only the beginning. The shop's range of merchandise is soon to be expanded along with the zone of the Museum's influence — a modern version of the ivory tower in the world of the shopping malls.

PHOTO: © RICH PROPELLERS



The advertising



Mikhail Piotrovsky:

"In museum life there are two avenues of expansion: an expansion of exhibitions and an expansion into retail. A Hermitage shop has just opened within a masterpiece of art nouveau architecture, one of the most stylish and innovative shopping malls".

THE ORIGINATORS OF THE CITIES

Relief from the palace of Ashurnasirpal II with a cuneiform inscription and a depiction of the king and his god-keeper
Northern Mesopotamia (Assyria), Kalhu
Neo-Assyrian period 883–859 BC
Limestone, 243 × 217 cm
The State Hermitage Museum, St. Petersburg
Acquired in London for the Imperial Hermitage in 1862



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



AERIAL VIEW OF LENINGRAD.
LUFTWAFFE, MAY 1942

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



1 | **UNKNOWN ENGRAVER**
Plan of Venice
Italy, 17TH CENTURY
Paper, chisel engraving. 37 × 72 cm
The State Hermitage Museum, St. Petersburg



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

2 | **Plaquette with a map of St. Petersburg**
by Jean Baptiste Leblond
Russia.
FIRST HALF OF THE 18TH CENTURY
Bone; carving. Diameter: 8 cm
The State Hermitage Museum, St. Petersburg



3 | **JEAN LEMAIRE**
Square of an Ancient City
France
SECOND HALF OF THE 1630s
Oil on canvas. 97 × 134 cm
The State Hermitage Museum, St. Petersburg

4 | **Photo with a view of Suez (Egypt).** Album from N.I. Kokhanovsky's collection (Vol. 1)
Phology, albumen print.
22,2 × 28,8 cm
The State Hermitage Museum, St. Petersburg



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

5 | **Photo with a view of the city and harbour of Kobe.** Album from N.I. Kokhanovsky's collection (Vol. 1)
Japan, 1880s
Phology, albumen print, paints.
20,4 × 27,2 cm
The State Hermitage Museum, St. Petersburg

MARIA ELKINA

Every day the media brings us stories about scientists finding habitable planets or inventing incredible medicines to treat every imaginable disease. Some believe we are just a step away from artificial intellect, flying cars and 150-year-long lifespans. However, none of these discoveries captivate the imagination more than the simplest things invented by *Homo sapiens*. We often tend to patronisingly dismiss our early ancestors as strange and primitive, albeit exciting; yet their imagination and resourcefulness was absolutely remarkable. Take the

amazing revelation that two hulls and two grains might have something in common. But for this visionary idea, humans would hardly have outgrown the hunter-gatherer way of life, let alone gone mobile with the latest models of smartphones from California.

Cities were a truly radical and revolutionary invention. The high populations concentrated in limited areas, the complex social institutions and the possibilities for rapid exchange of knowledge and skills both accompany and facilitate civilization development.

It seems logical to suggest that ancient people first lived in small communities which then evolved into villages, and that over time villages grew so large and prosperous that they had to be protected from neighbours with walls and moats. However, this scenario is hardly real. Villages remained the predominant form of human settlement until a powerful ruler in the valley of the Tigris and Euphrates decided to build a city. Eridu, Ur, Uruk and Mari sprang up as if out of the blue. Like the invention of the wheel, the emergence of cities is likely to have been due to accident.

The materialist viewpoint that city walls and everything they enclosed resulted from economic expediency is at best inadequate and at worst naïve. Every city had its own patron deity, whose priest was the king. The city stones and bricks were themselves a giant monument often seen as deriving from megaliths, or sacred carved stones linked with cosmological systems in ways which we cannot fully understand today.

In the ancient Sumerian epic, the hero named Gilgamesh undertakes a long journey to obtain the Flower of Immortality, but along the way a serpent steals the flower and it is lost forever. Gilgamesh brings his companion, the ferryman Urshanabi, to the walls of Uruk and says:

“Go up, Urshanabi, onto the wall of Uruk and walk around. Examine its foundation, inspect its brickwork thoroughly—is not (even the core of) the brick structure of kiln-fired brick, and did not the Seven Sages themselves lay out its plan?”

Unlike the Egyptians, the Sumerians did not indulge in hopes for everlasting life, but believed instead that they could go on living in stone for eternity.

Mesopotamians led a truly precarious existence. The surviving Sumerian statuettes have enormous eyes — a feature which may more plausibly be attributed to constant strain rather than their genetic composition. The swampy lands could only be made arable by building canals, and the peasants struggled to protect the crops from meltwater rushing from the mountains. In Ancient Egypt, farming was much easier: when the Nile flooded, all land filling ceased for several months. However, Egypt failed to produce a thriving urban culture, and its City of the Dead remained much more impressive than any cities of the living. Paradoxically, the abundance of leisure does not seem to favour urban growth. The only acceptable explanation for the advent of cities is almost banal: it is hardships that brought people together — and fostered bold and unusual thinking.

The presence of people with diverse skills on a shared territory gave rise to an economic system which was much more complex and successful, in the modern sense of the word, than the earlier village economy. The increased range of locally produced goods is only part of the story. As a result of trade activities and wars, most resources available to cities were created far outside city walls. Mari pioneered an economic model where agriculture was non-existent. This way, urban settlement helped to eliminate a constant source of economic instability for the people of Mesopotamia as the city owed its wealth almost exclusively to its location near a major trade route.

There are numerous more recent examples of urban cultures emerging in the most unlikely locations. Venice, for instance, was first settled by people fleeing from barbarians that had invaded the mainland; the city's islands had originally formed a fairly loose structure until finally they were linked by artificial dams. St. Petersburg was founded in the Neva delta, a low-lying area subject to floods and traditionally avoided by the local tribes.

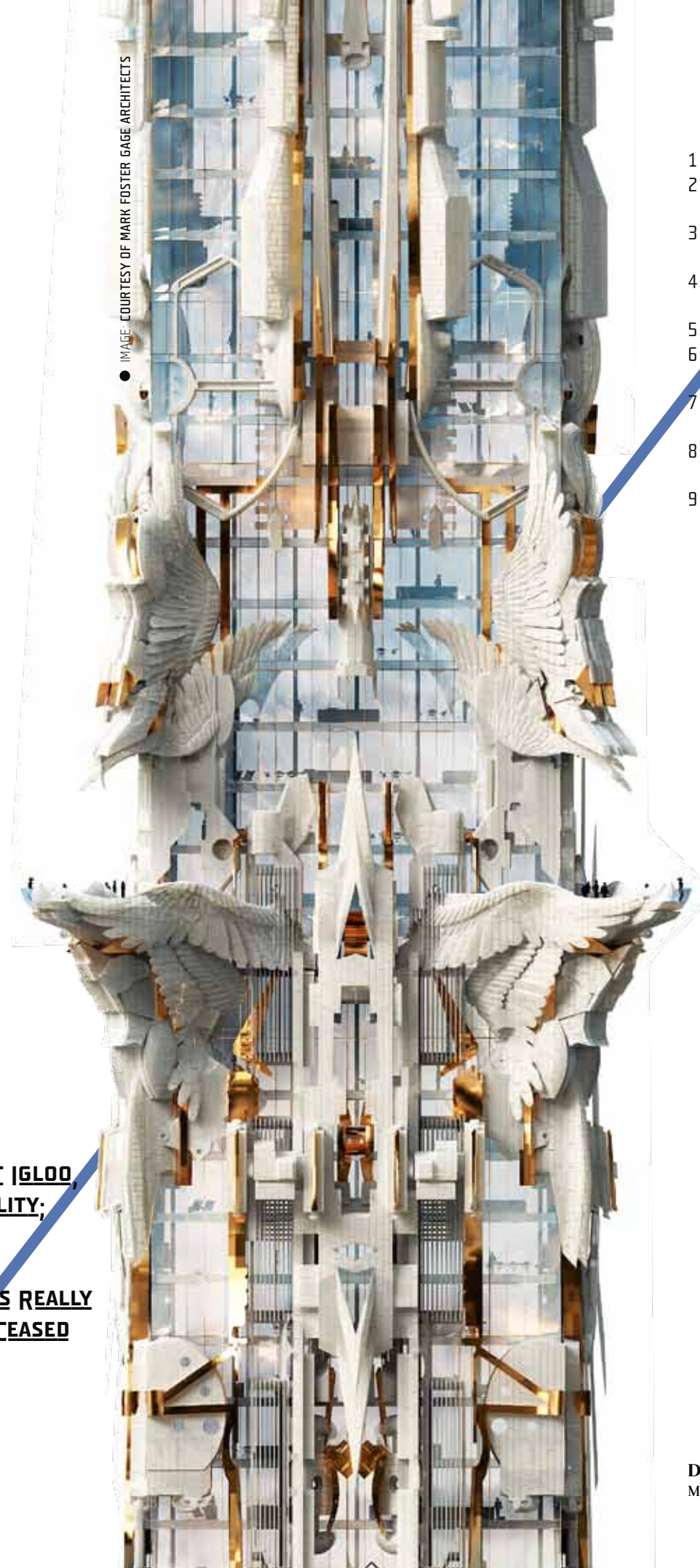
Rotterdam, a rare example of a modern European “city in the making”, lies well below the sea level, so flood prevention remains a natural daily concern for its residents. It appears that the mission of cities is to challenge the existing environment rather than wait for opportune conditions. Cities represent a daring confrontation of the artificial and the natural as they strive to create alternative landscapes, alternative rules of the game and even alternative elements, almost as unpredictable as the forces of nature.

FAILING TO KNOCK ON HEAVEN'S DOOR



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

RICHARD VAN ORLEY
The Tower of Babel
Belgium. 17TH–18TH CENTURY
Paper, pen, ink, white. 6 × 8 cm
The State Hermitage Museum, St. Petersburg



● IMAGE: COURTESY OF MARK FOSTER GAGE ARCHITECTS

- 1 Now the whole earth had one language and one speech.
- 2 And it came to pass, as they journeyed from the east, that they found a plain in the land of Shinar, and they dwelt there.
- 3 Then they said to one another, "Come, let us make bricks and bake them thoroughly". They had brick for stone, and they had asphalt for mortar.
- 4 And they said, "Come, let us build ourselves a city, and a tower whose top is in the heavens; let us make a name for ourselves, lest we be scattered abroad over the face of the whole earth".
- 5 But the Lord came down to see the city and the tower which the sons of men had built.
- 6 And the Lord said, "Indeed the people are one and they all have one language, and this is what they begin to do; now nothing that they propose to do will be withheld from them.
- 7 Come, let Us go down and there confuse their language that they may not understand one another's speech".
- 8 So the Lord scattered them abroad from there over the face of all the earth, and they ceased building the city.
- 9 Therefore its name is called Babel, because there the Lord confused the language of all the earth; and from there the Lord scattered them abroad over the face of all the earth.

The genius of the first known professional architect, the ancient Egyptian priest named Imhotep, lay in his breakthrough idea that tomb slates on the grave of the supreme ruler could be stacked on top of one another. The step Pyramid of Djoser attributed to Imhotep became a prototype for all later pyramids, towers and cathedrals as well as modern apartment blocks. Today, we cannot help but admire his incredible ingenuity — yet his legacy also makes us think about the thousands, or, rather, tens of thousands of people who slaved to secure eternal life for their king.

All subsequent mega-tall structures contain the same contradiction: they all draw our attentions skywards and away from our fellow-humans. This message is present in the biblical narrative of the tower of Babel. Driving ambitions separated people and made them disperse far and wide, having initially gathered them in one space for the sake of some grandiose plan which could not be implemented by individual effort. Babylon and the Tower of Babel are the precursors of the modern megapolis with skyscrapers. On the one hand, the city has a magnetic attraction for its residents, who have little in common, yet develop a sense of belonging to a greater whole. On the other, the city disunites people: sooner or later some of them will want to be more involved in the pursuit of a greater universal goal than the rest. Although the skyscraper may be interpreted as a symbol

THE BEAUTY OF PRIMITIVE DWELLING FORMS, SUCH AS THE SIBERIAN YURT OR THE INUIT IGLOO, IS ONLY VISIBLE TO A SOPHISTICATED EYE. THEIR STRENGTH LIES IN THEIR REPLICABILITY; THEIR DESIGN MAY REMAIN UNCHANGED FOR CENTURIES OR EVEN MILLENNIA. SIMPLE SOLUTIONS ARE ALWAYS THE MOST LONG-LASTING AND UNIVERSAL. STILL, WE HAVE TO ADMIT THAT THE POINT WHERE THE STORY OF ARCHITECTURE BECOMES REALLY GRIPPING IS THE ADVENT OF MULTI-STOREY BUILDINGS. AT THIS POINT, ARCHITECTURE CEASED TO BE A SIMPLE TOOL FOR SURVIVAL AND BECAME A CATALYST FOR AMBITION.

MARIA ELKINA

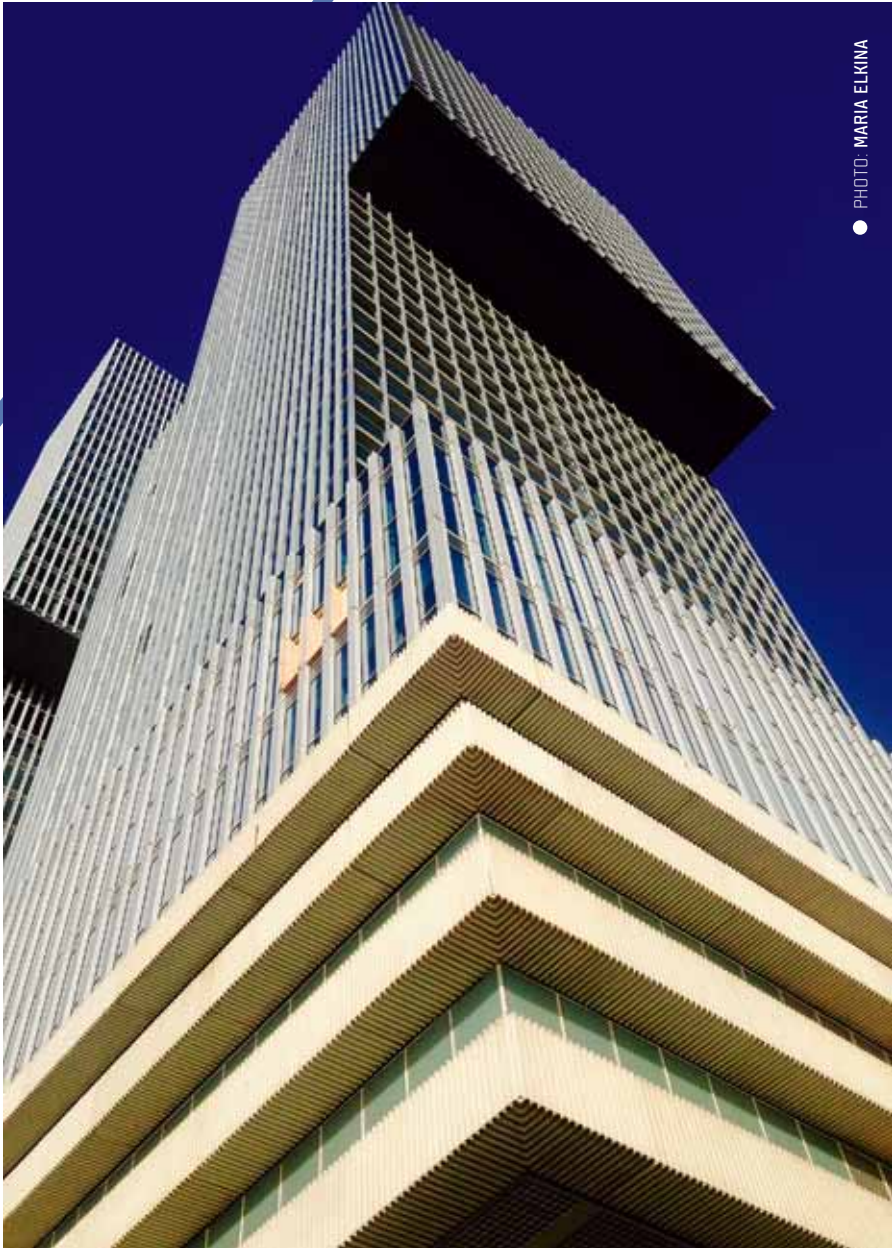
of shared pride, only a handful will grasp the most enviable job vacancies or top-floor apartments.

Despite breeding injustice, height remains an essential dimension for architecture. Just as “good” can only be defined as the opposite to “evil”, it would not be possible to fully appreciate the horizontal dimension if it were not for its verticality. In structures like lighthouses or television towers, height can fulfil a utilitarian function. The growing number of floors in residential buildings during the Middle Ages was hardly a matter of caprice — it was a response to the rapidly increasing populations in limited areas contained within city walls. Yet the symbolic significance of towers prevails over practical value, which is absent from many high-rise structures.

The skyscraper is believed to be the most recent and unashamed type of multi-storey building. Unlike its precursors, the skyscraper has no sacred or at least clearly articulated ideological meaning. A skyscraper is pragmatically universal: it can be used for sleeping, drinking wine, arguing, enjoying panoramic views through enormous windows, making love, reading newspapers, drawing diagrams and holding meetings. Although the extent of this diversity was likely not experienced in ancient times towers, nevertheless, could hardly qualify as ecclesiastical architecture per se. Some of them were built for spiritual purposes like the stelae in Aksum, Ethiopia; others served as fortification structures, like the famous Asinelli and Garisenda in Bologna. Incidentally, medieval Bologna is believed to have housed nearly two hundred towers, offering a blueprint for modern Hong Kong. The Tower of London, albeit modest in height, used to serve as a treasury, an administrative office and a prison.

The Guinigi Tower in Lucca is a residential bell-tower (yes, residential towers were in use long before Le Corbusier), with a garden and even oak trees on the roof. The design of the tower had to signal the elevated social rank of its

**DE ROTTERDAM
MULTIFUNCTIONAL CENTRE**
Designed by OMA/Rem Koolhaas
Rotterdam (The Netherlands)
Constructed in 1997–2013



● PHOTO: MARIA ELKINA

owner. Cathedral bell-towers were more than just a whim or attempt at propaganda: they also could be used to tell the time of day, a role that Big Ben in London still plays today.

It is hardly their religious function that imparts sacred meaning to towers. Whatever a tower signifies or plays host to, one of its purposes remains immutable: that of a viewing platform where people can look at themselves and at their creations in broad perspective. Tourists marching up the stairs to the top of Giotto's Campanile in Florence, guests taking the elevator to the observation deck of the Empire State Building in New York or diners crowding the panoramic restaurant of the controversial Tour Montparnasse in Paris have a common goal. The Renaissance campanile makes for the hardest climb as lifts had yet to be invented when these towers were being constructed. However, regardless of the mode of travel, all tower visitors are ultimately after the same thing: they want to see the world from a different vantage point, through the eyes of an observer, invader or possibly creator. The taller the structure, the more it will offer to the eye and the more humble the things down below will seem. Any of the towers mentioned here would have appeared minuscule if seen from the top of Dubai's 828-metre-tall Burj Khalifa. The skyscraper currently holds the record for being the tallest building in the world; however, the record will eventually be broken — sooner rather than later. An economic crisis several years ago put a stop to the construction of a skyscraper which was due to measure one kilometre in height.

Unattainability is central to the nature of high-rises and human ambitions: even good results will somehow appear preliminary. This unattainability provides an inexhaustible source of energy, making it impossible for humans to breathe a final sigh of relief or satisfaction. The tower of Babel remained unfinished so that it could inspire thousands of other tall structures: in an attempt to knock on heaven's door, people were scattered across the globe to build new towers.



● PHOTO: MARIA ELKINA

THE TORRE VELASCA TOWER
Milan. Constructed in 1958
One of the best-known Italian skyscrapers



II

THE INTERNATIONAL HERMITAGE FRIENDS' CLUB

THE INTERNATIONAL HERMITAGE FRIENDS' CLUB is a special program of the State Hermitage Museum that for the first time in Russia has united Friends around the museum. Over the years of its successful activity, the Hermitage Friends' Club has already implemented and is carrying out numerous museum development projects with the support of its many Friends all around the world.

Hermitage Friends' Club

Komendantsky entrance to the Winter Palace,
Palace Square, St. Petersburg
Postal address: The State Hermitage Museum,
34 Dvortsovaya Emb., 190000 St. Petersburg, Russia
Tel. (+7 812) 710 9005 | www.hermitagemuseum.org

Foundation Hermitage Friends in the Netherlands

P.O. box 11675, 1001 GR Amsterdam, The Netherlands
Tel. (+31 20) 530 87 55 | www.hermitage.nl

Hermitage Museum Foundation (USA)

57 West 57th Street, 4th Floor, New York, NY 10019 USA
Tel. (+1 646) 416 7887 | www.hermitagemuseumfoundation.org

The State Hermitage Museum Foundation of Canada Inc.

900 Greenbank Road, Suit # 616, Ottawa, Ontario, Canada K2J 4P6
Tel. (+1 613) 489 0794 | www.hermitagemuseum.ca

Hermitage Foundation (UK)

Pushkin House, 5a Bloomsbury Sq., London WC1A 2TA
Tel. (+44 20) 7404 7780 | www.hermitagefoundation.co.uk

Association of the Friends of the Hermitage Museum (Italy)

Palazzo Guicciardini, Via de' Guicciardini, 15, 50125 Firenze, Italia
Tel. (+39 055) 5387819 | www.amiciermitage.it

Hermitage Museum Foundation Israel

65 Derech Menachem Begin St., 4th Floor, Tel Aviv 67138, Israel
Tel. +972 (0) 3 6526557 | www.hermitagefoundation.com

Hermitage Friends' Club in Finland ry

Koukkuniementie 21 I, 02230 Espoo, Finland
Tel. +358 (0) 468119811

In 2016, the International Hermitage Friends' Club celebrated its 20th anniversary. Twenty years of active work is a good result, and a wonderful opportunity for the Hermitage Friends' Club to recall how much has been done in the Museum during this period with the support of our Friends.

The State Hermitage Museum is grateful to all of its Friends and Patrons who have been selflessly supporting the implementation of Museum's numerous development programs. Apart from the Hermitage Friends' Club, which 20 years ago became the first organization of museum friends in Russia, there is a growing network of foreign societies of the Hermitage Friends. The Hermitage Friends' Club in Finland, established in 2015, has become the seventh Hermitage Friends' organization outside Russia.

Regular international conferences of the Hermitage Friends help us strengthen the ties of cooperation between the State Hermitage Museum and its numerous Friends all around the world. The next Conference will be held already this October in the Netherlands, in the Hermitage Amsterdam Exhibition Center. Traditionally, topics for discussion are brought forward by the Director of the Hermitage Prof. Mikhail Piotrovsky; this year's Conference will be attended by the representatives of the Hermitage Friends from the Netherlands, the USA, Canada, UK, Italy, Israel, and Finland.

One of the novelties in the year 2017 will be a special section on the Hermitage website dedicated to the activities of the Hermitage Friends' Club. To develop this section, we have analyzed Russian and international museum experience, and plan to turn our website into an effective tool of communication with our Friends. With its help, we will be able to immediately inform all of our Friends around the world on the future plans, to share latest news, and to engage new Friends into cooperation on the development projects of the Museum. We hope to introduce this new platform of communication to our Friends by the end of the year 2017.

**THE STATE HERMITAGE MUSEUM INVITES ALL THOSE WHO CARE
ABOUT THE FUTURE OF THIS GREAT MUSEUM TO BECOME ITS FRIENDS.
YOUR PARTICIPATION WILL HELP US PRESERVE
THE HERMITAGE AND ITS TREASURES FOR FUTURE GENERATIONS!**

DEA ROMA: PIRANESI AND FELLINI

Arkady Ippolitov

**NO CITY
IN THE WORLD
CAN MATCH ROME
FOR ITS RICH AND VARIED
ICONOGRAPHY ACROSS
THE VISUAL ARTS.**

One of the earliest images of the Eternal City is the “Forma Urbis Romae”, a map measuring 18 metres in width and 13 metres in height and commissioned by the emperor Septimius Severus in around 200 AD. The map was engraved into numerous marble slabs and fixed to a wall in the Temple of Peace, the largest temple in Rome. The Forma was broken into parts following the demolition of the temple during the Middle Ages and remained lost for a long time. The first fragments of the Forma were recovered in the sixteenth century; since then, a total of 1,186 fragments have been retrieved, making up about 10 percent of the enormous jigsaw puzzle. One of the most original and impressive urban panoramas on the planet, the Forma Urbis can be considered the first engraving in the history of *vedute*, or views of Rome. Indeed, this hollow relief with plans of buildings is so tangible that it compares more with portraiture than with maps.

Later, countless artists from different nations, periods and styles; from medieval miniature painters to modern photographers and filmmakers, have created their own portraits of real or fictitious Rome. The city has remained an imperial capital for over two millennia, having acted as the centre of an earthly empire in classical antiquity, a spiritual empire during both the Middle Ages and the Renaissance, and a cultural empire in the modern period. The very word “empire” comes from *imperium*, the Latin for ‘power to command’, and Rome is still closely associated with power. Centuries of dominance in politics, religion and culture have helped to fashion a solemn image of Rome as a city unrivalled in the world, the only eternal city among the transient ones.

The series “Vedute di Roma” (“Views of Rome”) created by Giovanni Battista Piranesi occupies a special place in Roman iconography; in fact, this work is so convincing in its integrity that the expression “Piranesi’s Rome” has become a set phrase. Comprising 134 pages, the unprecedented collection of engravings is a “Forma Urbis” of the late eighteenth century. “Vedute di Roma” became Piranesi’s life-long project: the earliest image dates from 1746 when Piranesi was 26; the last was made in 1778, the year the artist died. The series, spanning 30 years, is based on a single concept. As well as providing a snapshot of the city, it is also a dynamic self-portrait of a talented artist. The first *vedute* were created by an aspiring youth, with a brilliant career ahead of him; they are exuberant, optimistic and full of air and light. In contrast, his later works mainly represent ruins which are steeped in melancholy; it is a grander, darker and emptier Rome that appears in these last images. Piranesi’s oeuvre can be compared to a film that a great director has worked on throughout his life (in the unlikely case that sponsors can be found to foot the bills for 30 years). The work best matching this description is Fellini’s “Roma”, a twentieth century counterpart to Piranesi’s work and probably the finest film about Rome in world cinematography.

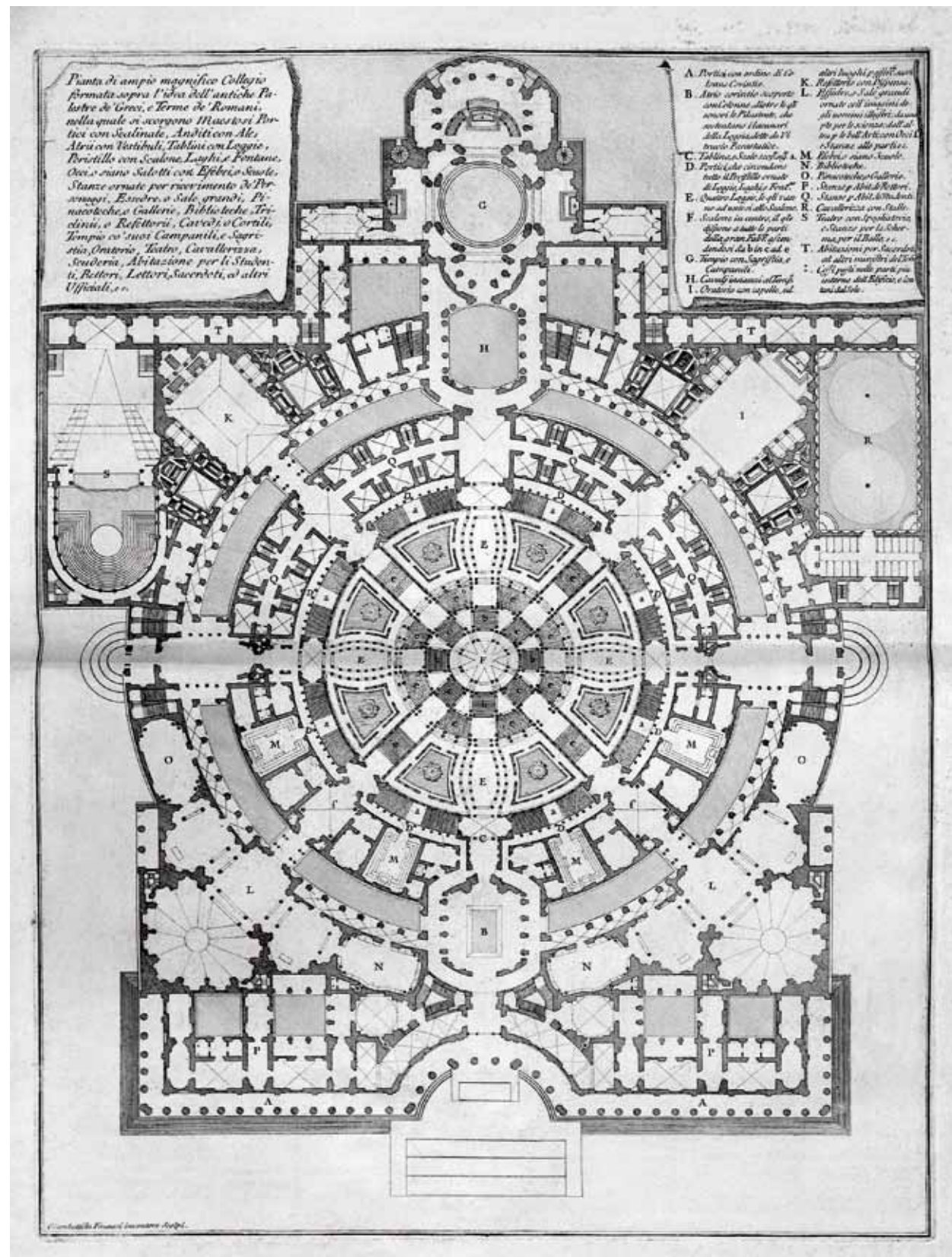
Despite the two century long interval between them, the two representations of Rome are strikingly similar. Like Piranesi’s “Vedute di Roma”, Fellini’s film is autobiographical, representing a matrix of the city, a modern Forma Urbis. The opening episodes show the protagonist (obviously, a self-portrait of the director) as a provincial schoolboy visiting Rome with his classmates. The narrative begins with young Fellini’s arrival in the Eternal City shortly before World War II and finishes with an overwhelming panorama of Rome by night in 1970. The story spans 30 years, exactly as long as it took Piranesi to create “Vedute di Roma”. The emotional atmosphere surrounding both the engraved and the cinematographic rendition of the city is also determined by autobiographical factors. The scenes recreating Fellini’s youth, like the earliest *vedute* by the young Piranesi, are joyful and buoyant. As the story unfolds, Rome grows darker; the film concludes with powerful shots of motorcycles riding across the city, which appears to be a hellish vision brought on by night itself. Majestic, gloomy and deserted, Rome in the final scenes looks as if it has sprung up from black and white engravings.

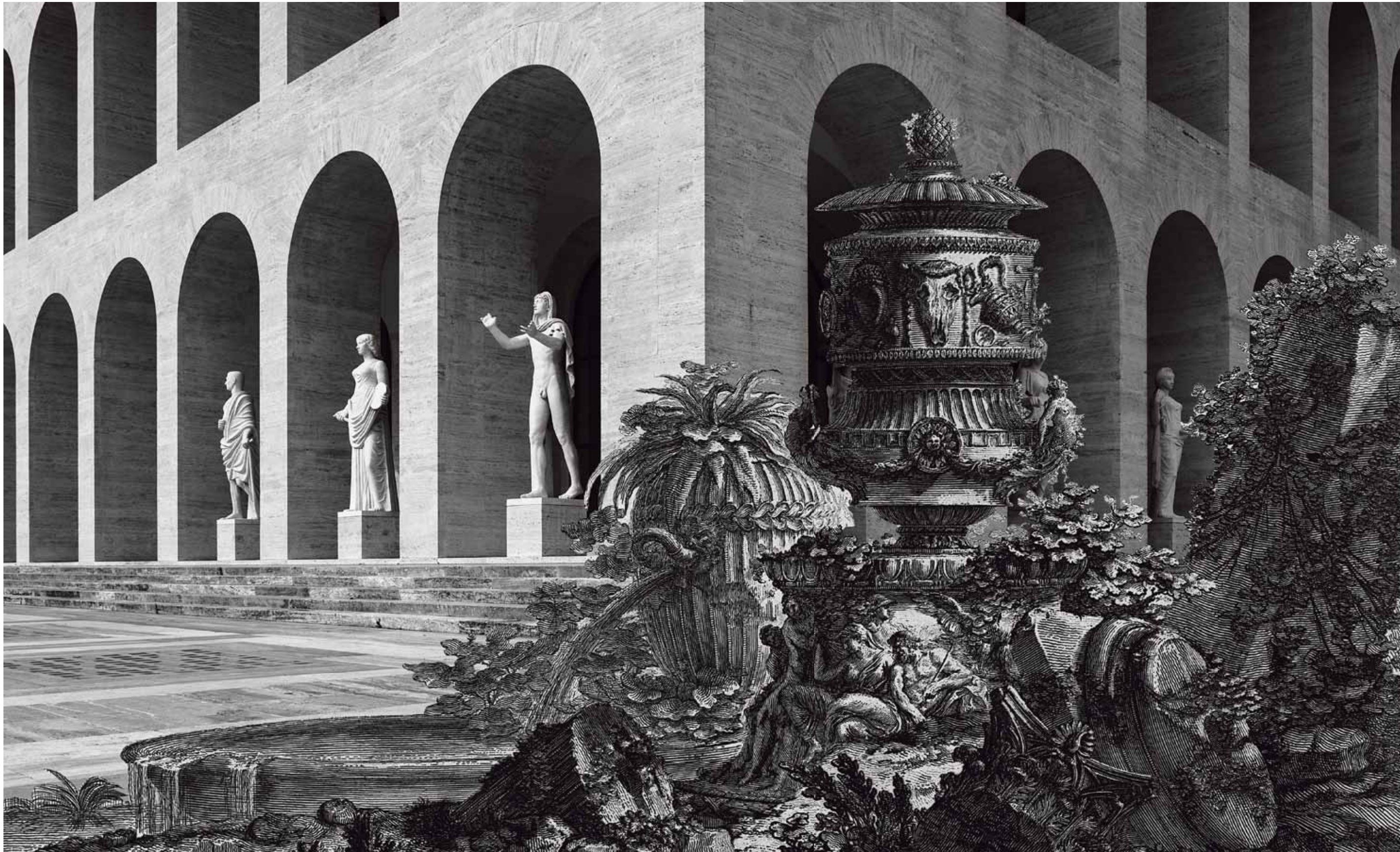
The Eternal City figures in many other works by Fellini; indeed the phrase “Fellini’s Rome” has become as much of an idiom as “Piranesi’s Rome”. Symptomatically, references to Piranesi’s “Vedute di Roma” can be found in both “La Dolce Vita” and “8½”. Thus, the iconic scene with Anita Ekberg wading into the Trevi Fountain evokes Piranesi’s “View of the Trevi Fountain”, depicted as the centre of the Roman the eighteenth century Dolce Vita. Nevertheless, the most striking parallel is with the frontispiece picture of “Vedute di Roma”, also known as “Fantasy of Ruins with a Statue of Minerva”, which conveys a symbolic representational message. The composition is dominated by the central gigantic figure of Minerva adorning the fountain on the Capitol Hill and considered to personify Dea Roma (the goddess of Rome) since the time of the Renaissance. The space around the figure abounds with evidence of Rome’s past glory. The sculpture was fully restored in the sixteenth century and must have been just as resplendent in the eighteenth century as it is today. The goddess holds a spear in her left hand and an orb in her right; she is the Roman *Imperium*, a symbol of Rome’s authority and influence. However, Dea Roma in Piranesi’s image loses her regal attributes and her left hand; her right hand, with fingers clumsily spread, makes the goddess look like a cripple begging for alms. Quite unexpectedly, this embodiment of Rome’s power shows signs of malaise; yet, in spite of its deficiencies, Dea Roma retains a grandeur which verges on the comical.

**GIOVANNI
BATTISTA
PIRANESI**
Engraving
of the series
“Various
Architectural
Drafts”
(*Opere Varie
di Architettura*).

1750.

Image: Digital Library
of Leiden University
(the Netherlands)





MIKHAIL ROZANOV
Photographs
of the series:
"Totalitarian
Architecture.
Palace of Italian
Civilization".
2013

**GIOVANNI
BATTISTA
PIRANESI**
Engraving
of the series
"Views of Rome"
(Vedute di Roma),
reserved
the appearance
of Rome
of the 18th century
Image: Digital Library
of Leiden University
(the Netherlands)

Grotesque, colourful and absurd visions swarm around the young man, a newcomer to the Eternal City. A kaleidoscope of human characters, words, gestures, messages and phrases which almost drown the hero immediately upon his arrival at the railway station, continues in the place where he is to settle. The character moves across the visual space crowded with imagery to the same extent as the space around Piranesi's one-handed statue. In a tribute to Piranesi's "Fantasy",

Fellini chooses an imposing female character as the symbolic focal point of Rome. The hero's landlady, played by the wonderful comic actress Maria De Sisti, is placed in the centre of the whirlpool of fragmented Roman memories. Reclining motionless in her white nightshirt on an immense conjugal bed and as majestic as a goddess, the obese matron is a perfect embodiment of Dea Roma.



HANS MEMLING
Allegory of Chastity
Flanders. 1479–1480
Oil on wood. 38,3 × 31,9 cm
Institut de France, Musée Jacquemart-André, Paris

ALLEGORY OF CHASTITY (ALLEGORY WITH A VIRGIN)

IN DECEMBER 2016 THE HERMITAGE'S REMBRANDT SCHOOL HALL HOUSED AN EXHIBITION WITHIN ITS TRADITIONAL SERIES; "MASTERPIECES OF THE WORLD'S MUSEUMS IN THE HERMITAGE" FEATURING HANS MEMLING'S "ALLEGORY OF CHASTITY (ALLEGORY WITH A VIRGIN)" FROM THE MUSÉE JACQUEMART-ANDRÉ, PARIS ¹

Hans Memling (1430/40–1494) is among the best-known artists of the early Dutch school, who continued in the tradition of the Northern Renaissance Masters. Memling's works have a close affinity with paintings of masters from the older generation, such as Jan van Eyck (1385/90–1441) and Rogier van der Weyden (c1399–1464). Memling spent several years as an apprentice in the latter's artistic workshop. Erwin Panofsky (1892–1968), a well-known art historian and critic, called Memling and his contemporaries successors to the School's founders. The Hermitage collection does not include any paintings by Memling, but Rogier van der Weyden's picture "St Lucas Drawing the Virgin" (fifteenth century) was first attributed to Memling.²

Hans (or Jan in the Dutch tradition) Memling was born in Seligenstadt, near Aschaffenburg (Germany), but it was in Bruges in the Netherlands where his career would unfold. He became a citizen of Bruges in 1465.

"Allegory of Chastity (Allegory with a Virgin)" was painted in 1479–80. In the centre of the painting is a virgin surrounded by alabaster cliffs, with two lions below protecting her chastity. To the left of the cliffs is a town and beyond it, fading into the distance, a mountainous landscape. It has been supposed that the landscape was painted after the central motif. The present-day name and interpretation of the subject-matter appeared in the early twentieth century but there was no overall consensus amongst experts. Thus, it was argued that, actually, it was the painting entitled "A Saint on a Mountain", however the absence of a halo, or any traces of one, disproved that suggestion.

¹ "Allegory of Chastity" was bought in March 1910 in Madrid by Nélie Jacquemart-André, widow to Édouard André. He came from a banking family and started collecting art in about 1860. In 1881 he married Nélie Jacquemart, an artist from Paris, and together they went on collecting pictures and works of applied art, bringing many pieces back from their European and Oriental travels. After Édouard André's death in 1894, his widow, having no relatives, bequeathed their mansion and the collection to the Institut de France on the condition that a museum was to be opened there. The museum was set up in 1913 under the terms of Nélie's will and the modest mansion, decorated and furnished with superb taste, became one of the most important museums in Paris.

² On the restoration of Rogier van der Weyden's picture "St Lucas Drawing the Virgin" see our journal, No 23.



HORTUS BOTANICUS,
AMSTERDAM

SEBASTIAAN LAGENDAAL¹

ART AND BOTANY: MORE THAN MERE NEIGHBOURS

**ADVANCED STES EXPLOITATION, A SUSTAINABLE COOPERATION
BETWEEN TWO MONUMENTAL CULTURAL INSTITUTIONS
IN THE HEART OF AMSTERDAM. SHARING RENEWABLE ENERGY
THROUGH AN UNDERGROUND CONNECTION BETWEEN
THE HERMITAGE AMSTERDAM AND HORTUS BOTANICUS.**

¹ **Sebastiaan Lagendaal** — Head of Facilities & Security,
Hermitage Amsterdam

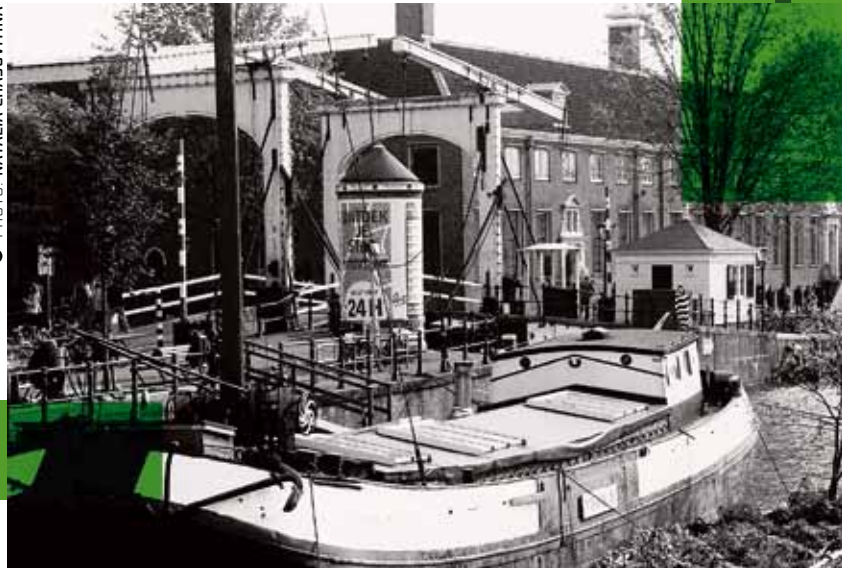


THE HERMITAGE AMSTERDAM
EXHIBITION CENTRE

The Hermitage Amsterdam and neighbouring historical greenhouse and orangery complex Hortus Botanicus have recently initiated a joint project to improve sustainability, proving that cultural institutions can work together outside of the cultural sphere as well.

Since 2009 the Hermitage Amsterdam has been operating a Seasonal Thermal Energy Storage system (STES). The heat generated in the summer by the hundreds of thousands of visitors in the Hermitage, is transported and stored in water in a huge underground well. Due to an annual predominant cold-demand by the Hermitage Amsterdam a heat surplus has been accumulating deep down in its well². Even though the Hermitage Amsterdam has legal permission from the government to dispose of all of the buffered heat into the air or the neighbouring Amstel River, the museum has decided to re-use its heat in a more sustainable way.

A unique and progressive solution was designed to connect two neighbouring institutions despite there being no previous or similar endeavours. Since October 2016, the Hermitage Amsterdam has exported its heat surplus to the Hortus Botanicus to warm the historical greenhouses situated on the premises. In return, the Hermitage Amsterdam



A VIEW OF THE HERMITAGE AMSTERDAM EXHIBITION CENTRE

receives cold water, a waste product produced by heating up the greenhouses. The cold water is stored in the well and used during the summertime to cool down the museum.

Sharing renewable energy is not an easy thing to realize, and an underground connection of 425 meters was required to connect the Hermitage Amsterdam with the Hortus Botanicus. A challenging project, because the 425 meter two-pipe connection had to pass bridge foundations, canals and subway tubes 26 meters below sea level in one of the busiest parts of Amsterdam. Therefore a complicated horizontal directional drilling (HDD) job was performed. In addition, a glass fibre casing was established to make sure both building management systems are able to communicate with each other to balance mutual warmth and cold demands in real-time.

The realisation costs of 1.1 million euro would normally not be considered a wise investment with a 14 years return on investment. Fortunately, a significant grant from the Dutch Ministry of Culture and private gifts funded 65 percent of the investment. The remaining 35 percent was covered with loans from the City of Amsterdam and the Turing Foundation. As a result of this funding, the return of investment has been reduced by seven years and both institutions are now saving a significant amount of money annually. The Hermitage saves around €30.000 (depending on weather conditions) on electricity expenses for cooling. Likewise, the Hortus Botanicus saves around €40.000 on natural gas expenses (depending on weather conditions) for heating up the green house complex.

This progressive technical solution is an excellent example of sustainable cooperation between two cultural institutions. Despite the fact that cultural institutions predominantly work independently of one another, various forms of collaboration can generate new and interesting projects, bringing certain profits to all participants. As such initiatives are gathering greater attention within the cultural sector in the Netherlands, both renowned cultural institutions were awarded the Dutch Sustainable Heritage Award 2016 and Energy Professional Award 2016 ³.

² The underground accumulation of heat and cold in aquiferous strata has become increasingly popular in the Netherlands. The underground accumulation of thermal energy allows summer cooling with the help of winter cold and winter heating with the help of summer warmth. In such a way the economy of operation costs for heating and cooling is 50–75 percent compared to the use of traditional equipment (boilers and freezers). In Russia, such energy-efficient technologies are little known. (Information from "IF Technology", the Netherlands).

³ For further information, please visit: www.lussenkunstlenkas.nl & www.hermitage.nl

HORTUS BOTANICUS

The Hortus Botanicus (Botanical Gardens) is considered to have been founded in 1638 after Amsterdam was half destroyed in the plague of 1637. Initially it was intended for growing official herbs and performing laboratory experiments in the city center, so that Amsterdam physicians and chemists would have a perfect place for producing medicinal drugs. Together with the growth of the Dutch East India Company, which brought a lot of exotic plants and insects to the Netherlands, the Gardens were extended and splendid alleys of coffee trees and sago palms, now 300 years old, were planted. The 1960s saw the appearance of three famous Amsterdam greenhouses with tropical, subtropical and desert land microclimates. The overall amount of plants and trees in the Hortus Botanicus numbers 6000; some of which were planted in a succession that shows the evolution of the Gardens over time.

JACOB HOEFNAGEL
Fragment with a lemon and a narcissus bloom stuck into its flesh. From a series of plates with natural history subjects.
 17TH–18TH CENTURY
 The State Hermitage Museum, St. Petersburg

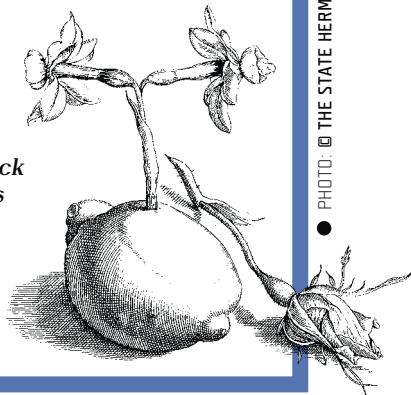


PHOTO: THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2017



"The city after the rain"

APARTMENTS IN THE HEART of Saint-Petersburg

ArtStudio house
at the 2nd Sovetskaya
Street

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



"St. Petersburg at dawn"

THE STORY OF “THE PIETÀ FROM KOROBOVKA”

THE HERMITAGE COLLECTION HOLDS A PARTICULARLY REMARKABLE ITEM WHOSE HISTORY IS FULL OF CONTRADICTION AND MYSTERY. IT IS A MONUMENTAL SCULPTURE OF TWO FIGURES, THE VIRGIN MARY AND THE DEAD BODY OF CHRIST MADE OF WHITE CARRARA MARBLE. IT IS A COMPOSITION WELL-KNOWN IN THE HISTORY OF WESTERN EUROPEAN ART AS “THE LAMENTATION”, OR UNDER ITS ITALIAN NAME, *PIETÀ*. THE “PIETÀ” UNDER DISCUSSION ARRIVED AT THE HERMITAGE COLLECTION FROM THE SOUTH RUSSIAN VILLAGE OF KOROBOVKA (CURRENTLY IN THE LIPETSK OBLAST) WHERE IT WAS PART OF THE INTERIOR OF THE CHURCH OF DMITRY SOLUNSKY BUILT BY PRINCE L.D. VYAZEMSKY NEXT TO HIS ESTATE AT LOTARYOVO.

IRINA YETOYEVA

The history of this sculpture is a fascinating story filled with highly cultured protagonists, each staunchly dedicated to their ideals. Some episodes of this story are truly tragic, many are about selflessness and hard work; there are also episodes which are not fully clear and require further research. What is most important though is that our Pietà survived all its hardships and can now be seen as part of the open storage exhibition of the Hermitage at “Staraya Derevnja”.

Prince Leonid D. Vyazemsky (1848–1909) fought in the Russo-Turkish war of 1877–1878, figured in the major battles and received many awards; he was a distinguished public figure who was well known for his active civic stance and the rational management of his Lotaryovo estate (in the late nineteenth century in the Usman district of the province of Tambov). In 1879–1884 Vyazemsky sponsored the construction of a stone church with a tented roof in Korobovka village, two kilometres away from the Lotaryovo estate, designed by the famous St. Petersburg architect Maximilian Messmacher. A family vault for the Vyazemskys and their closest relatives, the Veliaminovs, was designed under the altar of this church.

When describing this “divine” church, their contemporaries would note its outstandingly beautiful architecture and splendid interiors; there was one element among the numerous rarities in its interior which particularly stunned visitors — the sculpture of “The Virgin Mary with Christ”¹. The group which, according to family legend, Vyazemsky bought on his trip around Italy, was particularly impressive for its expressiveness and, of course, due to the fact that it was not a common thing for a Russian Orthodox church to possess, so sometimes it was referred to as a life-size white marble sculptural icon “The Lamentation of Virgin Mary”². Its eparchial history and description, dating from 1914, says the following: “The marble sculpture depicting the Mother of God and our Saviour,

the deposition, or the lamentation of the Virgin Mary... is a beautiful work by a professor of the Royal Academy of Arts in Rome, Masini, who made a copy of Bernini’s work”³.

Vyazemsky’s daughter, Lydia L. Vasilchikova, also left an interesting description of this group: “On the staircase leading to the vault where my parents and my father’s sister were buried, there was a marble ”. <...> This statue is so amazing that if one holds a lantern behind Jesus’s arm, one can see the veins”⁴. All the cited materials from the eparchy (dating back to 1911 and 1914) say that the author was a famous professor of the Roman Academy of Arts, Girolamo Masini (1840–1885). One of the publications, of 1914, says that Masini made a copy of the sculptural group created by the famous Baroque master, Gian Lorenzo Bernini, which matches Vasilchikova’s memoirs.

Girolamo Masini was born in Florence in 1840. He studied sculpture with Aristodemo Costoli and then in Rome. When he was still very young, he made a model of a monument for Cola di Rienzo and then made his portrait sculpture for the Pincio Gardens (1871). He started working on the statue for the Capitolium in 1871 and finished it in 1887. It would seem that he died around that time, while still “at a young age”⁵.

It is still unclear when exactly Prince Vyazemsky commissioned or bought the sculpture, although the timeframe is rather narrow: we can deduce that it happened between 1876 and 1879, when the prince made two trips to Italy. Prince Leonid himself died in 1909 in Lausanne where he went for some treatment. His body was brought back to Russia and buried in the family vault at the church of Dmitry Solunsky, which he built.

After the head of the family passed away, it was his eldest son, Prince Boris, who was left in charge of all the household activities at the estate. He became the head of the nobility in the district and after the First World War broke out he chaired the district conscription commission. In August of 1917 a group of armed deserters arrested the 34-year-old prince and took him to the Gryazi station to have him sent to the front. At this station the prince was “killed by the angry mob after being



ON THE WAY TO THE STORAGE



1 | **PIETÀ BY LATE BAROQUE FLORENTINE SCULPTOR ANTONIO MONTAUTI (1683–1746).**
General view

2 | **STAIRWAY TO THE FUNERAL VAULT. PIETÀ IN THE NICHE ON THE LANDING.**
Reconstruction by designer A.G. Slepura, The Staraya Derevnja Restoration and Storage Centre

tortured”⁶ on the night between 24 and 25 August. After his death the estate was looted and the buildings were completely destroyed⁷.

In the summer of 1919 the envoy of the Department for Museums and Artworks and Antiquities Protection of the People’s Commissariat for Education, Alexey V. Lebedev (1888–1944) arrived in the Tambov province. He was born in Korobovka and was the son of a priest of the church of Dmitry Solunsky, V.M. Lebedev⁸. He first studied at the seminary and later at the St. Petersburg Academy of Arts. After the revolution he took part in the evacuation of items of historic and artistic value from the estates of the nobility and was able to save the collections and libraries of some of the estates in the area⁹. Envoys from Moscow did an immense amount of work making a register of all architectural monuments and church antiquities in the province of Tambov; it included, for example, a “marble statue — The Lamentation of Virgin Mary — by Masini located in the vault of the Vyazemsky family at the church of the Korobovka village”¹⁰. This is why the marble Pietà from Korobovka, even though it was partly damaged, was preserved and remained in the church. The church of Dmitry Solunsky in Korobovka was not closed straight away; there were even services in the church up until the early 30s. Its last priest, L.D. Gumilevsky, was arrested following a denunciation from his fellow villagers and executed by firing squad in early 1938¹¹. The church was closed and later looted.

But a lot of what Lebedev brought from the estates of the nobility ended up in various museums, including the Hermitage. A new character emerges in our story at this point, the custodian of Western European sculpture at the Hermitage, Janette A. Matsulevich. From 1920 she was to work for the Hermitage for the next 30 years. On the instructions of A.N. Benoit she started organising a department for new sculpture. Matsulevich became the first researcher for many remarkable works including the Hermitage’s collection of Berninis — writing and reading lectures on his works¹². In 1939 she organised the transfer of the monumental marble group “The Lamentation” from the church of Korobovka. It is no wonder that this group drew Ms. Matsulevich’s attention, since pre-revolutionary publications clearly state that the statue was made after Bernini’s original.

On 30 January 1939 restoration artists F.M. Molchanov and P.D. Turulin were sent to “the village of Korobovka of the Khvorostyansky district of Voronezh Oblast for the marble sculpture made by an artist of Bernini’s circle, “The Lamentation of Christ”. Upon arrival in Voronezh they went to the Committee for the Arts of the Voronezh District to collect the documents; the following day they were given the Voronezh Oblast government’s resolution on the transfer of the sculpture to the State Hermitage and went to the local government to request some packaging materials for the sculpture. They received the necessary documents and were in Korobovka by 4 February. After examining the sculpture they arranged for some boards to be provided by the local council for packaging. Two days later a team of experienced carpenters “started working on dismantling the floor in the altar of the church and on building the access board for the sledge; making a sledge with the bottom part of the box”. On 7 February the sculpture was moved, put on the sledge and dragged up the stairs into the inner part of the church; the following two days were spent packing the sculpture into the box. By the evening of 11 February the cargo was delivered to the Khvorostyanka station. On 12 February “with the assistance of the head of the district financial department, who... lent the money to pay for the carriage”, the box was loaded onto a train. On 22 February, the box with the sculpture was delivered to the Hermitage. According to the resolution on the report, Turulin and Mochanov received a bonus of 100 roubles each for the “excellent completion of the assignment”¹³.

On 22 February Matsulevitch wrote in her diary that she had

received “a marble group by an Italian artist from Bernini’s circle ‘The Lamentation of Christ’”¹⁴. Then the war broke out, and exhibiting the statue was not considered in post-war times. During this period it was moved a few times until it ended up in a place where it was to spend many years, in the passage near the Dog Courtyard inside the New Hermitage building. A hiatus in the story of this monument, which would last for over half a century began...

In August 1994, exactly 77 years after Prince Boris Vyazemsky was killed, his nephew Georgy I. Vasilchikov, Lydia’s son, born in emigration, set off on a pilgrimage to Lotaryovo. A historian, writer, and member of the Resilience movement in France during the Second World War, he later worked as an interpreter at the Nuremberg Trials and for the UN Secretariat. He was a member of the editorial board of the *Nashe Naslediye* [our Heritage] magazine for 20 years. Describing the “unexpected desolation”, Vasilchikov noted with satisfaction: “Canova’s sculptural group set at the entrance to the semi-underground vault, which was a replica of Michelangelo’s “Pietà”, which my grandfather bought while travelling around Italy, had been moved to the Hermitage some time before, but this very transfer helped it survive and it is now being restored there”¹⁵. These words puzzled local historians, since they did not have an old photo of the group of the time but only the information from local sources of the work being a Masini after Bernini’s original. The Hermitage employees, who had the monument itself, did not take the passage about Canova replicating Michelangelo seriously. But both the local and the Hermitage historians were fascinated by the identity of the statue’s author as well as by other questions related to it.

In 2001 Georgy Vasilchikov wrote a letter to the head of the Hermitage, M.B. Piotrovsky and asked, “Would you mind telling me if the restoration of our ‘Pietà’ from Korobovka is finished and where you are planning to install it, with a plaque specifying where it came from, obviously?”. The letter was passed on to the Department of Western European Fine Art with the following comment from Piotrovsky: “What shall we say regarding ‘The Pietà?’ ”. However, in 2001 we were not able to provide any response since we were dealing with the very serious issue of transferring this colossal sculpture, weighing just under 2 tonnes, to the new building of the museum’s storage in “Staraya Derevnnya”, where its restoration was due to start. The main difficulty was that the group was to be moved from where it was located, in the covered passage between the inner Dog Courtyard and Electric Courtyard of the New Hermitage, to the more spacious Hermitage courtyard where it could be loaded into a transportation vehicle. Using modern equipment, the museum employees succeeded in this task. And finally, on 13 October 2005, the statue was transferred from the Hermitage to the storage location, and its restoration began. “The thick layer of dust, dirt and soot stains”, mentioned in the work’s description upon its arrival, needed to be washed off. Although Matsulevich had left a note about the sculpture being washed after arriving at the museum, the workers are unlikely to have managed to remove the persistent stains accumulated during its time spent at the church. Moreover, throughout the war and during the post-war years the sculpture remained outdoors, albeit under a shelter and covered with sheets of plywood, and subsequently became significantly dirtier. Experts from the Laboratory of scientific restoration of sculptural works and coloured stone led by S.L. Petrova, used a whole range of modern tools and techniques and did a truly colossal job. Having removed the numerous stains they revealed the plastic beauty of this work. By the time the sculpture storage of the Department of the Western European Fine Art in “Staraya Derevnnya” was opened at the end of 2005, the group had been permanently placed at this location.

Why did “The Pietà” from Korobovka not become part of the Hermitage permanent exhibition straight away? External circumstances (its immense weight and the start of the war) surely played a role. Another significant circumstance is the persecutions which Matsulevich suffered in 1947–1949 during the infamous campaign against Cosmopolitanism which resulted in her resignation in 1950. “It is unclear what the administration gained from it but the Hermitage undoubtedly lost a lot. It did not just lose an outstanding academic but a founder of a whole school. The times were truly ‘out of joint’ ”.¹⁶

The author of the cited extract from Matsulevich’s biography (written for a book of collected works for her 100th birthday) was an art historian specialising in Italian sculpture, S.O. Androsov, who continued Matsulevich’s academic tradition and managed to identify the artist of this statue’s original in that book¹⁷.

The sculptural group is a replica of a work which was once famous and highly praised by following generations. This work is “Pietà” by a late Baroque sculptor from Florence, Antonio Montauti (1683–1746). He was taught by Florentine sculptor Giuseppe Piamontini (1664–1742), worked as a medallionist at the start of his career and created over a dozen medallions of distinguished figures. When in Florence, largely working with reliefs and sculpture in the round, he was also commissioned to make portrait sculptures and from the mid-1720s started making life-sized statues. In 1733 he moved to Rome and was immediately commissioned by Pope Clement XII to make a Pietà statue for his family chapel¹⁸. The marble sculptural group which made the sculptor famous and which was at the Corsini Capella at Santo-Giovanni in Laterano Cathedral (in “the crypt under the altar”) was finished in 1740. Montauti’s second most famous work in Rome is St. Benedict with an angel at St. Peter’s Cathedral and is dated 1735¹⁹.

It is interesting to consider the opinion of Nikolai Ramazanov, a famous nineteenth century Russian sculptor. In one of his articles, Ramazanov

strongly criticised the interpretation of the figures of Christ, Virgin Mary and Moses offered by Michelangelo, who “highlighted the force”, as Ramazanov put it. The Russian sculptor believed that the Virgin Mary in the famous Pietà could hold the body of her Son in an “unnatural, preposterous way... the infatuation of Buonarotti’s admirers (sic!) made something marvellous out of this work while the Pietà by Antonio Montauti at the St. John Lateran Basilica in the Corsini vault is perhaps the best example of Christian sculpture”²⁰. In another article Ramazanov exclaimed, “Are sculptors really not destined to ever depict Jesus Christ to perfection? I am saying this because none of the best sculptures of our Saviour are quite satisfying. I believe that the one artist who managed to get the closest to the ideal of God as man is Antonio Montauti in his Pietà located in the Corsini Chapel vault at St. John Lateran Basilica in Rome, and even then, perhaps only because Jesus is depicted as dead in this work”²¹.

If we compare the statue from Korobovka and Montauti’s work, we will see that the former has kept very close to the original. The brick wall is missing in the background but the interpretation of the figures remains close to the original. This work was undoubtedly executed by a grand master. If our statue was indeed made by Masini then it can be considered one of his professional successes. The sculptor was lucky with his block of marble. Sometimes marble conceals some unpleasant surprises for the sculptor: there can be incisions or even large dark patches which can ruin the integrity of the sculptural form; it was the opposite with this group: thin light yellow lines fell into place on Christ’s body and resemble veins, making it appear like an actual human body. The sculpture brought by Prince Vyazemsky from Italy has justifiably become one of the most significant items in the Hermitage collection²². The way it was installed in the church (which has been recreated thanks to the photographs of the church interiors) once again shows that the founder of the church had a profound understanding of art.

1. See “Tambovskie eparkhialnye vedomosti” 1911. # 15–16. P. 865.
2. An Historical and Statistical Description of the Tambov Eparchy. Tambov, 1911. P. 405.
3. “Tambovskie eparkhialnye vedomosti”. 1914. # 3. P. 91.
4. L.L. Vasilchikova. Ischeznuvshaya Rossiya. St. Petersburg, 1995. P. 89.
5. Riccoboni A. Roma nell’arte: la scultura nell’evo moderno dal Quattrocento ad oggi. Roma, 1942. P. 412.
6. “The Book of Lives” of Lotaryovo. Prince Vyazemsky’s diary “1917”. His relatives’ memoirs. Excerpts from the investigative file. Periodicals materials / publ. and notes by G.I. Vasilchikov // Our Heritage. 1997. № 39–40. P. 58.
7. See the story of the estate in: V.I. Danilov. Exemplary Owners of the Lotaryovo Estate // Zemlya Lipetskaya: istoricheskoye nasledie. Kultura i iskusstvo. St. Petersburg, 2003. PP. 243–246.
8. According to the register of the Church of Dmitry Solunsky (State Archive of Lipetsk Oblast. F. 275. Op. 1. D. 67, 70, 96; F. 241. Op. 2. Ed. hr. 2). V.M. Lebedev baptised Prince Boris on 9 October 1883, Princess Lydia — on 21st June 1886 and conducted services until August 1899.
9. From an article by O.D. Dyachkin (a professor at the SLTU) in the “Lipetskaya Gazeta. Ilogi Nedeli” magazine # 47(429) 14–20 November 2016, PP. 32–33.
10. The State Archive of Tambov Oblast. F. R-1404. Op. 1. D. 366. L. 13–15. Cit.ex: V.I. Danilov, O.D. Dyachkin. Usad’ba Bliz Sela Korobovka Gryazinskogo Rayona // Usadby Lipetskogo Kraya. Lipetsk, 2015. P. 284.
11. He conducted services at the church from August 1899 until, most likely, the winter of 1929/1930. Cit. ex: Pomnil’ Poimennenno. Kniga Pamyati Zherlv Politicheskikh Repressij Lipetskogo Kraya S Noyabrya 1917. V. 1. Lipetsk, 1997. P. 82.
12. See.: Stransly Islorii Zapadnoevropejskoj Skulplury: A collection of academic publications: In memory of J. Matsulevich (1890–1973). St. Petersburg, 1993. P. 3.
13. The State Hermitage Archive. F. 1. Op. 5. Ed. hr. 2425. 1939. PP. 63–64.
14. Ibid. P. 61.
15. The Book of the Lives of Lotaryovo... P. 84.
16. Stransly Islorii Zapadnoevropejskoj Skulplury. P. 13.
17. See: Ibid. P. 8.
18. See: Enggass, Robert. Early Eighteenth-century Sculpture in Rome. The Pennsylvania State University. 1976. P. 189. Ibid. PP. 191–192.
19. See: Ibid. PP. 191–192.
20. N.A. Ramazanov. Kharakteristika dejatelnosti Rafaela Sanzio and Michelangelo // N.A. Ramazanov. Materialy dlya islorii khudozhestv v Rossii. Slaji I vospominania. St. Petersburg, 2014. P. 398.
21. N.A. Ramazanov. Gruppy: Voskresenie I Preobrazhenie Iisusa Khrista Nikolaya S. Pimenova // N.A. Ramazaov. Materialy dlya islorii khudozhestv v Rossii. PP. 408–409.
22. See: S.O. Androsov. Italijskaya skulptura 17–18 vekov: Katalog kolekcii. St. Petersburg, 2014. PP. 184–187.

STEVE McCURRY

A team of workers start clearing away the debris from the World Trade Center

New York. 2001. Paper; digital print

Paper: 101,1 × 151,5 cm; image: 85,6 × 128,2 cm

The State Hermitage Museum, St. Petersburg

Acquired in 2017, gift of the author



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



Gustave Flaubert. *Letters*. 1830–1880:

“Let the Empire walk forward, and we shall close the door, go to the very top of our ivory tower, to the uppermost step, closer to the sky. It is sometimes cold there, isn’t it? But this is not a problem! The stars are brighter and you cannot hear the fools”.



THE HERMITAGE
MUSEUM
21st CENTURY
FOUNDATION

FOUNDED IN 2009 TO SUPPORT RESEARCH AND PUBLISHING INITIATIVES,
AND PROJECTS IN MODERN AND CONTEMPORARY ART OF THE STATE HERMITAGE MUSEUM

19/8 Bolshaya Konyushennaya Street,
St. Petersburg
+7 812 904 98 32
office.hermitagexxi@gmail.com
hermitage-magazine.com

 /Hermitage.Magazine
 /heritagemagazine
 /heritagemagazine
 /hermitage_mag
 /HeritageMag

SHOP:
hermitage-magazine.ru/shop

Mercury


Mercury

Mercury

DLT, ul. Bolshaya Konyushennaya, 21-23a
tel. +7 812 648 0850

Grand Hotel Europe, ul. Mikhailovskaya, 1/7
tel. +7 812 329 6577

WWW.MERCURYJEWELLERY.RU

 [mercuryjewellery](https://www.instagram.com/mercuryjewellery)