

The Baron Stieglitz Museum in St. Petersburg



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Cover image:

The facade of the Baron Stieglitz Museum in St. Petersburg, Russia, 1896, photo taken from the 1896 photo album located at the library of the Baron Stieglitz Museum.

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1. Introduction

This final proof of the Master Art History aims to give information to the interested reader on the fairly unknown subject of the Baron Stieglitz Museum in St. Petersburg, Russia. As the historiography will show, there is only one true expert on this subject, G.E. Prokhorenko, and she currently works at the discussed Baron Stieglitz Museum. Through the years there has not much been written about the museum other than in Russia. This made it even more interesting for me to dive into the subject, and try to uncover as much as possible on the rise and fall of the Baron Stieglitz Museum and its collection. I have consulted many books in the hope that Baron Stieglitz or the museum would be mentioned. I was often disappointed, but every once in a while I found something interesting. I have consulted primary sources, secondary sources and I have explored the websites of the Stieglitz Museum and the State Hermitage extensively. In April 2014 I decided to travel to St. Petersburg to visit the museum and to obtain information I was unable to get in the Netherlands. There I was able to meet with G.E. Prokhorenko and ask her some questions that helped me along in my research. I visited the Baron Stieglitz Museum and I also spent some days at the State Hermitage to get an impression of the current situation.

The Baron Stieglitz Museum was originally part of the Baron Stieglitz School which was founded in 1876. This school focused on the teaching of the arts and crafts and was founded after the foundation of several schools alike throughout Europe. It was not the first one in Russia since the Stroganoff Design School was already founded in Moscow in 1825. The school in St. Petersburg went by the name Baron Stieglitz Central School of Technical Drawing, named after the Stieglitz family. A.L. Stieglitz donated a very large sum to the Russian state in order to found the school. He heard back from Emperor Alexander II himself who was very pleased with Stieglitz generosity.

In the nineteenth and early twentieth century a lot had changed politically, socially and industrially in Russia and the rest of Europe. It is interesting to research if and how these changes influenced the Baron Stieglitz Museum. The research questions which will be answered throughout this thesis are: *How have cultural and political factors of the nineteenth and early twentieth century Russia determined the outline of the Baron Stieglitz Museum and its collection? What was the position of the Baron Stieglitz Museum within the context of the other European decorative art museums founded in the nineteenth century?*

In Europe, several great decorative art museums were founded after the first international Great Exhibition of 1851, held in London. It turned out that the Industrial Revolution and the abolishment of the guilds had had more impact on the decorative arts than anticipated. Aesthetically and technically there was a decrease in quality; the newly founded schools were supposed to educate future artists and craftsmen who would bring the decorative arts back to their previous

stature. Gottfried Semper, the German architect and theorist, has had much influence on the development of these schools. Collections of decorative art were assembled which served as proper examples for the students from which they could learn and develop their own objects. The collections expanded and required a new museum building at some point specially designed for the collection. Five museums and schools have influenced the development of the Baron Stieglitz Museum and School. These were the *South Kensington Museum* in London, the *Kaiserlich-Königliche Österreichische Museum für Kunst und Industrie* in Vienna, the *Kunstgewerbemuseum* in Berlin, the *Museum für Kunst und Gewerbe* in Hamburg, and finally the *Stroganoff Central School of Technical Drawing* in Moscow.

First a historiography will discuss the state of affairs regarding publications on the Baron Stieglitz Museum. The historiography will be followed by the chapter about Baron A.L. Stieglitz, the foundation of the school, the need for a new museum building and the influence of nationalism and historicism on the building. Also, a paragraph is devoted to the development of a national style in Russia involving the cultural and political changes of the nineteenth century. Chapter three will discuss the Baron Stieglitz Museum in its European context and more information will be given regarding the foundation of the decorative art museums in London, Vienna, Berlin, Hamburg and Moscow. Chapter four will discuss the collection of the Baron Stieglitz Museum and chapter five discusses the impact of the First World War, the Revolution of 1917 and the Second World War on the whereabouts of the collection, the building and the school. Finally, a short epilogue is provided discussing the here and now, and all will be concluded with answers to the research questions.

A large chapter is devoted to the collection of the Baron Stieglitz Museum as it was before the 1920s. After the Revolution of 1917 the privately founded institution became state governed and the complete collection was transferred to the State Hermitage. The chapter on the collection will discuss eighteenth century French furniture and some unique tapestries. An entire section is dedicated to five paintings by G.B. Tiepolo because of their importance in the planning of the new museum building and their provenance. Also the collection of tile stoves is discussed because these are typical Russian objects and still show the changing styles applied through the eighteenth and early nineteenth century, making them very suitable for the didactic function of the museum collection.

1.1. Historiography

The Baron Stieglitz Museum is a fairly unknown museum and not much research has been carried out on the subject. In 1984 Aileen Dawson wrote a short article about the Stieglitz Museum in the art magazine *Apollo*.¹ Back then, St. Petersburg was called Leningrad and Russia was part of the Soviet Union. According to Dawson little research had been done on the museum and the school named the *V.I. Mukhina Higher Industrial Art School* after a famous Soviet sculptress. In her article, Dawson focused on the collection of glass and ceramics which were previously part of the Baron Stieglitz Museum collection and are now in the collection of the State Hermitage. Most probably due to the lack of research on the subject, and because of the language difference, Dawson has been wrong about some of the facts. She writes about the Baron as Alexander Nikolaievich Stieglitz, though he was the son of Ludwig Stieglitz. Alexander Ludvigovich did have an uncle called Nikolai as well as a brother with that name.² She also mentions Alexander Polovtsov as his right hand. In this she is correct, but then she writes that this Alexander Polovtsov has played a major part in the rescuing of valuable arts during the Bolshevik regime, while Polovtsov had passed away in 1909. However, Alexander Polovtsov had a son with the identical name who safeguarded the collection instead. The source she has used *Les Trésors d'Art en Russie sous le Régime Bolcheviste* (1919), written by A.A. Polovtsov-jr., will be examined in this thesis as well.

Ten years after the publication of Dawson new information about the Baron Stieglitz Museum was published. In 1994 the museum itself published a book which dealt with the history of the school and the museum: *Baron Stieglitz Museum. The Past and the Present*. It has been written by G.E. Prokhorenko and G.A. Vlasova who were responsible for the periods 1876-1915 and 1916-1994. They discuss the foundation of the school, the expansion of the collection and the need for a new museum building. Also, the architecture of this new building is discussed and the difficult years the building and collection went through during the First World War, the Bolshevik Regime and the Second World War. The authors have spent many years in the State Archives to collect valuable information to give a more accurate description of the history of the museum, the collection and the school. The Baron Stieglitz Central School of Technical Drawing used to be “one of the most prominent schools of industrial arts in Russia”, but at one point the authors stated that the museum we can visit today is in no way comparable to the original.³ It is a new museum which started in 1945 when objects returned to the museum, and when new objects were acquired, too. The authors express their hope for the future of the Baron Stieglitz Museum: “It is quite realistic now, that in the

¹ Dawson (1984), pp. 312-317.

² Stieglitz (2003), p. 79.

³ Prokhorenko and Vlasova (1994), pp. 11, 56-57.

nearest future this largest Russian museum of applied art will become one of the most popular museums for St.-Petersburg residents and its guests".⁴ It has been this book that has formed the outline of this thesis and has been used as a starting point.

In 1997, a cluster of Russian essays with different subjects relating to the museum was published for the conference celebrating the 50th anniversary of the museum. Not all articles have been consulted for this thesis, and only the ones with immediate interest will be discussed. The essay by G.E. Prokhorenko discusses the history of the creation and formation of the collection of the Baron Stieglitz Central School of Technical Drawing. This article delivers almost the same information as the book of 1994. T.V. Rappe writes about the history of the furniture collection; N.Y. Birjukova concerns herself with the collection of tapestries within the context of Russian museum collections; and N.S. Goerkina writes about the activities of the First Branch of the Hermitage in the 1920s and 1930s.

In 2000, G.E. Prokhorenko has written a dissertation on the subject and gained the title Ph.D. I was only able to view a small part of the introduction and conclusion. She has done more in-depth research on the Baron Stieglitz Museum and School than in her earlier publications in 1994 (*Baron Stieglitz Museum. The Past and the Present*) and 1997 (*Musej TSUTR barona A.L. Stieglitz. Istoria sosdanij i formirobanij kolleksii*).

Some more information about Baron A.L. Stieglitz, his family and social life is provided in the book by Olga Stieglitz *Die Stieglitz aus Arolsen. Texte, Bilder, Dokumente* which was published in 2003. Another book concerning Baron Stieglitz has been written by Vladimir Vasiliev and was published in 2013. *Trioemf i tragedij barona* is a large biography on Baron Stieglitz with many archival references. Unfortunately, this book has only been published in Russian and no translation is available yet.

To conclude, the most valuable and interesting information for this thesis comes from the writings of G.E. Prokhorenko and G.A. Vlasova (1994). Twenty years later, I will try to complement their research by adding my findings.

⁴ Prokhorenko and Vlasova (1994), p. 58.

2. The Baron Stieglitz School and Museum

A.L. (Alexander) Stieglitz (1814-1884) was the youngest son of Ludwig Ivanovich Stieglitz (1778-1843).⁵ Ludwig was brought to St. Petersburg from Germany at the beginning of the nineteenth century by his brother Nikolai, and started his career in the commercial business here, which turned out to be very fruitful. When in 1833 Ludwig's oldest son Nikolai died, Alexander was studying Ancient Studies and Art at the University of Dorpat, now known as Tartu, in Estonia.⁶ Nikolai was educated by his father in order to succeed him, but now Alexander was to follow in his father's footsteps and enter the commercial and industrial sector.

After the French had invaded Russia, Ludwig became very influential in the Russian businesses. He started working with monopolies and had acquired a loan from the Rothschilds from London with which he helped start up new businesses. Very soon there were little to no businesses in which he did not supply aid. In 1826 Emperor Nicolas I rewarded Ludwig on his efforts and Ludwig was elevated to the inheritable rank of nobility and could now employ the title Baron. In 1843 Ludwig passed away and Alexander took over his father's Bank and Trading Company. In 1846 Alexander visited Paris where he got acquainted with James Rothschild who was very interested in gaining more influence in Russia. However, it was not possible for Jews to settle in St. Petersburg without consent from the Emperor, leaving Stieglitz as the largest player in the financial business. Even though the Rothschilds had wanted to gain influence in Russia, they had not succeeded through Ludwig – which was only financial and not economical – and neither through Alexander.

Alexander was, as described by G.E. Prokhorenko: “a merchant of the first guild, a privy councillor, the banker of the Court, a manufacturer and the supplier of His Imperial Majesty”.⁷ He concerned himself with several activities, such as the development of the railroad in Russia, but also with the arts, culminating in his foundation of the Baron Stieglitz Central School of Technical Drawing and the attached museum.

⁵ Stieglitz (2003), pp. 79-80.

⁶ Stieglitz (2003), p. 85.

⁷ Prokhorenko and Vlasova (1994), p. 15.

2.1. The foundation of the Baron Stieglitz Central School of Technical Drawing

Russian schools of Industrial Arts depended on the goodwill of wealthy patrons who took an interest in the cultural education of Russia and the industrial arts. A small part of the funds came from the State, but not merely enough to run a school.⁸ In 1876, on January 6th, Baron A.L. Stieglitz donated one million rubbles to the state in order to found a School for Technical Drawing which would bear the name Baron Stieglitz. Alexander inherited a considerable amount of money from his father, which he partly used to establish the school. A reason may have been that A.L. Stieglitz wanted to honour his father and his contribution to industrial progress. Only three days after his donation to the state, Alexander received a letter from the Minister of Finance, M.H. Reiter, signed by Emperor Alexander II (1818-1881).

“Baron Alexander Ludvigovich! I was informed by the Minister of Finance that you had offered one million rubbles to the Ministry of Finance to establish and to run the St.-Petersburg school of industrial arts in commemoration of your father’s endeavours in industry and trade. He informed me also that you would like this school to be named after you. I am pleased to give you my consent and accept your substantial gift, and to name the school you propose to be established as Baron Stieglitz School of Industrial Arts. I am glad to express my kind feelings and my gratitude for this feat of enlightened charity of yours”.⁹

To honour his father and to commemorate the name Stieglitz might not have been the only reasons for A.L. Stieglitz’ wish to establish the school. Another reason might have been that this form of charity was very common in Russia. A.L. Stieglitz was sincerely involved with the development of Russia and wanted to contribute to the industry and culture of his country.¹⁰ His son in law, A.A. Polovtsov (1832-1909), who aided him in this mission, shared the same patriotic ideas. In 1875 Polovtsov wrote in his diary that he believed “Russia will be happy” if businessmen donated money for schooling and educational purposes without any hopes of getting a reward.

The new school building was designed by the architects R.A. Hedike (1829-1910) and A.I. Krakau (1817-1888).¹¹ M.E. Mesmacher (1842-1906), the future architect of the museum building, was involved in the process too. The construction commenced in June 1878 and was finished in autumn 1881. In January 1879 the teaching of the students in drawing, modelling and painting had

⁸ Prokhorenko and Vlasova (1994), p. 15.

⁹ Prokhorenko and Vlasova (1994), p. 15.

¹⁰ Prokhorenko and Vlasova (1994), p. 16.

¹¹ R.A. Hedike can also be transcribed as R.A. Gödike, R.A. Goedike, R.A. Gödicke.

already begun. When the construction of the school building was finished the museum and library were located on the first floor and housed a collection of masterpieces. These objects mainly belonged to Baron A.L. Stieglitz and his son in law A.A. Polovtsov (1832-1909). Other objects have been either donated to the school or given on temporary loan by people who, just like Stieglitz and Polovtsov, believed in the value of education. A few months before he passed away A.L. Stieglitz had his will drawn up with which he left the considerable amount of almost ten million rubbles to the school.¹² Stieglitz had concluded that the school had not been a waste of money and did indeed deliver great artists and craftsmen.

A.A. Polovtsov had appointed the architect Maximilian Mesmacher as director of the school and one of Mesmacher's tasks was the organisation of the students' training program. When the collection became too large for the museum the decision was made that a new building was necessary. Polovtsov appointed Mesmacher as the architect for the new building who incorporated the construction in his training program for the students who were assigned to decorate the rooms.

In March 1885, three months after he was given the task, Mesmacher visited the most notable decorative art museums in Europe for inspiration. He visited the *South Kensington Museum* in London (1852), the *Kaiserlich-Königliche Österreichische Museum und Kunstgewerbeschule* in Vienna (1864), and the *Kunstgewerbemuseum* in Berlin (1867). Those three were considered the most prominent among the many decorative art museums founded in the nineteenth century. He might have visited the *Museum für Kunst und Gewerbe* in Hamburg (1877), as well. Upon his return Mesmacher handed over his design to the School Board and Polovtsov noted in his diary that: "The museum will be magnificent and the location, as it is planned is perfect".¹³ The new museum would be located right next to the school.

2.2. The architecture of the new museum

The architectural style of the average decorative art museum was Italian renaissance.¹⁴ This also applies to the museum building designed by M.E. Mesmacher and the museums he had visited earlier. Tibbe describes in her article the ideological and practical reasons for this choice. Ideologically this style reminded of the fifteenth-century Tuscan city republics when art became more democratic. The decorative art museums were meant for the craftsmen and ordinary civilians

¹² To be more precise: 9.690.642 rubbles and 32 silver kopecks.

¹³ Prokhorenko and Vlasova (1994), p. 18. Polovtsov (1966), p. 316.

¹⁴ Tibbe (2005), pp. 243-244.

in contrast to the institutions for the high arts which were meant for the upper class. Practically, by choosing this style in combination with the steel and glass roof, building costs would be much lower.

Construction of the new Baron Stieglitz Museum started in the summer of 1885 and continued for the following eleven years. On April 30, 1896, the inauguration of the museum took place.¹⁵ It was a memorable event that the Emperor's family and other nobility attended. Also, a deputy of the South Kensington Museum was present. He was quoted by N. Vessel, a noted Russian publicist: "I arrived in St. Petersburg some days ago with the aim of attending the inauguration ceremony. The museum is splendid, much more splendid than our Kensington School museum".¹⁶ Three years later visitors were still amazed by the splendour of the museum's architecture: "Even such famous European museum of applied arts as Musée Cluny in Paris, being superior in the wealth and completeness of its collections... is, however, much inferior in its exterior splendour," wrote the critic L.G. Antokolsky. The Musée des Thermes et de l'Hôtel de Cluny has been a museum with a focus on medieval artefacts since 1843.¹⁷ It is located in the former Hôtel de Jacques d'Amboise, a house built for the abbot at the end of the fifteenth century in the Gothic style, and the Gallo-Roman Thermal Baths dating from around 200 B.C.

Mesmacher had designed the building in the Italian Renaissance style with the main facade decorated with two large sculptures. The female on the left is the Allegory of the Arts, with in her right hand a pencil, at her feet a bust of a man; the man on the right is the Allegory of Handicraft, and he is sitting on an anvil with in his right hand a hammer and in the background some other tools. The middle of the facade is topped with a pediment in which the architect Mesmacher is represented as a blacksmith. All the figures wear classical clothing which is in accordance with the architecture, and the iconography is very common for the arts and crafts.

While in Europe, Mesmacher not only looked at the museums he visited which were all designed in the Italian Renaissance style, but also looked at several Italian buildings for inspiration for his own. The overall style of the new building is Italian Renaissance. According to G.E. Prokhorenko, who was responsible for the research of the Stieglitz museum of the years 1876 till 1915, contemporaries of Mesmacher saw in the newly built museum resemblances to Palazzo Carner della Ca Grande and the San Marco Library in Venice, both designed by the architect Jacopo Sansovino (1486-1570). Since 1537 the library was under construction and it was finished by Vincenzo Scamozzi (1548-1616), who was assigned to the project in 1581.¹⁸ Prokhorenko adds that features of the basilica in Vicenza, designed by Andrea Palladio (1508-1580) are also implemented in the museum building.

¹⁵ This date is in the old style. According to the new style it would have been on May 12th.

¹⁶ Prokhorenko and Vlasova (1994), pp. 25-26.

¹⁷ Erlande-Brandenburg (1979), pp. 7-15.

¹⁸ Prokhorenko and Vlasova (1994), pp. 26-27. Ottenheim (2010), p. 30.

Prokhorenko then states that Mesmacher's aim was to "create some integrated and generalized image of the Renaissance architecture".

Mesmacher succeeded in his aim by creating symmetry in the design of the layout of the rooms and by making use of existent halls and rooms as prototypes or inspiration (fig. 1 and 2). After entering the building through the imposing facade, the visitors came into a grand entrance hall, or a so-called vestibule. The design of the entrance hall was inspired by the entrance hall of Palazzo Catoldi in Genoa. The ceiling of the entrance hall at the museum is lavishly decorated with grotesques, plasterwork, and painted classical figures representing allegories of the different crafts (fig. 3). The decorated vaults rest on pairs of polished granite columns, which are also used in the antechamber that followed (fig. 4). In the Antechamber the vaulted ceiling is equally lavishly decorated with grotesques and medallions with Italian and classical scenes. The Antechamber (room *b* on the floor plan) is on both sides flanked by an inner court which resembles palazzo patios. Mesmacher has used the Villa Madama in Rome, designed by Raphael, as his inspiration to create a well proportioned and spacious room. The rows of granite columns divide the room into three naves.

From the Antechamber a stair led to the Grand Exhibition Hall; the centre of the museum building. The roof of the hall is covered with the largest glass roof ever to have been made in Russia at the time, making it quite exceptional and very light (fig. 5). The Grand Exhibition Hall occupies two floors with a gallery on the first floor going all around. The arcade is said to have been inspired by the San Marco Library in Venice and resemblances can be seen in the use of two rows of arcades. The arcade on the ground floor is simpler with plain pilasters and an ornamental frieze. At the San Marco Library the architects used Doric columns for the ground floor with the frieze decorated in the accompanying decor with triglyphs and guttae. In both cases the first floor carries a baluster and Ionic columns. The great difference here, however, is that Mesmacher has made use of four Ionic columns grouped together whereas at the San Marco Library single columns have been used. Above the Ionic columns the frieze is richly decorated in both cases. The San Marco Library is decorated with garlands and putti; the Stieglitz Museum is decorated with garlands and medallions with the portraits of important figures and their year of birth and death. Among many others are the portrait-medallions of Michelangelo (1475-1564) and Bartolomeo Rastrelli (1700-1771) an architect who was the main designer of the Hermitage Palace. The final resemblance between the Venetian Library and the St. Petersburg museum are the many statues. The roof of the Library contains another balustrade giving place to sculptures in the classical style. At the Museum the sculptures are situated on the balustrade of the first floor.

The visitors could continue their visit on the ground floor by entering the so-called Medician Hall, named after the Medici family who were very influential in Renaissance Italy. The ceiling of the Medician Hall is decorated with medallions in grisaille technique resembling sculptured relief, with

the portraits of important persons, such as Cosimo de' Medici and Federico da Montefeltro. In the centre is a large emblem with the names of Italian sculptors and architects of the Renaissance.¹⁹ In this room sculptured elements were on display ranging from busts, capitals and consoles to a full ensemble of a niche with a sculpture flanked by two Ionic columns (fig. 6). The entrance to the adjacent hall is in style of the Renaissance architecture and led the visitor to the Italian Early Renaissance Hall. Just as in the rest of the museum, not a single spot on the ceiling was left untouched. The ceiling was covered in grotesques with hybrids and floral motives.

On the other side of the antechamber lies the Russian Hall done up in the national style (fig. 7). Mesmacher used the Temerok Palace in Moscow as his inspiration. This was the palace where the Russian tsars remained during the seventeenth century. The gold base is decorated with warm colours in an ever ongoing floral pattern, culminating in a white rosette that encircles the centre flower. Every surface of the museum is decorated: the floors are covered with patterned tiles, the balusters of the staircases are carved or glazed, the frames of the windows are covered with glazed tiles, and the architectural doorways are not inferior to complete buildings.

There is a trend in the decoration program of Mesmacher. Each room represents the summit of an era in the world history. At the ground floor Russia and the Italian renaissance are represented. On the top floor it continues with Italy through the Pope Gallery, the Venetian Hall, the Farneze Hall and the School Board Hall. The style summits of France are represented in the decorations of the Henry II, Louis XIII, and Louis XIV halls. Seventeenth century Flanders was represented too, together with Elizabethan England of the sixteenth century which represented the Gothic age.

Mesmacher's intentions with the museums interiors was aptly described by Prokhorenko, according to her Mesmacher wanted "to bring [the] glories of the world within the reach of the future artists", thus the students.²⁰ The rooms housed objects relevant to their decor and this combination was supposed to magnify the students learning process. The whole scheme had a didactic function: "it was like a grandiose and luxuriously illustrated folio, narrating the culture and the arts and crafts, of the modus vivendi and the aesthetic aspirations of the peoples who lived in the past ages".²¹ The combination of the object in its right decorum ought to stimulate the student's artistic creativity and aid him in developing his professional taste.

The ground and first floor were connected through the Roman Staircase. As you ascended the steps you were able to see the St. Peter in Rome painted at your left hand. From this staircase you entered the Pope Gallery. The Pope Gallery, or the Raphael Loggia's, is inspired by the Stanze of

¹⁹ Desiderio da Settignano (c.1430-1464), Mino da Fiesole (1429-1484), Benedetto da Maiano (1442-1497), Benedetto da Rovezzano (1474-1552), Matteo Civitali (1436-1502), Antonio Federighi (1411-1490), Andrea Sansovino (1467-1529), Alessandro Leopardi (1466-1512), Andrea Riccio (1470-1532).

²⁰ Prokhorenko and Vlasova (1994), p. 30.

²¹ Prokhorenko and Vlasova (1994), p. 31.

the Popes Julius II and Leo X in the Vatican, decorated with frescos by Raphael. The room at the Stieglitz Museum is by no means comparable to the rooms at the Vatican, but according to Prokhorenko the picturesque images at the ceiling beams make one think of those in Rome (fig. 8). The Venetian Hall was also called the Tiepolo Hall, since five paintings made by G.B. Tiepolo were on display in this room. The decoration of the room is in the style of Venetian Baroque with a large ceiling painting surrounded by a symmetrical geometrical and curly pattern. The architectural frame around the door has a broken pediment with three statues on top. Its decor was inspired by the halls of the Venetian Doges Palace.

Next to the Farneze Hall, with an imposing coffered ceiling, was the School Board Hall; an impressive hall which took its inspiration from the Council Room at the Palazzo Ducale in Venice. Half the wall is covered with wooden panelling with benches attached to it (fig. 9). The panelling is elaborately carved with composite pilasters supporting a frieze with floral motives. Between the pilasters are shallow niches with carved grotesques which are repeated on the ceiling in painted form. Above the carved grotesques are shallow shells filling up the Roman arch. Above the wall panelling hung large tapestries which will be discussed below. The decoration of the walls and the ceiling is very rich with plasterwork in intricate designs.

The Italian influences are the most frequently used in the decorations of the different rooms, but the French styles are incorporated in the design scheme as well. Chronologically, the French style is represented by the Henry II (1519-1559), Louis XIII (1601-1643) and Louis XIV (1638-1715) style. The decorative style Henry II is most recognisable in the wall covering above the wooden panelling with the repeating motif of the three half circles entangled and the letter H (fig. 10). The eye catcher of the room was the large unique fireplace dating from the sixteenth century. The doorway here is not made of stone or granite as in the Italian rooms, but of wood as was common in countries north of the Alps. It is plain, but still decorative. Through this doorway the visitor entered the Louis XIII Hall. This is a small room between Henry II and Louis XIV and has been decorated with painted wooden panels and a decorated wooden beam ceiling (fig. 11). The Louis XIV Hall was larger than the first two rooms combined and was decorated in the French baroque style with painted wooden panelling on the walls underneath symmetrical ornamental wall paintings of floral motives and horns with females surrounding medallions with classical figures. The ceiling, again, contains a large ceiling painting surrounded by square and rectangular segments with floral motives. After crossing the gallery of the Grand Exhibition Room the visitor entered the Flemish Hall: a very large room with double columns on each side dividing the room into three parts. The coffered ceiling is of dark wood; the objects were displayed in large glass display cases with on the wall tapestries (fig. 12). The Baron Stieglitz Museum had many Flemish tapestries in its collection which were presumably on display in this hall.

2.3. *The encyclopaedic museum of Mesmacher*

The museum as a building as we know it today was a nineteenth century novelty when museums turned into a visual encyclopaedia of the past to educate the visitor. The first museums were the museums resulting from the Kunst- und Wunderkammern where mostly naturalia were on display. These objects were classified and presented according to their qualities. The encyclopaedic museum of the nineteenth century does classify the objects according to the used technique or material, but also by the era to which they belong combining different disciplines in one presentation. An important part of the exhibition was the decoration of the rooms, which were done in the appropriate historical style. This manner of decorating a museum by making use of several historical styles has been employed in Russia since the early nineteenth century. In the decoration of the interiors of the Winter Palace, architect Alexander Briulov (1798-1877) made use of different era's for the different rooms.²² Briulov inspired Leo Von Klenze (1784-1864) who was commissioned by Tsar Nicolas I to build Russia's first public art museum.²³ The interiors were all uniquely designed to fit the objects they would house, taking the didactic function of the museum to a higher level. This approach has been followed by M.E. Mesmacher when he designed the Baron Stieglitz Museum. Today the Baron Stieglitz Museum is viewed as a unique monument of historicism architecture.²⁴

Historicism is closely related to nationalism. The Napoleonic wars of the early nineteenth century are seen as the main reason for the rise of nationalism in Russia and other European countries.²⁵ Nationalism was expressed by upcoming museums through which countries would show their identity, the museums in Russia not excluded. A great stimulus was probably the foundation of the *Musée Napoleon*, located in the Louvre (Paris), which held confiscated objects from the occupied countries, such as Italy, England and the Netherlands.²⁶ Russian property was not confiscated since Napoleon never succeeded in conquering the vast country, but the invasion did leave a mark. When Napoleon was defeated at Waterloo the confiscated objects slowly found their way back to their rightful owners, and the building of national museums was commenced shortly thereafter. According to Maya Gervits, in an article concerning the architecture of Russian museums and their ties to nationalism: "museums as cultural monuments became instruments for national awakening and symbols of statehood and nations."²⁷ Museums functioned as a window to the past where visitors could learn from their own predecessors and from other countries. By walking through a

²² Gervits (2011), p. 35.

²³ Gervits (2011), p. 37.

²⁴ Prokhorenko and Vlasova (1994), p. 27. Prokhorenko (2000), introduction.

²⁵ Bezemer (2010), p. 122.

²⁶ Bergvelt (2009), pp. 7-8.

²⁷ Gervits (2011), p. 32.

museum which shows objects from different countries and eras, the visitor could compare his national objects to those of other countries all over the world, and determine his own national identity.²⁸

Historicism was employed mainly in architecture and the applied arts to recreate the glorious old days which resulted in the use of neo-styles in the nineteenth century. The general mindset was that the history of a nation became a mirror and had to be understood in order to know one's identity. In Russia, there were two groups of intellectuals who opposed each other in determining the unique qualities that made their Russia the greatest Russia. The Slavophiles went back to the age before the reformations of Peter the Great (pre-Petrine) to determine the unique qualities of Russia. They believed that Russia had to be protected from Western influences in order to create a better future. The other group were the Westernizers, a group of educated men who believed that the whole scope of Russian history determined their identity. More information about these two groups and their influence on nineteenth century Russia is given further along.

2.3.1. Russia's development of a national style

Over the centuries Russia has been influenced by many different countries from the east as well as the west. According to historical chronicles Russia was founded in 862 when Rurik took up the position of leader in a land of chaos. He was succeeded by Oleg in 882 who settled in Kiev and made this city the capital.²⁹ The Russians traded their furs, honey and wax with Byzantium for luxury goods and since Byzantium was a highly advanced civilisation it unmistakably must have influenced the newly founded civilisation in Kiev. In 980 Vladimir came to power and his most important deed has been the Christianisation of Russia. The acceptance of Christendom from Byzantium has been of enormous impact on Russia, since they were now linked to the highest form of civilisation known to Christendom back then. Most metropolitans were Greek who brought Greek artists with them to build and decorate the first cathedrals in the Byzantine manner. The Byzantine influence continued in the fourteenth century, after over two hundred years of stagnation as a result of the Tartar domination in Russia.³⁰

In the sixteenth century Western influences reached Russia. Italian architecture and art was most prominently adapted in Moscow. In the seventeenth century the influence of Western-Europe continued in full force when Peter the Great (1672-1725) became Tsar of Russia. In his younger years

²⁸ Gervits (2011), pp. 34-35.

²⁹ Bezemer (2010), pp. 12-16.

³⁰ Bezemer (2010), p. 29.

he was fascinated by all things European, and visited several European countries. When he founded the city of St. Petersburg in 1703 he commissioned Western European artists and architects to design and decorate his city.³¹ Under Catherine II (the Great) (1729-1796) the influence of Europe on Russia continued. She was an enlightened ruler and embraced the European way of life. With the enlightenment came rationalism and this started the questioning of autocracy and serfdom.³² This increased when Russian armies entered Paris after Napoleon's defeat in 1812. Here, they experienced the Western politics and could compare them to conservative Russia. When it became apparent that Emperor Alexander I (1777-1825) would not change his politics the noblemen who were part of the armies in Paris set up secret societies which would ultimately become known as the Decembrist movement. They wanted a constitutional Russia and the emancipation of the serfs. In December 1825 the Decembrists failed in their attack on Emperor Alexander I and this resulted in the reactionary politics of Emperor Nicolas I (1796-1855).³³ Rationalism made place for romanticism and a love for nature and the country. The words *Orthodoxy*, *Autocracy* and *Nationality* became the three most important words of Nicolas I's agenda.

In the 1830s and 1840s the two groups the Slavophiles and the Westernisers opposed each other in determining the unique national qualities that made their Russia the greatest Russia.³⁴ The Slavophiles stood for a return to the age before the reformations of Peter the Great. They believed that Russia had to be protected from Western influences in order to create a better future. The Slavophiles busied themselves with the "invention of tradition" in Russia, just like other European countries at the time.³⁵ The other group was the Westernisers who claimed that the whole scope of Russian history should be looked at. The Westernisers stood for a greater social equality and claimed that Russia should embrace the western way of life once more and use their knowledge to enhance Russia's industrial processes, so that Russia would not lag behind and could still benefit from and compete with the European economy.³⁶

A movement linked to the Slavophiles is the kustar art revival; the Russian arts & crafts movement.³⁷ Ever since the reformations of Peter the Great the Russian elite was surrounded by all things European: clothing, furniture, porcelain and etiquette. The objects manufactured in their own country were looked down upon, especially objects made by peasants. As stated earlier, Nationalism was triggered after the invasion of Napoleon in Russia in the early nineteenth century which led to a search for cultural identity. Consequently folk art experienced a revival, especially the ornaments

³¹ Bezemer (2010), p. 82.

³² Leatherbarrow and Offord (1987), pp. 12-14.

³³ Leatherbarrow and Offord (1987), pp. 61-64.

³⁴ Gervits (2011), p. 34.

³⁵ Kivelson and Greene (2003), pp. 25-26.

³⁶ Leatherbarrow and Offord (1987), p. 164.

³⁷ Salmond (1996), pp. 1-8.

used in traditional peasant-fabricated items. These ornaments were reused by architects and designers resulting in the style that we now associate with being typically Russian. The *kustar* art revival aimed to preserve the arts of the Russian *kustar*, a peasant craftsman, and reapply their traits to modern life and objects. Members of the elite travelled to the countryside to set up *kustar* workshops and produce objects suitable and attractive for the European market.

When due to the Industrial Revolution more and more youngsters went to the cities in order to find a job at a factory instead of working at the farm and crafting objects during winter, the handicraft declined. This was an unfavourable manifestation and measurements were taken to uphold the knowledge and to promote graphic literacy in Russia. The emphasis was laid on the education of children in design after the curriculum of the higher education Stroganoff School (Moscow) and the Baron Stieglitz School of Technical Drawing.³⁸ The curriculum of the design schools for *kustars* was different in one aspect, however.³⁹ Where the higher design schools promoted the stylisation of the ornament, Professor Adrian Prakhov advocated that through stylisation every ornament looked the same and that the *kustars* should instead reproduce what they see. The curriculum of the Stroganoff School will be discussed further in paragraph 3.4. The higher design schools not only served as examples for the *kustar* design schools in the taught subjects, but also produced teachers who would later teach in *kustar* design, as was the case with N.A. Gal'nbek, teacher at the Baron Stieglitz School, who offered free drawing lessons to the pupils of the Mariinskii Lace School in St. Petersburg.⁴⁰

Even though the *kustar* movement can be linked with the agenda of the Slavophiles, they did succeed in establishing an economical business with the rest of Europe: a desire of the Westernisers. Their objects, which were originally made for personal use or to sell at the local market, now found their way to middle class homes or even the elite. The decoration program is a mixture of typically Russian and European forms, since they did look at the styles created in Europe in the nineteenth century, such as the arts and crafts movement of William Morris, and the furniture created by Mackintosh. With this decoration program the *kustar* art movement succeeded in creating a unique style typical for Russia and a style that would be associated with Russia for a very long time. The most famous objects came to be the *matreshka* nesting doll and the moving toys from Bogrodscoe.⁴¹

³⁸ Salmond (1996), pp. 11-12.

³⁹ Salmond (1996), pp. 147-148.

⁴⁰ Salmond (1996), pp. 49-50.

⁴¹ Salmond (1996), p. 10.

3. Decorative art museums in Europe

The rise of decorative art museums is a nineteenth century phenomenon. The main function of those museums was not to interest the general audience, but to inspire and instruct students of design schools and manufacturers of designed goods. This chapter will discuss the development of the foundation of decorative art museums in Europe. Then, several decorative art museums will be discussed that were of importance to the Baron Stieglitz Museum and School. These were the South Kensington Museum in London, the Kaiserlich-Königliche Österreichische Museum für Kunst und Industrie in Vienna, the Kunstgewerbemuseum in Berlin, and the Museum für Kunst und Gewerbe in Hamburg. Finally, the educational program of the Stroganoff School of Technical Drawing located in Moscow will be discussed.

3.1. The pioneering French

In the nineteenth century the main goal for applied art museums was the education of the pupils who attended the attached design school; the collection served as a tool to instruct them. The design schools were founded to substitute the former guilds, which were abolished in most European countries after the French Revolution of 1789.⁴² The abolishment was supposed to open up the businesses and the crafts, since the guilds were viewed as being outdated and the arts and crafts could develop without restrictions with them gone. However, with the opening up, the protection and the education of the members vanished and a new form of education was required to uphold the knowledge of the crafts and the quality of the products. Also, the abolishment of the guilds is linked to the development of a more competitive, capitalist economic system as a result of the industrial revolution.

In 1794 in Paris the *Conservatoire Nationale des Arts et Métiers* was founded with abbot Grégoire as initiator. A decree of 10 October 1794 (19 Vendémiaire an III) states that the *Conservatoire des arts et métiers* should be formed in Paris, under the inspection of the Committee of agriculture and arts.⁴³ The Conservatoire served as a depot of machines, models, utensils, drawings, descriptions and books on all the arts and crafts. The original instruments and machines which were invented or perfected should be transferred to the Conservatoire. Article two and three read that at the Conservatoire the construction and use of the utensils and machines in the arts and

⁴² Tibbe (2005), p. 236.

⁴³ De Andia (1994), p. 11.

crafts are explained, and that the Committee of agriculture and the arts should supply everything in support of the perfecting of the arts and crafts, by sending descriptions, drawings and even models.

The first collection of the Conservatoire consisted of the assembled collection of Monsieur Vaucanson who opened up his collection for the public and organised demonstrations to instruct artists.⁴⁴ After he died in 1783 he bequeathed the collection to the monarch.⁴⁵ Louis XVI (1754-1791) then bought l'hôtel de Mortagne, the location where Vaucanson had the collection on display, called it *Cabinet de machines du roi* and enriched the collection between the years 1785-1792 by adding the technical models which stood in the private Académie de Sciences. The first Industrial Museum of the world was founded and the first public depot of machineries of the world was created. Together they laid the base for the future collection of the *Conservatoire Nationale des Arts et Métiers*. At the Conservatoire, students learned from the best professors who instructed in the technical aspects of machinery. You could say that the conservatoire was an institution responsible for the training of engineers.

According to the initiator, the abbot Grégoire, the main task of the Conservatoire was to “perfectionner l'industrie nationale et de secouer le joug de l'industrie étrangère pour s'assurer de sa propre indépendance”.⁴⁶ He promised a high level technical education which was taught by professors and practitioners who taught the students how to compose technical drawings; the objects from the collection served as visual examples. This form of technical drawing education has influenced other European countries, such as England, Germany and the Netherlands.⁴⁷ What the abbot Grégoire hoped to achieve with the French institution came true: the national industry was perfected and they removed themselves from the yoke of foreign industry, in order to establish their own independence. This became most obvious during the first international Great Exhibition of 1851 in London.

⁴⁴ De Andia (1994), p. 10.

⁴⁵ Tibbe (2005), p. 236.

⁴⁶ De Andia (1994), p. 14.

⁴⁷ Tibbe (2005), p. 237.

3.2. *The Great Exhibition and Nationalism*

The Great Exhibition in London was the main trigger for the foundation of the Decorative Art Museums in the rest of Europe. National exhibitions were already common in France and eleven of such exhibitions took place between 1798 and 1849. The French manufacturers were competing with each other for over fifty years, leaving the rest of Europe behind at the Great Exhibition when it turned out that their products were superior in quality to those of the other countries. This confirms the excellent reputation they have held since the Ancien Régime.

The other nations realised that their products were aesthetically and technically of a lesser calibre and ideas for the formations of national decorative art museums and schools were formed.⁴⁸ The South Kensington Museum opened soon after the Great Exhibition and purchased the starting collection there.⁴⁹ Next, the museums in Vienna, Berlin and Hamburg were founded after the Great Exhibition and the exhibitions that followed.⁵⁰ The Baron Stieglitz School and Museum, in turn, was founded after the results of the Great Exhibition and after the foundation of the decorative art museums and schools in Vienna, Berlin, Hamburg and Moscow.⁵¹

The German Gottfried Semper (1803-1879) has been of great influence on the development of a theory on decorative arts. In his home country Germany many ideas have preceded him, but Semper's view is mostly applied in the foundation of the decorative art museums. He played a large role in the organisation of the Great Exhibition and designed the displays of the Swedish, Canadian, Danish and Egyptian participants.⁵² At the Great Exhibition the potential of the industrially produced products were limitless, but at the same time it turned out that the aesthetics of these objects did not come close to the handmade ones. Semper's main advice was that the education in the arts and crafts should be reorganised and that the curriculum of the design and art schools should in essence be the same. Students should learn from the preceding ages and get practical experiences.⁵³ Studying the objects in reality, versus studying them from a picture, was considered indispensable. Semper worked on establishing the South Kensington Museum in London and was also involved with the development of the decorative art museum in Vienna, putting his views into practice.

⁴⁸ Tibbe (2005), p. 238.

⁴⁹ Physick (1982), p. 19.

⁵⁰ Vienna (1873), p. 36.

⁵¹ Prokhorenko and Vlasova (1994), p. 14.

⁵² Frank (2000), p. 11.

⁵³ Prokhorenko and Vlasova (1994), p. 12.

3.3. *The inspirations of Mesmacher*

Already in 1837 the School of Design in Ornamental Art was founded and settled at Somerset House, London. This was a result of the enquiries of the House of Commons when they set out to investigate the 'promotion of art in Britain'; in 1836 they issued the report with their findings. It stated that Britain lacked a proper education in design and that the country was in need of open, freely accessible galleries. They looked at France and argued that there was no lack of education there, because plenty of institutions were open to the public. Britain ought to be the greatest manufacturing country, instead, and should not be inferior to France. Therefore, the *School of Design in Ornamental Art* was founded.⁵⁴ In the first years the curriculum for the students was not strictly decided and the emphasis of their studies was altered throughout the years. This changed when Henry Cole (1808-1882) was asked to help the School of Design in 1849. Cole, however, had become a member of the Society of Arts in 1846 and took part in the efforts of promoting exhibitions of industrial art, with the Great Exhibition as their main accomplishment. He was preoccupied with the upcoming Great Exhibition and only became General Superintendent of the school in 1852. He was successful at his task and at the end of his career he had created a national system of vocational education like Semper had suggested.

In 1852 Cole was offered to temporarily accommodate the School of Design in Marlborough House by Prince Albert (1819-1861), since Somerset House was not able to accommodate them any longer. The plaster casts were transferred to Marlborough House and the *Museum of Manufactures* first opened in May 1852. In 1853 the School of Design followed and was accommodated in two wooden buildings; built for the occasion in the courtyard. The collections of the museum grew larger and larger and new premises needed to be found to accommodate them.

At the Great Exhibition the first objects for the collection were bought and a certain amount of money was available with which a new museum building could be financed.⁵⁵ A new location at Brompton Park was found and due to the fact that the Museum and School had to leave Marlborough House within a short period it was decided that temporary buildings would be erected here. At first, Prince Albert requested of Semper to create a design, but unfortunately this could not be executed due to lack of funds. So, temporary iron wrought buildings found their way to the premises which received the nickname the *Brompton Boilers*. In December 1856, Cole proposed the name *South Kensington Museum*. This was accepted by the board in May 1857.

The first permanent buildings were erected between the years 1856-1861, with the Sheepshanks Gallery as the earliest. This gallery was specially designed to accommodate the donated

⁵⁴ Physick (1982), p. 13.

⁵⁵ Physick (1982), p. 19.

picture collection of John Sheepshanks. Captain Francis Fowke (1823-1865) had designed a temporary brick building in the northern Italian Renaissance style. The building was decorated with Sgraffito medallions depicting and commemorating artists.⁵⁶ Even though this building was meant to be temporary, it remained standing and eventually was expanded with added galleries and a lecture theatre; the Renaissance style was overall continued. In 1860 Fowke presented his idea of a glass roof over the earlier built North and South Courts. This way more space became available for the growing collections and the adjacent rooms would still benefit from the daylight. Fowke's decisions to build in the Renaissance style, instead of the nationally favoured Gothic style, and his idea to have a glass roof covered court have been of great influence on the other decorative art museums in Europe.

3.3.1. London's influence on Europe

Because of the Great Exhibition in London, the school and museum founded there are seen as the founders and the most important of all decorative art museums in Europe. In 1864 the *Kaiserlich-Königliche Österreichische Museum für Kunst und Industrie* was founded in Vienna following the second general Industry Exhibition in London in 1862; the third one to be held.⁵⁷ When they participated in the Great Exhibition of 1851 the Austrian participants were, in their own words, naive. They did not know what to expect and found out rather soon what an industrial product should consist of when entering the consumer's world regarding their aesthetic value and the means to obtain these qualities. When viewing the different objects from the other countries in 1851, the realisation hit that artistic taste was essential to the commercial products which now were found to lack beauty because they were machine-made. During the 1851 exhibition most participants were ignorant of the required qualities. During the second exhibition in 1855, Austria left these questions for what they were as well, since the Krim War took up most of their time and interest. In 1862, however, eleven years had passed and the need for the elevation of taste became a state matter. The idea for the museum came from Archduke Rainer; he received a letter from Emperor Franz Joseph (1830-1916) who suggested that the collection for the founded museum would be compiled from his own personal belongings. Furniture would be retrieved from "Meiner Schlösser (Schönbrunn, Laxenburg u.a.)", and the paintings came from his gallery at Belvedere. Other items from the collection came from the Viennese University and the Polytechnic Institute. In the first paragraph of the statutes of the museum it says that the *Kaiserlich-Königliche Österreichische*

⁵⁶ Physick (1982), p. 37.

⁵⁷ Vienna (1873), pp. 36-40.

Museum für Kunst und Industrie had the task to promote the arts and crafts activities and aid, preferably, in the elevation of the quality of taste.

From the start, the Austrian Museum was a state museum and fell under the jurisdiction of a State minister.⁵⁸ The Emperor was in charge of appointing the museum's director and chose Rudolph Eitelberger von Edelberg (1817-1885), a professor in Art History at the Viennese University.⁵⁹ They first settled in the *kaiserliche Ballhaus* and the Design School was located in the Kaiser Königliche weapon factory; a makeshift location which was too far away for the students to study the objects in the museum. In 1871 a newly built museum in the renaissance style opened after three years. An interesting feature was the use of Sgraffito in the outside decoration. Here, fifty-six artists are being honoured through a portrait medallion or an inscription. Among those is Michelangelo, just like he is commemorated at the Stieglitz Museum. The architect Heinrich von Verstel designed a symmetrical floor plan with a grand exhibition room at the centre, covered by a glass roof and surrounded by arcade galleries at the first two floors. The ceilings of the galleries are painted with grotesque decorations. The top floor was occupied by classrooms for the design school and living spaces.

In Germany, two decorative art museums and schools were founded shortly after the one in Vienna. Already in the eighteenth century, before the French Revolution, people began to worry about the impact of the industrial serial production that resulted in a decrease of handcrafted objects. Many businesses, especially those in the smaller towns, were forced to close down. To counteract this development the Gewerbeverein and schools were founded to teach modelling, woodcarving and other crafts. In 1699 in Prussian Berlin, the *Akademie der bildenden Künste und der mechanischen Wissenschaften* was built which bore a likeness to the academies of Louis XIV and Sixtus IV. In 1767 the *Gesellschaft zur Förderung der nützlichen Künste und Gewerbe* was founded in Hamburg, the first one in Germany. This is earlier than the *Conservatoire des Arts et Métiers*, but in France the emphasis lay on industrial progress rather than artistic creativity. In 1809, thanks to the aesthetic Aloys Hirt, reformations took place and the arts were divided in the higher arts and the so-called lower arts. After him, a stream of reactions came from other German theorists. In 1821 Christiaan Beuth founded the *Gewerbe Institut* where the handicrafts, or lower arts, were educated. An interesting fact that shows the changing perspective on handicraft is that the institution of Beuth was not part of the Ministry of Culture, but of the Ministry of Commerce. The discussion of what was more important in handicraft, the function or its beauty, lasted for a few decades. In 1860 Gottfried Semper wrote his *Der Stil in der technischen und tektonischen Künsten*, where he argued that the

⁵⁸ Vienna (1873), p. 44.

⁵⁹ Vienna (1873), pp. 46-47.

development of ornaments was an ongoing process involving its function, materials and techniques, but also human creativity.⁶⁰

The initiative to found a *Kunstindustrieschule* in Berlin came from Crown Princess Friedrich who assigned Dr. H. Schwabe with the task to write a report about the necessary conditions.⁶¹ A year later, in 1866, he presented the report in which he had based himself on the school and museum in London. In 1867 the *Deutsches Gewerbemuseum* was founded with the objective to make art and science more accessible to the craftsman. In 1879 they changed the name to *Kunstgewerbemuseum* to make their prospects more clear. The initial collection was assembled from objects bought at World Exhibitions, but this changed when Julius Lessing organised the successful exhibition *Ausstellung älterer kunstgewerblicher Gegenstände*. This exhibition gave an excellent overview of the changing styles through objects from royal collections. People realised that it would be very useful to have large parts of the royal collection more publicly displayed. It was decided that the royal collections would be united in one museum. The museum was first housed at the Gropius Diorama, but moved to a new built building in 1881. The new building was designed in the renaissance style with a large, two-storied, exhibition room covered by a glass roof at the centre. The decision for a new building was made in 1873 when the original housings could no longer house the growing collection. The construction of the new building was financed by the state. In 1885 the museum merged with the *Königlichen Museen* and was now officially owned by the state.

Justus Brinckmann (1843-1915) was the founding father of the Hamburg decorative art museum. In 1869 he commenced with the assembling of a collection of outstanding older industrial products. These would serve as examples that could be imitated by the craftsmen in their own work. The objects were purchased through the *Kunst- und Gewerke-sektion* (since 1868 *Kunstgewerbliche Abteilung des Gewerbe-Vereins*), a department of the Patriotischen Gesellschaft, with private means.⁶² The Hamburg museum did not have access to objects from royal collections, though Berlin and Vienna did, which meant that Brinckmann had to start with nothing and gradually enlarge his collection to the desired quality and educational value. Brinckmann's goal was to create a universal museum collection that would include objects from passed eras as well as contemporary objects; European as well as non-European, and masterpieces on display together with ordinary objects.⁶³

In 1875 Brinckmann was informed that the museum became state owned; items that were purchased from private means became state property as well. In 1877 the new *Museum für Kunst und Gewerbe* was opened and Justus Brinckmann was the appointed director. Inspirations for the foundation of this museum and building were the decorative art museums of London, Vienna and

⁶⁰ Frank (2000), p. 11.

⁶¹ Dreier (1985), pp. 7-10.

⁶² Von Saldern (1988), p. 12.

⁶³ Von Saldern (1988), p. 13.

Berlin.⁶⁴ The new building was built in the Italian Renaissance and neo-classical style and housed the school and museum. The museum only occupied three quarters of the ground floor, the rest was occupied by the design school, an elementary school, and the museum for botany and ethnology.⁶⁵ The building thus served multiple institutions, which might have resulted in an extensive interaction between the different schools and museums. The school and museum received a certain amount of money to pay the rent of the building from the state.

The four above discussed decorative art museums were examples for Mesmacher. When Mesmacher went abroad in order to create a design for the new Baron Stieglitz Museum he visited London, Vienna, Berlin and probably Hamburg as well. It can be said that Mesmacher was greatly inspired by the architecture of the four museums: all four have been built in the renaissance style and Vienna and Berlin have a grand exhibition room in the centre covered by a large glass roof, a feature that has been common in the decorative art museums.⁶⁶ The halls surrounding the court were arranged so as to systematically give an overview of the objects, supporting the didactic function of the museum. The decorations usually applied were medallions with artists' portraits and the use of sgraffito, a technique where artists would scratch into fresh plaster to create images. It is interesting to note that a third reason is mentioned by Tibbe for choosing the Italian renaissance as inspiration: to oppose the elite French. However, this does not align with the earlier given reasons proposed by Tibbe: the historical and economical considerations.

Financially, the Baron Stieglitz Museum shows similarities to the museums in Berlin and Hamburg, which were both privately funded before they were taken up by the state. Regarding the collection, the Baron Stieglitz Museum had, just like the Hamburg museum, no access to royal or empirical collections and the initial collection was assembled through private means.

3.4. The educational system in Russia

The Stroganoff Design School, founded in 1825 and established in Moscow by Count S.G. Stroganoff (1794-1882), was an inspiration for Baron Stieglitz who took it as an example for his school in St. Petersburg.⁶⁷ The Stroganoff School was founded especially for the artistic education of young craftsmen for the same reasons as the other European design schools: when expertise in handicraft was found to become inferior to the industrial manufactured products. Through this type of

⁶⁴ Von Saldern (1988), p. 5.

⁶⁵ Von Saldern (1988), pp. 23-24.

⁶⁶ Tibbe (2005), pp. 243-244.

⁶⁷ Personal information from G.E. Prokhorenko during my visit at the Stieglitz Museum, 15 April 2014.

education educated Russians believed they could stimulate social reform and close the gap that had manifested itself between the so-called high and low arts.⁶⁸

In 1864 a museum was attached to the school with a collection that served as tools for education. This museum corresponded with the London and Viennese museums.⁶⁹ In 1860 the name of the school changed to Stroganoff School of Technical Drawing. In 1911 the Dutch J.E. Jasper was sent abroad to investigate the state of affairs regarding decorative art schools in Europe. In the appendix of his written report he added a chapter on Russian schools after he was much impressed by their work during the eighteenth World Exhibition in Turin in 1911.⁷⁰ He mentions the Baron Stieglitz School, but has chosen to elaborate on the Stroganoff School. Jaspers writes about the intentions of Stroganoff mentioned earlier and how these changed over time when it turned out that almost all students became teachers instead of professional craftsmen. Jasper elaborates on the structure of the school, the many different workshops students needed to attend and what they learned; how the school financially helped the talented students, and how the school stimulated extracurricular activities in the summer. All these qualities can most certainly be applied to the Baron Stieglitz Central School of Technical Drawing.

When Jasper discussed the Stroganoff School he tells us that the last fifteen years the government was involved in establishing good education and promoting graphic literacy. The main focus lay on the theoretical aspect of designing rather than on practical training. When the Russians compared their objects to those of others at the World Exhibition in Paris in 1900, it became apparent that a more practical education was needed as well. This resulted in the establishing of eighteen workshops where students transformed their drawings into objects. They were taught in pottery, weaving and embroidery; they worked with metal, leather and bone; and made furniture and emaille. The Stroganoff School played an important role in the kustar art movement, since kustar students attended the school as well where they developed a personal artistic taste which they could later put into practice in the kustar workshops.

⁶⁸ Salmond (1996), p. 2.

⁶⁹ Prokhorenko and Vlasova (1994), p. 15.

⁷⁰ Jasper (1912), pp. 249-257.

4. The collection of the Baron Stieglitz Museum

At first the Baron Stieglitz Museum did not yet have a determined policy for the acquisition of objects for the collection. The private collections of A.L. Stieglitz and A.A. Polovtsov together formed the starting collection and their objects, varying from furniture, to paintings and tapestries, served as magnificent examples from which the students could learn their crafts. One of the two early collections ornamental prints which Justus Brinckmann, later director of the Museum für Kunst und Gewerbe in Hamburg, acquired during his early years became part of the Baron Stieglitz Museum and served as the base for the ornamental prints collection. The other collection went to the Kunstgewerbemuseum in Leipzig.⁷¹ The Baron Stieglitz Museum collection was further compiled of objects with no clear goal in mind and was extended thanks to multiple donations from private owners who donated separate objects as well as entire collections and from large acquisitions made by Polovtsov and Mesmacher. Already in 1884 the unique collection of decorative, applied and industrial art had become highly noteworthy in Russia and according to the magazine *Niva* the Stieglitz school had the best collection in all of St. Petersburg.⁷² It now was not only a museum for the students, but had become a museum on its own.

While the construction of the new museum was in full swing, the collection was being enlarged still, but now a new approach was used.⁷³ Large collections were acquired, such as the one bought in 1886 from the collector Alexander Victorovitch von Swenigordskoi. In his own published catalogue *Geschichte und Denkmäler des byzantinischen Emails* (1892) Von Swenigordskoi writes that he had established a large collection over the years, consisting of Rhenish emails, ancient terracotta, stoneware, ivory, small marble and wooden sculptures, and objects made out of silver and gold.⁷⁴ In quality and quantity the collection was so substantial that the Baron Stieglitz Museum made an offer to buy it, consisting of 662 objects, for 135.000 Rubble. Von Swenigordskoi accepted the offer because he could not get the satisfaction he used to out of the collection, and wanted to focus instead on acquiring and studying Byzantine emaille, which he believed surpassed all other emaille.

Other objects reached St. Petersburg through foreign antique dealers, such as five Flemish tapestries and a collection of lacquers and bronze-ware which were bought from the Parisian merchant Bing. Siegfried Bing (1838-1905) was an art dealer specialised in the art nouveau and oriental objects, mainly Japanese. Bing spent an entire year in the Orient acquiring many objects

⁷¹ Völkel (2001), p. 14.

⁷² Prokhorenko and Vlasova (1994), p. 18. St. Petersburg was the main capital from Russia since 1712 and remained this until c. 1918 when Lenin declared Moscow to be the main capital again.

⁷³ Prokhorenko and Vlasova (1994), p. 23.

⁷⁴ Von Swenigordskoi (1892), pp. III-IV.

which he then sold in Paris.⁷⁵ Bing has sold multiple Japanese objects to European museums, such as the Leiden Museum in 1883, the Kunst und Gewerbe Museum in Hamburg and the Victoria and Albert Museum in London in 1883.⁷⁶ In 1886 Bing sold a collection of Chinese and Japanese vases dating from the thirteenth till seventeenth century to the Baron Stieglitz Museum.

Nor effort nor means were spared while acquiring the objects, since they were very much aware of the fact that these objects were necessary for the desired development in the education of the pupils. Original works of art were bought, but because of the *Convention for promoting universal reproductions of works of art for the benefit of museums of all countries*, agreed upon in 1867, the museum also held an abundance of copies and reproductions of works of art exhibited in art museums from all over the world.⁷⁷ The Baron Stieglitz Museum held copies of decorative art objects on display in London, Venice, Vienna, Nuremberg and Munich. The Baron Stieglitz museum was not the only one who had these types of works added to the collection; they were also found in other similar schools in Europe and Russia. One of the main reasons was that the collection's main purpose was to educate. Consequently, the originality of the objects was not considered the most important.

The Baron Stieglitz Museum owned a remarkable collection of eighteenth century French furniture and some unique tapestries which will be discussed in paragraph 4.1 and 4.2. The five large paintings by G.B. Tiepolo will be discussed too, since they have been part of the collection while Mesmacher was developing his building design. The collection of Russian tile stoves is discussed, since they have been of importance to the Russian culture.

4.1. The furniture collection

The furniture collection comprises objects from many different centuries and many different countries. The largest part of the collection was acquired by A.A. Polovtsov and M.E. Mesmacher.⁷⁸ In 1885 a first reference is made in the inventory book of purchasing furniture. Among the objects were bought a nineteenth century embossed leather box, a seventeenth century Flemish cabinet, a floor clock, and a replica of a Louis XVI chest of drawers. In 1886, the most significant purchases were made that would form the nucleus of the further collection, among which a large collection of 1300 objects purchased from the German Alexander Louis Ricard-Abenheimer (1866-1924) from Frankfurt-am-Main. This collection contained over fifty items of furniture including armchairs, chairs, chests

⁷⁵ Weisberg (1986), pp. 17-19.

⁷⁶ Weisberg (1986), p. 21.

⁷⁷ Prokhorenko and Vlasova (1994), pp. 14, 23.

⁷⁸ Rappe (1997), pp. 100-102.

and cabinets.⁷⁹ Some other items have now been located in the State Hermitage and have been added to appendix B.

According to the notes in Polovtsov memoirs the collection of Ricard-Abenheimer was purchased by Mesmacher who had travelled to Frankfurt-am-Main for the occasion. Polovtsov himself also spend quite some time buying objects for the school while abroad.⁸⁰ In 1886 he went to Vienna with his friend Duke Alexei Borsovitch Lobanov-Rostovskiy (1824-1896), a Russian ambassador located in Vienna. Here they bought objects for the museum which would be called the “Vienna collection”.⁸¹ Among those might have been the five paintings by G.B. Tiepolo, which will be discussed later on and some fifteenth and sixteenth century tapestries.

In c. 1914 Denis Roche published two large volumes regarding seventeenth, eighteenth and early nineteenth century French furniture found in Russian collections, either in the imperial palaces and museums, or in private collections. In the collection of the Stieglitz Museum he found ten objects of which one large cabinet attributed to the workshop of André-Charles Boulle (Appendix A-1). Today, the cabinet is no longer ascribed to the workshop of Boulle, but recognised as a genuine piece by Boulle himself. According to Roche this cabinet is almost identical to the one at the Louvre with only slight differences in the decoration of the two large panels with marqueterie flowers, and the legs. The cabinet has been part of the Stieglitz Museum’s collection since the beginning. Roche states that it was bought in Paris in 1872; however, according to the expert T.V. Rappe, working at the State Hermitage, this cabinet was purchased after 1886.⁸² Rappe claims that this cabinet was purchased through the antiquarian Wartheimer who was connected to the Rothschild family. This is an interesting fact, since it was discussed earlier that Baron A.L. Stieglitz got acquainted with Rothschild in Paris in 1846. Perhaps this cabinet was bought from Wartheimer on the recommendation of the Rothschilds, either by Baron Stieglitz himself in 1872, or by Polovtsov who was told where to go in 1886.

The cabinet is on display in a photograph from 1896 (fig. 13). It is part of the exhibition in the Louis XIV room where it stood next to a beautiful armchair *à la reine*, and in front of a large tapestry depicting *September* which will be discussed below. The armchair *à la reine* was bought from the antiquarian Goldschmidt in Frankfurt-am-Main also in 1886. The chair is part of larger suite which was made for the Princess of Parma by Nicolas Foliot in c. 1749. The Princess of Parma, the daughter of Louis XV, decorated her Italian palace with furniture she ordered from Paris. The armchair, which still has its original upholstery, was transferred to the State Hermitage in 1933.

⁷⁹ Prokhorenko and Vlasova (1994), p. 23.

⁸⁰ Rappe (1997), p. 103.

⁸¹ Prokhorenko and Vlasova (1994), p. 21.

⁸² Roche (1914), planche I. Rappe (1997), p. 107.

A lacquered Louis XV commode decorated in chinoiserie style described by Roche, has been part of the same exhibition as the large cabinet by Boulle where it is standing against the wall of the Louis XIV room (fig. 14, appendix A-7). Unfortunately it is not known what happened to this “la très belle commode”.⁸³ Other French furniture Roche found in the Stieglitz Museum were two consoles, two fire screens, a bureau plat and commode by Jean-Henri Riesener, a corner cabinet by Etienne Doirat, and a fauteuil which are added to the appendix A. These French pieces are good representatives of the high quality and fashionable Louis XIV and Louis XV periods. Since the French have always been the market leader in furniture and other fashions, these pieces were excellent additions to the studies of the pupils at the Baron Stieglitz School.

4.2. The tapestry collection

The Stieglitz Museum had a large collection of high quality tapestries from the late fifteenth century till the eighteenth century. On display, these tapestries illustrated the changing styles over the centuries, and were in accordance with the didactic function of the collection.⁸⁴ The fifteenth century tapestries, such as *The Deer Hunt* and *The Apostles Thomas and Matthew*, both made in Germany, are two dimensional and stylised. The sixteenth century tapestry *Apparition of the Virgin*, from the series *Notre-Dame du Sablon* (1518-19) is a transition piece to the more painting-like tapestries that came after. The folds in the cloths are still highly accentuated as in *The Apostles Thomas and Matthew*, but it also already has a large border decorated with arabesques and Latin texts that explain the story told on the tapestry. The cartoon of the *Notre-Dame du Sablon*-series was commissioned by François Thurn de Taxis and only one set of four tapestries was made. The Baron Stieglitz Museum owned the second one which shows the Virgin appearing to Beatrice of Brussels for the second time, explaining to her that she should take the now cleaned and restored statue of the Virgin to Brussels. The four tapestries hung in the *Notre-Dame du Sablon* in Brussels from their creation till the end of the eighteenth century. In 1893 all tapestries were part of the collection of Frederic Spitzer (1815-1890), an art collector and dealer from Paris.⁸⁵ Spitzer divided the first and third tapestries in three parts each, the second and the fourth he left intact. After Spitzer's death his entire collection was auctioned in Paris from April 1893 till June 1893 where the second tapestry was

⁸³ Roche (1914), planche XXII.

⁸⁴ Birjukova (1997), pp. 69-73.

⁸⁵ Birjukova (1986), p. 18.

Exhibition *Before the Bliss*, held at the Dumbarton Oaks Research Library and Collection, Washington D.C.

April 15, 2011 – July 31, 2011.

http://library.doaks.org/exhibitions/before_the_blisses/exhibits/show/collectors/spitzer accessed 9 July 2014.

bought by the Parisian antique dealer Lowengard. It was from Lowengard that the Baron Stieglitz Museum bought the tapestry in 1900, together with the French tapestry *Calvary* dating late fifteenth-early sixteenth century. *Calvary* has a border decorated with a design of wild roses and pansies on a dark blue background.

The famous *millefleurs* tapestries were also part of the collection, representing an important era of French tapestry. The fragment *Youths throwing grain to doves and roses to swine* is a good example where the entire background is decorated with flowers and other vegetation. During the sixteenth century the border became larger and more ornamental, which is viewable in the three large tapestries from the series *The Seasons*.⁸⁶ The series consists of five tapestries representing the seasons and as the fifth one *Apollo and the Twelve Zodiac Signs*. The artist of the cartoon is unknown, but Italian influences are noticeable. The grotesques surrounding the seasons and Apollo are similar to grotesques made by Agostino Veneziano and Perino del Vague. The tapestries were woven in Brussels, Flanders; the capital of tapestry weaving in the sixteenth century. A few tapestries have been found back in photographs from 1896, displayed in their original setting. Two tapestries from the series *Four Seasons*, namely *Spring* and *Winter*, for example, hung in the School Board Hall on the first floor (fig. 9). Next to *Spring* and *Winter* the other three tapestries might have hung in the School Board Hall as well

The Baroque period of Flanders is represented by *The Seven Liberal Arts*-series of which the cartoons were designed by Cornelis Schut (1597-1655), an Antwerp artist and student of Rubens. Five tapestries were in the collection of the Stieglitz Museum, including *Music* and *Rhetoric* which hung in the Flemish Hall (fig. 12). The borders of the tapestries now started to show similarities with picture frames and this can be seen in the Baroque French tapestries of the series *Mois, ou Les Maisons Royales*.⁸⁷ Originally there are twelve tapestries, each depicting a month and an accompanying residence of Louis XIV. The Stieglitz Museum obtained three of the twelve for its collection: *May*, *September* and *October* (Fig. 15 and 16). *May* and *September* have also been located in the original photographs of 1896 (fig. 13). Like the cabinet by Boulle, the armchair from the Princess of Parma and the Louis XV lacquer commode, these two were hanging in the Louis XIV hall. The series *Mois, ou Les Maisons Royales* was designed by Louis XIV's court designer Charles Lebrun and many others who each specialised in a specific subject such as flowers, architecture or figures.⁸⁸ The series depicts the twelve residences of Louis XIV during different months of the year. *May*, *September* and *October* represent respectively St. Germain-en-Laye, Chambord and the Tuileries. The residences are

⁸⁶ Birjukova (1997), pp. 73-74.

⁸⁷ Birjukova (1997), p. 75.

⁸⁸ Bremer-David (1997), pp. 20-26. Online Collection Database of the Victoria and Albert Museum accessed on 12 May 2014.

displayed in the background with the appropriate pastime in the front. In May Louis XIV rode along the Seine with his wife Maria Theresia of Austria and their entourage; in September Louis XIV travelled to Chambord to hunt; in October Louis XIV leads a procession to the Tuileries. Interesting to know is that of this series many productions were made. The three tapestries from the Stieglitz Museum obviously did not belong to the same commissioned series, since the tapestry *May* is dated late seventeenth - early eighteenth century, whereas *September* is dated around 1730-1735. *October*, like *May*, is dated late seventeenth – early eighteenth century but they both have a different balustrade. Also these two do not have the original rectangular form and the large columns in front which *September* has. The fact that these tapestries were not commissioned together is supported by the missing coat of arms in *May* and *October*, whereas *September* is adorned with a red and yellow shield with two crossed swords. This can be explained by the fact that, apart from being commissioned by Louis XIV as gifts, private persons were allowed to commission a series as well. Maurice Fenaille discusses the three tapestries at the Baron Stieglitz museum in his large oeuvre about the Gobelins Manufactory (1903). He explains that the tapestries were woven in basse lisse, with the subject in reverse, and were remarkably preserved.⁸⁹ According to Fenaille the months *May* and *October* were probably purchased in Paris, during an auction at 11 April 1881, however, Prokhorenko and Vlasova state that the three tapestries belonged to a collection of six that were sent to the Baron Stieglitz Museum by the French antiquarian M.A. Lovaux in 1887.⁹⁰ Perhaps, Lovaux had bought the tapestries at the 1881 auction. After considering the tapestries it was decided to buy them all. The Baron Stieglitz Museum was not the only museum in possession of the *Mois, ou les Maisons Royales*: the Victoria and Albert Museum has the month *July* depicting the castle Vincennes and the J. Paul Getty Museum has the month *December* at the castle Monceaux; both depict Louis XIV hunting. In 1923 the tapestries left the Baron Stieglitz Museum and were transferred to the State Hermitage.

In 1902 the museum acquired two large tapestries depicting scenes from the story of Jason and Medea (Fig 17 and 18).⁹¹ The tapestries date from 1784 and were in perfect condition. It is said that these two originally belonged to the collection of Prince Potemkin (1739-1791), the favourite of Catherine the Great (1729-1796). The two tapestries are manufactured by the Gobelins Manufactory workshop of Cozette in Paris after a cartoon by Jean-Francois Detroy (1679-1752). Detroy made the sketches for the tapestries exclusively for the Gobelins Manufactory in the years 1742-1746.⁹² The border of the tapestry has now fully evolved into a picture frame. Originally, these two have been part of a larger set of seven tapestries telling the story of Jason and the Argonauts as written in

⁸⁹ Fenaille (1903), p. 160.

⁹⁰ Prokhorenko and Vlasova (1994), p. 24.

⁹¹ Prokhorenko and Vlasova (1994), p. 33.

⁹² Fenaille (1907), pp. 99-101.

Ovid's *Metamorphoses* (Book VII), but with the emphasis laid on the story of Jason and Medea. Of the two that were part of the Baron Stieglitz Museum's collection the original painted sketches are in the collection of the National Gallery in London.⁹³ At the Gobelins factory this series was privately commissioned eleven times and also some stand-alone tapestries, making this a quite popular series. A complete cycle is part of the collection of the Victoria and Albert Museum. The provenance of the two tapestries in the Baron Stieglitz Museum is not exactly known, but Fenaille has suggested that the two might have been part of the collection of tapestries the Polish merchant Labinski bought for Russia on April 8th, 1798.⁹⁴ Interesting to note is that the same story of Jason is represented in tapestries made in Brussels in the early sixteenth century which were also part of the Baron Stieglitz Museum. This way, the students could compare how one story has been depicted in different styles throughout history. The Stieglitz Museum tapestries were transferred to the State Hermitage in 1923.

4.3. The Tiepolo's

As said earlier, Polovtsov spent much of his time abroad and while travelling he was always on the look-out for new acquisitions. According to Prokhorenko he bought five great paintings in Vienna by Giovanni Batista Tiepolo (1696-1770) together with Lobanov in 1886.⁹⁵ However, according to Liphart, who was a curator at the State Hermitage in 1910, these paintings were bought at auction in Paris in 1876. In the book *Les Anciennes Ecoles de Peinture dans les Palais et Collection privées Russes* (1910), he wrote a chapter on Italian paintings.⁹⁶ In a footnote he describes his first acquaintance with the paintings by Tiepolo and what had happened to them. In 1870 Liphart visited the Ca'Dolfin villa in Venice and describes how the villa had a desolate atmosphere. He walked up the red marble staircase of which some steps were already sold and had to climb a ladder to arrive at the first floor. There he entered a large reception room completely decorated with paintings by Tiepolo. The paintings later acquired by the Stieglitz Museum hung between the windows. They were originally made for the villa of Ca'Dolfin in Venice. In the early 1720s the Dolfin family had commissioned these as part of a series of ten paintings depicting stories from Roman history. The stories told on the canvases were derived from the classic epistle by Livius, and probably served as analogies for the accomplishments and status of the members of the Dolfin family.

⁹³ Online Collection Database of the National Gallery London. Accessed on 12 May 2014.

⁹⁴ Fenaille (1907), pp. 129-130.

⁹⁵ Prokhorenko and Vlasova (1994), p. 20.

⁹⁶ Liphart (1910), p. 39.

All the paintings were bought for 20.000 liras by the antiquarian Michelangelo Guggenheim who had them in his collection from 1870 till 1872. In 1872 he sold them for 50.000 liras to Baron Eugen Miller von Eichholz to hang in Palace Eichholz in Vienna. On April 15th, 1876 Von Eichholz sold his collection, or at least part of it, at the auction house Hôtel Drouot in Paris. Liphart writes that he saw them himself and that several paintings were bought by the Stieglitz Museum. Three other paintings of the same Tiepolo series were not sold and remained in the collection of Von Eichholz till 1919.⁹⁷ From 1919 till 1935 they belonged to Camillo Castiglioni, also in the Palace Eichholz in Vienna. In 1935 they were transferred to Dr. Stefan Mendl; he sold the three to the Metropolitan Museum of Art in New York in the years 1955-1965.

The paintings bought by Polovtsov were later used by M.E. Mesmacher in the decoration of the Venetian Hall on the first floor. Of the decoration programme a watercolour has survived (fig. 19) on which we can see the two paintings 'Dictatorship Offered to Cincinnatus' and 'Mucius Scaevola before Porsenna'. These two paintings flanked an imposing door surrounded by a Corinthian temple portico. The two paintings 'Quintus Fabius Maximus before the Senate of Carthage', and 'Coriolanus at the Walls of Rome' were probably positioned in a similar way. 'Triumph of Manius Curius Dentatus' hung across from the entrance door (fig. 20). The paintings from the Baron Stieglitz Museum were transferred to the State Hermitage in 1934.

4.4. The Russian stoves

The origins of the tile stove are not exactly known, but they were mainly found in houses in the colder northern regions. In 1969 Rosemarie Franz wrote a book about the emergence and art historical development of the tile stoves. The stove is an invention originating in Switzerland, Austria and Germany and from there the ornately decorated stove moved to other countries, including Russia.⁹⁸ The stoves made from the second half of the eighteenth century are called 'Umschlag-' or 'Überschlagofen' by Franz. The stoves were sculpted around a wooden frame, taken apart, baked, and when put together the finer embossed details were applied. The stove was no longer a unique piece in the house, but became a feature of the interior and was subordinate to the decor of the room.

⁹⁷ Provenance at the website of the Metropolitan Museum of Art, New York. Accessed on 9 May 2014.

⁹⁸ Franz (1969), p. 7.

In 1887 the Baron Stieglitz Museum purchased their first tile stove for the collection.⁹⁹ They bought it from a merchant Pryadilova, located in Nizhny Novgorod. Apparently some stoves from the original collection were transferred to Moscow in 1930. The fifteen stoves now in the Baron Stieglitz museum collection date from the mid-eighteenth century till the early nineteenth century. This part of the collection shows the changing style preference very well and it is in favour of the didactic qualities valued so highly by Stieglitz, Polovtsov and Mesmacher.

In Russia, tiles were mainly used to decorate architecture and stoves.¹⁰⁰ In the seventeenth century Patriarch Nikon boosted the tile production when he decided to built a new monastery. He had the building's rooflines and iconostases decorated with multicoloured and relief tiles. In the eighteenth century tiles were mostly applied to stoves. Peter the Great admired the Dutch tiles and had tiles produced that looked similar to Delftware. However, other Russians did not like these white and blue tiles and preferred the multicoloured and enamelled tiles.

In 1911 the museum acquired a large white stove that originally came from the merchants Meschaninovs' house in Kolomna. Its tiles are decorated with floral motives, mythological and biblical images set in cartouches, in the colours green, pink and yellow (fig. 21). The stove dates from the 1770s and was probably made by very talented artists from Kaluga. Only two other stoves of these properties and quality are known: one is part of the collection of the Museum of Regional Lore in Kaluga, the other is in Moscow where it is on display in the seventeenth century boyar Volkov's chamber in the Yusupov Palace. The stove is larger than the average stove with its 350 centimetres height, 210 centimetres width and 100 centimetres depth. It is the most elaborate and beautiful stove of the collection and consists of three tiers with a basement, a fronton with six composite columns and the third level with a niche.

In 1912 the Museum bought a tiled stove, also dating from the 1770s, from I.V. Gogvisnky from Toropetz. This stove has been decorated with green tiles depicting various activities (fig. 22). One tile bears an inscription with the name of its maker: the tile depicts a monk holding a rosary with on the table in front of him a scroll of paper which reads: "May, 1770. Work by Trubitsen". Afanasij Trubitsen has made more tiles of which some are preserved in the depot of the Historical Museum in St. Petersburg, Russia. A purple decorated tile stove (1770s) looks quite similar to the green stove.

Around 1800, these multicoloured and elaborately decorated tile stoves were replaced by the white tiles in the neoclassical and empirical styles. However, factories at Kaluga and other provincial towns kept producing the multicoloured tiles.¹⁰¹ It is interesting to note that at the end of

⁹⁹ Prokhorenko and Vlasova (1994), pp. 53-55. The cards placed with the stoves also provided information in Russian. Consulted on 18 April 2014.

¹⁰⁰ Hilton (1995), pp. 115-117.

¹⁰¹ Hilton (1995), pp. 117-118.

the nineteenth century, when the kustar art movement was at its peak, the ceramics factory at Abramtsevo revived the old traditional patterns.

The Baron Stieglitz Museum collection houses four white tiled Louis XVI and Empire stoves. In order to obtain the educational value of the stoves, the gap between the 1770s stoves and these from the early nineteenth century is filled by a stove from 1790. This stove has white tiles which are soberly decorated with blue paint with Louis XVI motifs, such as garlands and vases. The architectural elements are highlighted in blue as to draw attention to the flutes of the ionic columns and the decorations on the frieze. There are four white tiled stoves from the early nineteenth century which all have a niche in the centre with a classical figure in it. The tiles have become larger with classical and empire elements in relief.

The tile stoves as discussed above are how they can be viewed today. Originally there were more stoves, but with the changing politics of the early twentieth century, the original collection of the Baron Stieglitz Museum went through many changes. These changes will be discussed in the following chapter.

5. The age of war and revolution

The twentieth century has been a time of many changes for Russia. At the turn of the century political unrest, mainly in universities and higher education, caused strikes to be set up by the higher intellectual population. These reached their summit in the years 1905-1907 when revolutions were arising all over the country. As a result all the state institutions closed down, and the Baron Stieglitz School decided to close as well. The school remained closed until 1909 which also meant that the Museum could not function properly.¹⁰² This has only been the beginning of the many ups and downs the museum would go through during the next twenty years.

5.1 *The impact on Russian cultural heritage*

The First World War commenced in 1914, and Russians were eager to aid their country. In 1915, the Red Cross was given permission to put up a workshop at the Baron Stieglitz Museum where gasmasks and bandages could be produced. The exhibited items were packed in boxes and crates and stored in two halls for safety. Due to the war and the changing political environment in Russia, violence and destruction were all around and the art objects were in danger. 1917 knew two important revolutions in Russia. The first one, taking place in February, resulted in the abdication of Emperor Nicolas II. A preliminary government was set up, but it only lasted till November when another revolution took place. The Bolsheviks took power with their socialist slogans and started reorganising the country.

After 1917 the Baron Stieglitz Central School of Technical Drawing ceased to exist in its original form when due to reformations the school merged with the Academy of Arts. The function the Baron Stieglitz Museum had in relation to the school became meaningless. Also, the historicist building of Mesmacher and its collection that showed the highlights of western art history were no longer in accordance with the ideas of Soviet Russia. The art objects were seen as an “embodiment of vulgar and eclectic bourgeois art”.¹⁰³ Art was now valued by its function to influence people and its use to propagate the new social ideology.¹⁰⁴ New Russia was expecting new art and new artists that would be able to depict the spirit of the moment. The aspect of education in its earlier form was no longer the main function of art.

¹⁰² Prokhorenko and Vlasova (1994), p. 33.

¹⁰³ Prokhorenko and Vlasova (1994), p. 39.

¹⁰⁴ Prokhorenko and Vlasova (1994), p. 37.

Houses and palaces of the nobility were being plundered and the valuable objects were sold. It was in this environment that Alexandre A. Polovtsov jr. (1867-1944), the son of A.A. Polovtsov, wrote the book *Les trésors d'art en Russie sous la régime Bolshéviste* (1919). Polovtsov describes his mission on preserving the arts during one year after the 1917 revolutions. Polovtsov was the appointed curator of the Baron Stieglitz Museum at the time. After the Revolution in March, he quit his job at the Ministry of Foreign Affairs and decided to, together with a group of equals, proactively preserve and rescue the arts in St. Petersburg and its surroundings. Among the palaces in danger was that of Grand Duke Nicolas Nicolaiévitch who owned a large collection of Russian porcelain.¹⁰⁵ Polovtsov wrote a letter to the Grand Duke who had taken refuge in the Crimea, with the request to donate his collection to the Baron Stieglitz Museum in order to safeguard its existence. The Grand Duke agreed but apparently the room with the porcelain was sealed and thus unreachable. Polovtsov decided to leave the porcelain there in their display cabinets, believing that the safest option at the moment. But when he got a telephone call that the people had broken into the palace and the porcelain was in danger, he went to Lounatcharsky and requested permission and a warrant to obtain the collection.¹⁰⁶ And so, the porcelain collection with objects from the beginnings of the Imperial Porcelain Factory as well as from the eighteenth century found their way to the Baron Stieglitz Museum. Another collection Polovtsov could prevent from falling into wrong hands was the collection of a certain count M.P.¹⁰⁷ The collection, which consisted of emaille, miniatures and silverware, was already packed up and shipped to Finland by M.P. before the Bolshevists coup, but was confiscated at the border and reported to the Smolny institute where the government was seated at the moment. Polovtsov went through quite some trouble, but was finally able to have the crates transferred to the Baron Stieglitz Museum.

When the political situation became more and more dire they believed their activities of preserving and rescuing the art objects became even more important.¹⁰⁸ Polovtsov concerned himself with the collections of the State Hermitage and his own museum. In November 1917 he went to Moscow to collect the shipped items from the State Hermitage. While here he wanted to search for a safe location for the Baron Stieglitz Museum collection where he would be certain the items were in good hands.¹⁰⁹ He mentions that the objects had not been unpacked since 1914, when they offered the rooms to the Red Cross. While in Moscow to retrieve the objects from the State

¹⁰⁵ Polovtsov (1919), pp. 106-111. Prokhorenko and Vlasova (1994), p. 39.

¹⁰⁶ Lounatcharsky was the appointed People's Commissar of Education and member of Lenin's party.

¹⁰⁷ No further information but his initials is given.

¹⁰⁸ Polovtsov (1919), p. 6.

¹⁰⁹ Polovtsov (1919), p. 16. Whether the collection was transported to Moscow or not is not clarified by Polovtsov.

Hermitage, he could not get on the street without the chance of getting hurt or killed due to the violence and bombings.

Back in St. Petersburg, in 1918, the nationalisation of the arts was in full swing. Polovtsov and his colleagues made house calls and took inventory of the precious objects.¹¹⁰ They had drawn up a list of addresses which they knew possessed important objects and Lounatcharsky had issued signed documents to the owners stating that soldiers could not invade their home. This kept the soldiers away for a short time, but after a while the plundering continued. The Bolshevik government had later issued another decree stating that all proletarians could live in the houses and on top of that could plunder for their own gain.

In August 1918 an attack was aimed at Lenin and the Red Terror commenced. Polovtsov, who had worked for the government before the abdication of Nicolas II, could be arrested any time now. The situation became too dangerous and a year after the Bolsheviks came to power Polovtsov and his wife decided to flee the country and crossed the Finnish border in October 1918.¹¹¹

5.2. *The fate of the collection*

In those troublesome years the Baron Stieglitz Museum building had been neglected. The halls suffered from humidity, due to the lack of heating. Also, some parts of the roof were in disrepair and needed mending. In 1921 the Commission of Economy sold draperies made by students to raise repair money. With this some repairs were carried out, but it was not nearly enough to save the museum. So, at the end of 1923 a decree ordered that the collection of the Baron Stieglitz Museum was transferred to the State Hermitage.¹¹² The museum stayed in function and still went by its original name till 1925 when the name changed to *First Hermitage Branch*, but fell under the supervision of the Petrograd Department of Institutions of Science and Art. The decree stated: "The museum retains its former disposition and name and develops according to its former programme". So, the Baron Stieglitz Museum stayed in function even though the State Hermitage now owned the collection.

In 1927 another decree was issued that ordered the liquidation of the First Hermitage Branch. The current director of the Baron Stieglitz Museum E.K. Kwerfeldt wrote a plea to the State Hermitage director for leaving the collection at its current location:

¹¹⁰ Poloftsoff (1919), pp. 117-118.

¹¹¹ Poloftsoff (1919), p. 295.

¹¹² Prokhorenko and Vlasova (1994), pp. 40-41.

“To answer your question, whether it is desirable to transfer the exhibits from the First Branch of the State Hermitage to the main premises, I must flatly respond, that it is imperative to leave the collection in its present place... The interiors of the halls, which can be called sumptuous sustain different styles, which greatly facilitate the task: to make the exposition complete and to gain deep insight into definite cultures. Besides, the exhibits are inseparable from the architectural interior composition... Dismantling the stone portals and the fireplace of the Renaissance age, that are built into the walls, [...] and the largest collection of Russian tiled stoves will entail great complications and require substantial repair to the abandoned premises”.¹¹³

S.N. Trojnitsky, head of the decorative art department of the State Hermitage, argued otherwise. He stated that the museum as it was had long ago ceased to exist and that the objects had only remained in their setting because the State Hermitage did not have the adequate space. He argued that it was important for the collection to be transferred to the premises of the State Hermitage for “the sake of the future systematic work of Hermitage, in general, and its department of applied art in particular.”¹¹⁴

Kwerfeldt’s protests were in vain and the 12.000 objects were removed during the 1920s and 1930s. The fireplace from the Henry II hall and most of the objects discussed above were transferred. The furniture collection and the other decorative art collected by the Baron Stieglitz Museum elevated the overall quality of the State Hermitage’s collection.¹¹⁵ Part of the rest of the collection was divided among other museums, such as the Russian Museum, the Zoological Museum and the Academy of Arts Museum; objects even entered the Armenian State Museum and the Kharkov Art Museum, now the Ukraine.¹¹⁶

¹¹³ Prokhorenko and Vlasova (1994), p. 42.

¹¹⁴ Prokhorenko and Vlasova (1994), pp. 42-43.

¹¹⁵ Rappe (1997), p. 100.

¹¹⁶ Prokhorenko and Vlasova (1994), p. 44.

6. Epilogue: the here and now

The collection went through quite some changes during the turbulent times after the Russian Revolution of 1917, the First World War, the decrees of 1923 and 1927, and the Second World War. In 1942 an act of property transfer was signed, giving away all museum property to the Art College of Architectural Decoration.¹¹⁷ This signified the end of the First Branch of the State Hermitage, previously known as the Baron Stieglitz Museum. Finally in 1945 it was ordered by the government to reinstitute the objects to the Baron Stieglitz Museum. Between 1946 and 1948 eight hundred objects returned from the State Hermitage.¹¹⁸ This amount is not comparable to the 12.000 objects that left the museum in the 1920s and 1930s. The collection of objects that returned to the Baron Stieglitz Museum consisted mainly of fabrics and copies of original works.¹¹⁹ The crème de la crème of the objects stayed in the State Hermitage. Today, the people working at the Baron Stieglitz Museum say that they are proud that their collection is now on display at the State Hermitage.¹²⁰ Even though the people may not have agreed with the transfer of the objects to the State Hermitage in the 1920s, it did save the collection and consequently many valuable art objects.

The original collection as it was assembled by A.L. Stieglitz, A.A. Polovtsov and M.E. Mesmacher can no longer be viewed in its entirety. Luckily, the school library has preserved the photo album from 1896. These photos give a wonderful overview of the different halls and its collection after the completion of the new museum building. Some photos have been reproduced in the chapters about the architecture and the original collection of the museum.

After the Second World War the Baron Stieglitz Museum had to assemble a new collection that would honour the ideologies of Baron Stieglitz, Polovtsov and Mesmacher. Next to nineteenth century copies of important furniture the museum acquired more contemporary objects. The museum continues being a museum that shows the historical development of different styles and objects. Interesting is that the museum has integrated objects that were fabricated during the 1920s and later.

Like Prokhorenko and Vlasova stated in their book the Baron Stieglitz Museum is indeed not what it used to be. Originally there were only two hundred students attending the school, now there are over a thousand. This meant the museum had to shrink down and give up the larger part of the exhibition rooms to the students. Today you can visit only the antechamber on the ground floor and the rooms surrounding the two small inner courts. The great exhibition room is used by the school, just like the upper floors. The objects used to be superb in accordance with the architectural

¹¹⁷ Goerkina (1997), p. 41.

¹¹⁸ Prokhorenko and Vlasova (1994), pp. 49-50.

¹¹⁹ Prokhorenko and Vlasova (1994), pp. 52-53.

¹²⁰ Personal opinions given to me during my visit to the Baron Stieglitz Museum on 15 April 2014.

splendour. Now the magnificent architecture is in desperate need of restoration: some of the ceilings need to be restored and the objects on display are not always in excellent condition. Unfortunately, the museum cannot afford a large scale restoration.

Even though the museum might not be in its best condition and its collection is illuminated with fluorescent lighting, it is still worthwhile to visit. The visitor can marvel at the sumptuously decorated ceiling and admire many works of art dating from the fifteenth till the twentieth century. And what's most important is that the museum has retained its original function to educate. While I was there, students were still scattered through the museum with a sketching book and pencil in hand copying the objects.

7. Conclusion

This thesis set out to determine whether the political, cultural and industrial changes of nineteenth and early twentieth century Russia had influenced the Baron Stieglitz Museum. And if so, what had happened. The research question was: *How have cultural and political factors of the nineteenth and early twentieth century Russia determined the outline of the Baron Stieglitz Museum and its collection?* As it turned out, political factors have played a lesser role in the Baron Stieglitz Museum than perhaps anticipated. The cultural and industrial factors on the other hand have played a substantial larger role.

The cultural factor nationalism has been of great importance to the foundation of the school: Baron A.L. Stieglitz was concerned with the development of the crafts in Russia and wanted to aid in the education of future artists and craftsmen. Nationalism has also played a large role in the design of the architecture of the museum building of M.E. Mesmacher. After the Napoleonic wars resulted in the stimulation of nationalism, many museums were founded. The interiors were designed in historical styles representing different countries and eras with their appropriate objects. Visitors could now go to a museum and determine their own identity by comparing their objects to those of the other countries.

Because of the Industrial Revolution the mass-produced objects had lost their aesthetic and artistic qualities. This was seen as a loss and design schools were founded with a focus on the education of prospect artists. The First World Exhibition of 1851, London, triggered the foundations even more: European countries wanted to compete with French designers and ultimately surpass them in quality. In Russia, the design schools were founded with the best interest of Russia in mind. Eventually, Russia also wanted to compete with the European economy. The national style was determined by the kustar art movement, and their objects were in favour in Europe. Elite artists, who were educated at the Stroganoff School and the Baron Stieglitz School, now travelled to the country and determined what the kustars should make.

Political factors that influenced the Baron Stieglitz Museum were the events that took place at the beginning of the twentieth century. After the Revolution of 1917 private collections were nationalised and some were placed under care of the Baron Stieglitz Museum. Also, art lost its value and consequently the Baron Stieglitz Museum was neglected. The building fell into disrepair, but funds were not sufficient to carry out the restorations. Ultimately it was decided in 1923 that the collection of 12.000 objects should be placed under the supervision of the State Hermitage and in 1927 it was ordered that all objects be transferred to the main premises. At the State Hermitage the objects were divided among several other institutions as well. After the Second World War around

800 objects returned to the Baron Stieglitz Museum, but only the least valuable ones and copies of original works.

The second research question focused on the position of the Baron Stieglitz museum in its European context. *What was the position of the Baron Stieglitz Museum within the context of the other European decorative art museums founded in the nineteenth century?*

The architect M.E. Mesmacher designed his building in the Italian renaissance style, just like the buildings in London, Vienna, Berlin and Hamburg. This style was most common for decorative art museums, together with an inner court covered by a large glass and steel roof. Overall the Baron Stieglitz Museum is quite similar to the other European decorative art museums. However, The Baron Stieglitz Museum never succeeded in reaching the same level of influence as the South Kensington Museum and the museums in Vienna, Berlin and Hamburg in the European economy. They only had influence on the Russian internal market. Also, the Baron Stieglitz Museum never served as an inspiration or example for other decorative art museums founded in Europe or Russia.

The main goal of all museums was the same: to educate future artists and craftsmen in order to elevate the aesthetic and technical value of the objects, which had decreased after the introduction of machine-made products and serial production. The second goal they mutually shared was to bridge the gap that had been created through the centuries between the high arts; meaning paintings, sculptures and architecture, and the low, decorative art.

The position the Baron Stieglitz Museum held within the other European decorative art museums has been minor. However, the Baron Stieglitz Museum was one of the greatest in Russia with a large collection that covered the whole time-span of world history and a historicist building celebrating the summits of Western-European styles.

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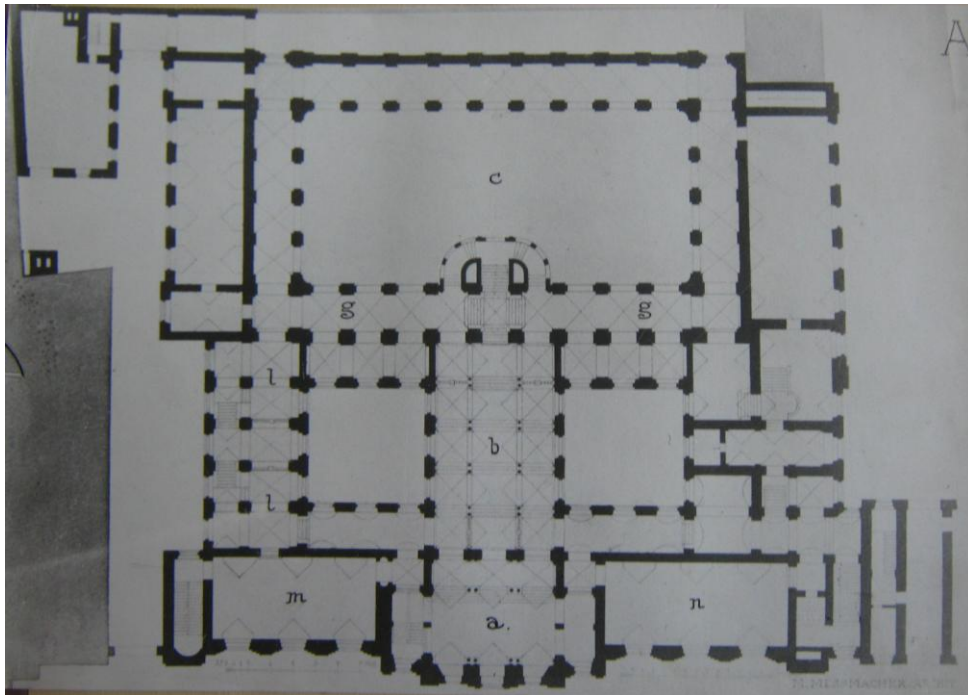


Fig. 1 and 2. Plan of the ground and first floor of the new museum building. 1896, photos taken from the 1896 photo album located at the library of the Baron Stieglitz Museum.

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|-----------------------|-------------------------|-------------------|----------------------|
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| b. Antechamber | g. Gallery ground floor | r. Flemish hall | w. Farneze hall |
| c. G.-Exhibition hall | p. Henry II hall | t. Venetian hall | x. School Board hall |

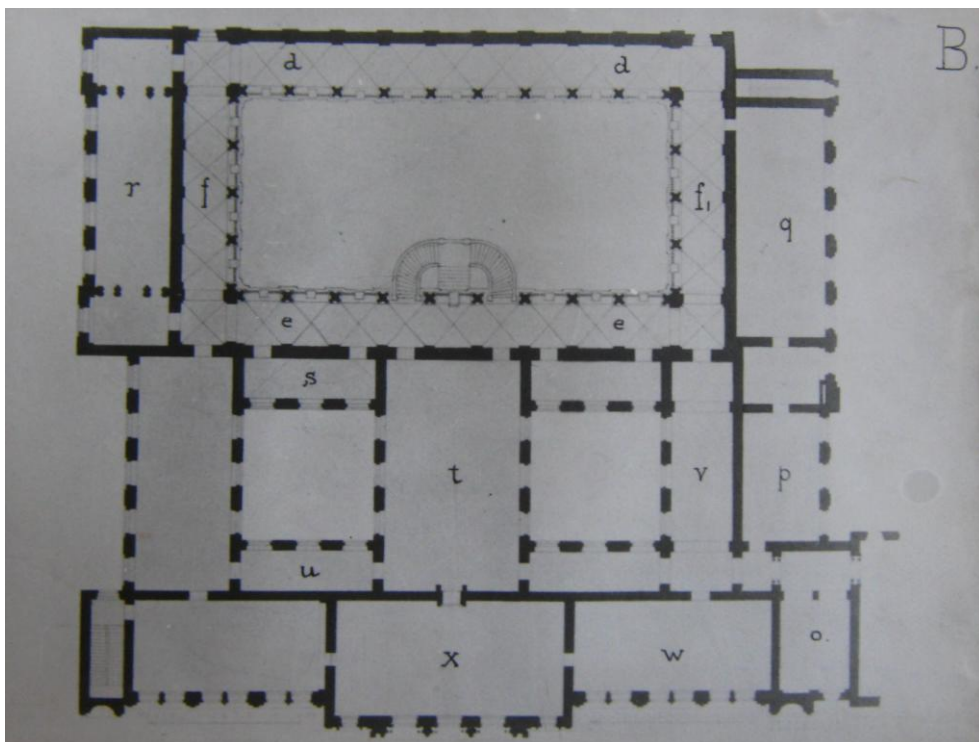




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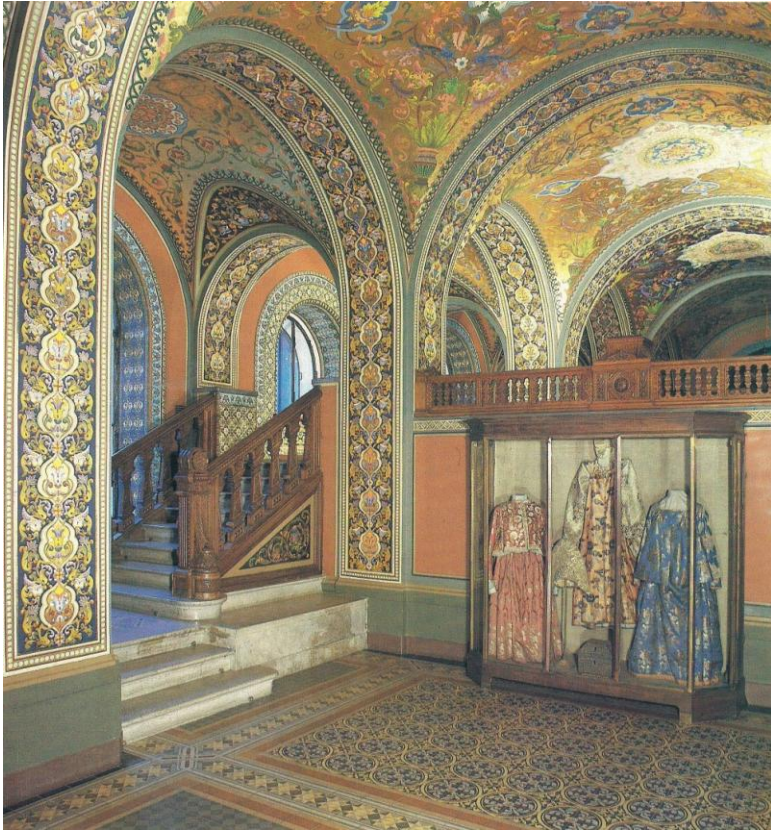


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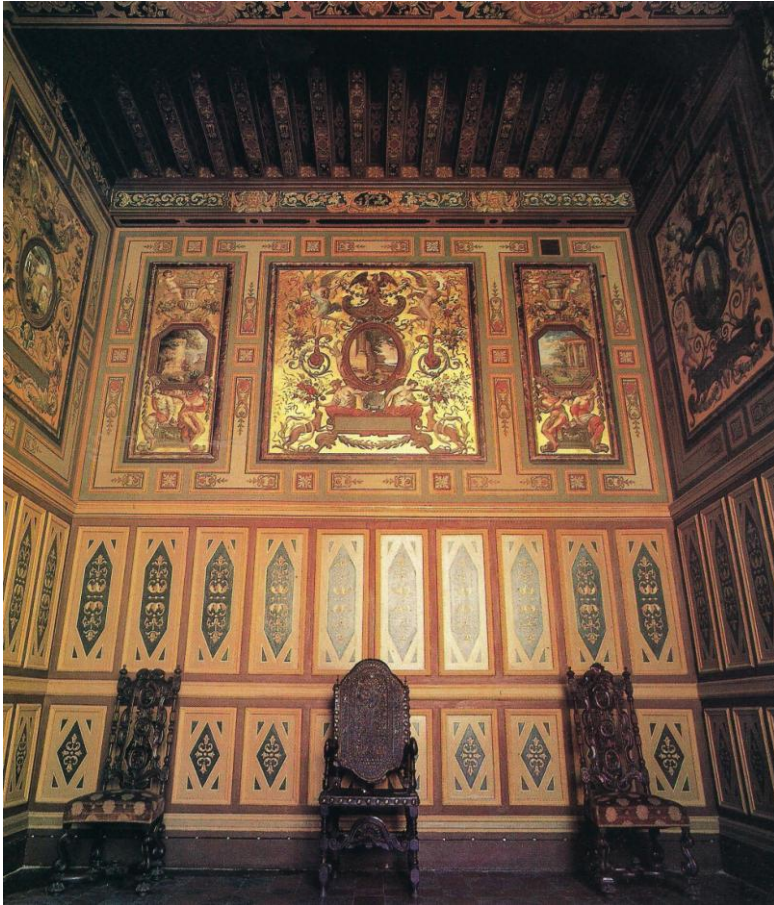


Fig. 11. *Louis XIII Hall*, situation 1994. (Prokhorenko and Vlasova 1994).



Fig. 12. *The Flemish Hall* with at the far end the tapestry *Rhetoric from the Seven Liberal Arts-series*, 1896, photo taken from the 1896 photo album located at the library of the Baron Stieglitz Museum.

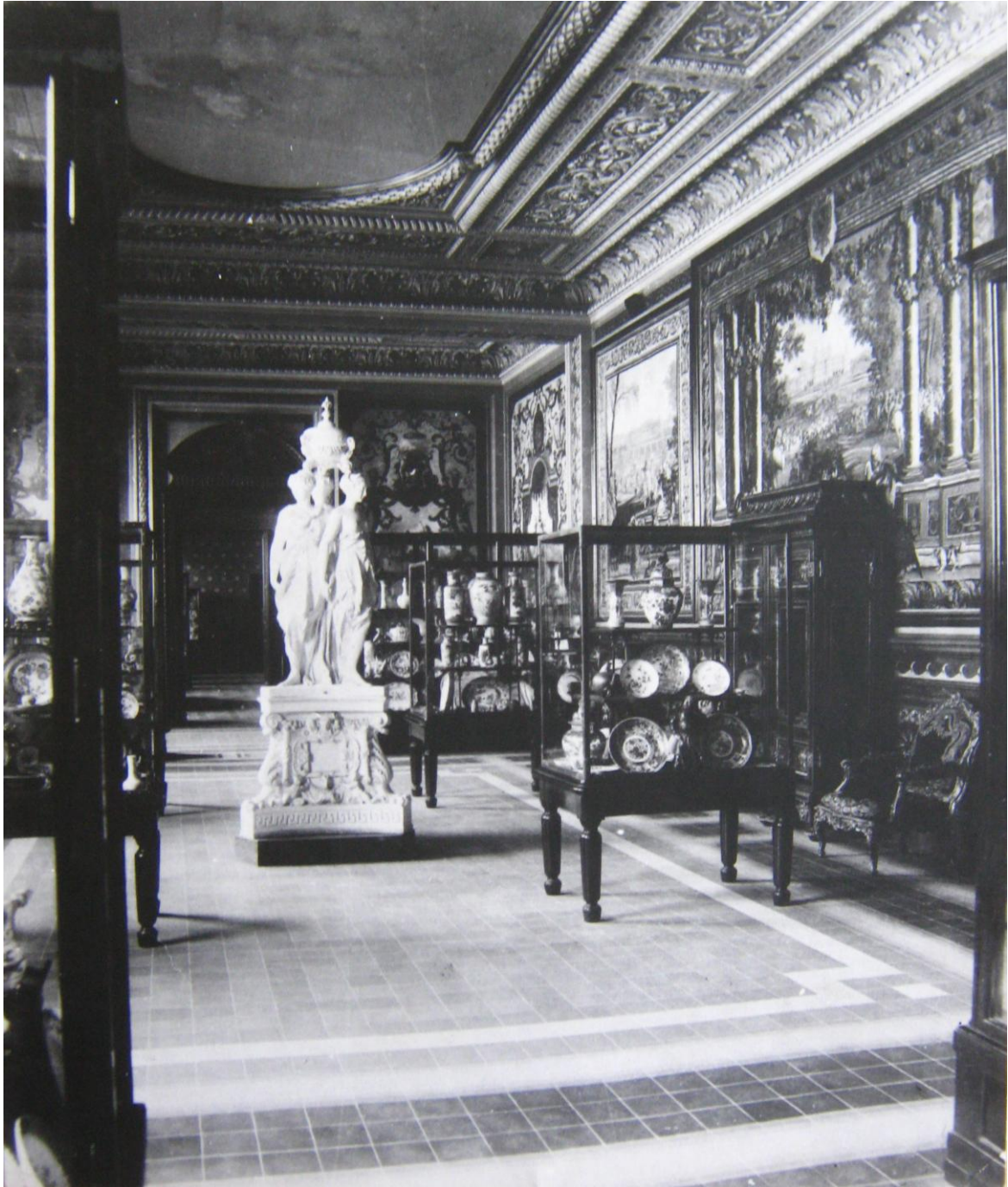


Fig. 13. *Louis XIV Hall*. On the right are the cabinet by the workshop of André Charles Boulle, the armchair à la Reine from the Princess of Parma and the tapestries *May* and *September*. 1896, photo taken from the 1896 photo album located at the library of the Baron Stieglitz Museum.



Fig. 14. *Louis XIV Hall. On the right against the wall stands the commode found by Roche (note the resemblance between the door and the cabinet by Andre-Charles Boulle), 1896, photo taken from the 1896 photo album located at the library of the Baron Stieglitz Museum.*



Fig. 15. May from the series *Mois, ou les Maisons Royales* after the design of Carles LeBrun. (image from the State Hermitage website: hermitagemuseum.org).



Fig. 16. September from the series *Mois, ou les Maisons Royales* after the design of Carles LeBrun. (image from the State Hermitage website: hermitagemuseum.org).



Fig. 17. *Jason cutting down the Golden Fleece.* (image from the State Hermitage website: hermitagemuseum.org).



Fig. 18. *Jason swears fidelity to Medea.* (image from the State Hermitage website: hermitagemuseum.org).



Fig. 19. Watercolour design for the Venetian Hall with the paintings Dictatorship Offered to Cincinnatus and Mucius Scaevola before Porsenna. (Prokhorenko and Vlasova 1994).



Fig. 20. The Venetian Hall with across the room Triumph of Manius Curius Dentatus by Tiepolo. 1896, photo taken from the 1896 photo album located at the library of the Baron Stieglitz Museum.



Fig. 21. *Russian tile stove, 1770s, tiles produced in Kaluga. (Author's photograph taken on 18 April 2014).*



Fig. 22. *Russian tile stove, 1770, tiles by Afanasij Trubitsen. (Author's photograph taken on 18 April 2014).*

Appendix A

In c. 1914 Denis Roche visited Russia in order to document the French furniture from the seventeenth, eighteenth and early nineteenth century in private collections and the imperial palaces and museums. At the Baron Stieglitz Museum he found ten objects which he published in his two large volumes. These pieces of furniture have been reproduced in this appendix.

Denis Roche, *Le Mobilier Français en Russie. Meubles des XVIIe et XVIIIe siècles et du commencement du XIXe. Conservés dans les Palais et les Musées Impériaux et dans les Collections Privées. Tome I et II*, Paris c. 1914.



A-1. André-Charles Boulle, Cabinet, second half 18th century, France, ebony, with ormolu mounts and marqueterie decorations. 205 x 159 x 59 cm. Plate I.

A-2. Console, first quarter 18th century, France, gilded wood with marble top, 84 x 136 x 56 cm. Plate III.





A-3. Etienne Doirat, Corner cabinet, first half 18th century, France, wood, with painted decoration over black lacquer and bronze mounts, 175 x 131 x 96 cm. Plate V.

A-4. Provincial school, Console, second quarter 18th century, France, walnut, sculpted with marble top, 84 x 136 x 56 cm. Plate VII.

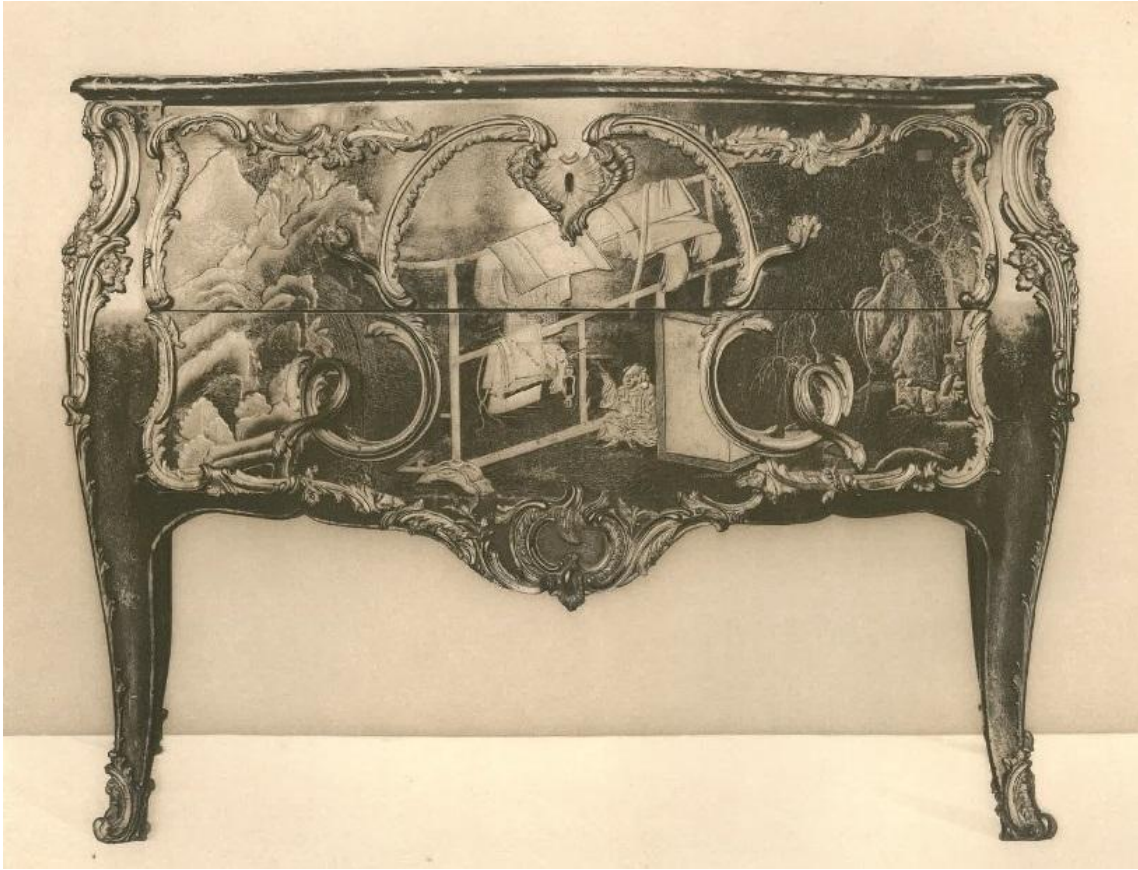




A-5. Screen, first quarter 18th century, France, gilded wood, with Beauvais tapestry of later date, 122 x 75 cm. Plate XI.



A-6. Screen, second half 18th century, France, gilded wood, with Savonnerie tapestry, 108 x 78 cm. Plate XXI.



A-7. Commode, mid-18th century, France, lacquered wood with 'Lacque à pagodes' with bronze ormolu, 87 x 111 x 60 cm. Plate XXII.



A-8. Fauteuil, third quarter 18th century, France, wood, sculpted with embroidered satin. Plate XLVI.



A-9. J.H. Riesener, Bureau plat, third quarter 18th century, France, rosewood with bronze mounts and white marble top, 75 x 163 x 82 cm. Plate LXIV.

A-10. J.H. Riesener, Commode, third quarter 18th century, France, mahogany with bronze mounts and white marble top, 97 x 130 x 50. Plate LXXXIX.



Appendix B

The following appendix contains a list of objects found in the collections of the State Hermitage. These objects previously belonged to the Baron Stieglitz Museum, but were transferred in the 1920s and 1930s. The exact year, if known, can be found in the table.

Object	Artist/place/time	Material (dimensions if known)	Provenance	To Hermitage	Source
14 combs	19th century	horn/wood/lacquer/toirtoise shell/mother-of-pearl		1 - 1920, rest 1926	Visit Hermitage April 2014
Band illustrates the story of the Old Testament				not known	Visit Hermitage April 2014
Band with foliage				not known	Visit Hermitage April 2014
Basin for goldfish	China, late 17th-early 18th century	porcelain, painted over glaze. H 33 cm, diam. 36,9 cm		1926	Kuznetsov (1965)
Basins	Germany, Nuremberg, late 15th century	brass		1933	Visit Hermitage April 2014
Bedspread embroidered with flower, acanthus leaf and ribbon motifs	Spain, 17th century	canvas (ground), golden and silk threads; embroidery in laid stitch and needle painting technique. 252 x 207 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Bodice inset embroidered with a stylized plant motif	Western Europe (France?), first half 18th century	silk (ground), golden thread, wire, sequins, twist and metal-thread lace; embroidery in raised laid and couched stitches technique. 37 x 32 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Bolt	Austria, 15th century	iron		1933	Visit Hermitage April 2014
Book: Flora from St Petersburg and Moscow	St. Petersburg, 1818	26,5 x 20,5 cm		1929	Beitz (1990)
Bottles	Lorenzo Radi, Venice, 1850-1860	chalcedony glass, silver, gilt		1923	Visit Hermitage April 2014
Bowl	Iran, 13th century	faience, painted in enamel colours		1925	Biriukova (1986)
Bowl with a lid	Austria, Du Paquier Period, Vienna Porcelain Manufactory, 1730s-1740s	porcelain; overglaze painting in schwarzlot and silvered. Height 17,9 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	late 1920s	Digital Collection State Hermitage (17 July 2014)

Bowl: Ariadne accompanied by Satyrs and bacchantes meets Bacchus	Vienna Porcelain Manufactory, Du Paquier Period, Austria, 1730s-1740s	porcelain; overglaze painting in schwarzlot and silvered. 18,1 x 12 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	late 1920s	Digital Collection State Hermitage (17 July 2014)
Box	16th century	wood, leather		1932	Visit Hermitage April 2014
Box with Nikko Landscapes	Kai Kuwaoka, 1820	wood, ro-iro lacquer; togidashi, hiramaki-e, fundame, krikane, gyobu nashiji		1926	Visit Hermitage April 2014
Brocade	Italy or France, late 17th-first quarter 18th century	silk and gilt threads		1923	Biriukova (1986)
Cabinet	Eger, Germany, 17th century	carved ebony, with intarsia decoration		1923	Biriukova (1986)
Carpet	Ushak, Turkey, early-mid 17th century	coloured wool		1925	Biriukova (1986)
Carpet embroidered with a family coat-of-arms	Switzerland or Germany, 1564	canvas (ground), woollen threads; embroidery in flat stitch technique. 175 x 146 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Carpet, woollen pile	Iran, mid-17th century	wool, silver thread. 261 x 162 cm		1925	Kuznetsov (1965)
Carved group: The rape of Deianeira	Johann Michael Maucher (1645-1700), Germany, late 17th century	carved ivory		1924	Biriukova (1986)
Case of watch, shaped like a tambourine	Germany, 16th century	silver; chased and gilded. H. 2,5 cm diam. 5.5 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Casket: Boats on the waves	Japan, Rimpa School, 18th century	wood, with lacquer decoration in various techniques: makie, raden, namari, kinji, fundame, hiramakie and hakeme		1926	Biriukova (1986)
Central plaque of a cross	France, Limoges, first quarter 13th century	champlevé enamel		1924	Visit Hermitage April 2014

Child's Dress embroidered with a plant motif	Germany or Italy, late 17th-early 18th century	silk (ground, golden, silver and silk threads; embroidery in satin stitch, patterned golden and raised laid stitch technique. L. 65 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Ciborium	Spain, Barcelona, 15h century			1925	Visit Hermitage April 2014
Cover with floral design	France, 16th century	silver brocade, embroidered with gilt and silk thread and set with corals		1924	Biriukova (1986)
Coverd Bowl	Semion Kuzov, Moscow, 1790s	silver, cast, chased, engraved, nielloed and parcel-gilt	P. Shakhovskaya collection	1941	Biriukova (1986)
Coverd vase	Maria, Spain, 17th century	glass	until 1886 in the A. Polovtsov collection	1933	Biriukova (1986)
Covered bowl and tray	Chantilly, France, second quarter 18th century	soft-paste. Bowl: 12,8 x 15,8 cm		1925-1926	Kuznetsov (1965)
Covered cup	Venice, Italy, c. 1500	colourless glass; painted with coloured enamels and gilded. H.26,3 cm.	until 1886 in the Ricard-Collection, Frankfurt am Main	1923	Digital Collection State Hermitage (17 July 2014)
Covered écuelle	Veuve Perrin - workshop, Marseilles, France, 1750-1770	faience, painted in muffled colours		1933	Biriukova (1986)
Covered glass	Heinrich Schwanhardt, Nuremberg, Germany, last quarter 17th century	tiefschnitt ruby glass, clear and mat, in silver-gilt mount	until 1886 in the Ricard-Collection, Frankfurt am Main	1933	Biriukova (1986)
Covered Zwischengoldglas goblet	Bohemia, 1730s-1740s	clear glass, polished and decorated with engraved gold leaf between double walls	until 1886 in the Ricard-Collection, Frankfurt am Main	1933	Biriukova (1986)
Crosier with St. Michael fighting the Dragon	France, Limoges, late 13th century			1924	Visit Hermitage April 2014
Crosier with the Scene of Annunciation	France, Limoge, second quarter 13th century			1924	Visit Hermitage April 2014
Crucifixion. Trimming of Gospel cover	17th century	silver, gilding, embossing		1924	Visit Hermitage April 2014

Cup	Iran, 13th century	faience, painted in enamel colours. Height 11,5 cm		1925	Biriukova (1986), Kuznetsov (1965)
Decanter with stopper	Silesia, Germany	tiefschnitt clear glass, polished, partly with mat finish		1933	Biriukova (1986)
Deesis from a casket	South Italy, 12th century			1925	Visit Hermitage April 2014
Detail of an ecclesiastical vestment	Western Europe (Austria?), 18th century	silk (ground), golden and silver threads, twist, wire, sequins and metal-thread lace; embroidery in couched stitch and patterned golden technique. 57 x 87 cm.	L. Ricard- Abenheimer, Frankfurt-am- Main	1923	Digital Collection State Hermitage (17 July 2014)
Dish	Valencia, second half 15th century	hispano - moresque ware		1925	Visit Hermitage April 2014
Dish	Iznik, Turkey, second half 16th century	light-coloured earthenware, with painted underglaze decoration		1925	Biriukova (1986)
Dish	China, kang xi (1662- 1722)	porcelain, with painted famille verte decoration		1926	Biriukova (1986)
Dish	China, late 14th century	porcelain, painted in cobalt blue		1926	Biriukova (1986)
Dish	Samuel van Eenhoorn, Delft, Holland, 17th century	faience, painted in cobalt blue	until 1898 in the A. Polovtsov collection	1933	Biriukova (1986)
Dish	J.M, Rouen France, early 18th century	faience, painted in colours	purchased in 1902 from Girard?	1929	Biriukova (1986)
Dish with Bacchus	Urbino, second half of the 16th century	polychrome painted Maiolica		1925	Visit Hermitage April 2014
Dish with the Battle of Israelites and Amorites	Urbino, second half of the 16th century	painted maiolica		1925	Visit Hermitage April 2014
Dish with the coat of arms of the Barovier family	Venice, c. 1500	colourless glass, enamel painted and gilt		1923	Visit Hermitage April 2014
Dishes	Tuscany, 15th century	maiolica		1925	Visit Hermitage April 2014
Dresser	Paris, France, second half of the 16th century	carved walnut		1923	Biriukova (1986)

Drug vessels	Florence, 1425-50	maiolica		1925	Visit Hermitage April 2014
Embroidered Decorative Panel	France, first quarter 18th century	silk, embroidered with gilt and silk threads		1923	Biriukova (1986)
Embroidery depicting a Cavalier and a Lady	Germany, early 17th century	filet net (ground), linen threads; embroidery. 26 x 56 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Embroidery Depicting the Allegory of Faith	Italy, late 16th-early 17th century	silk (ground), golden and silk threads; embroidery in satin and couched stitches technique. 27 x 40 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Embroidery with a Depiction of a Towered Castle (fragment)	Italy, late 16th-17th century	linen (ground); embroidery over drawn thread	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Embroidery with a Sailboat with Human Figures (fragment)	Italy, late 16th-17th century	linen (ground); embroidery over drawn thread	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Embroidery with a stylized foliage motif	Italy or Spain, late 16th-early 17th century	linen (ground), silk threads and lace; embroidery in two-sided satin stitch technique. 42 x 53 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Ewer: The Adoration of the Golden Calf	Monogrammist IC. Second half 16th century			not known	Visit Hermitage April 2014
Execution of the Elders	Workshop of Veit Hirschvogel, Nuremberg, Germany, early 16th century	coloured and transparent glass; overglaze painting, treated with a silver mordant. 50,4 x 51,7 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1933	Digital Collection State Hermitage (17 July 2014)
Fabric with a pattern of flowers and fruit	Lyon, France, First half 18th century	silk, gold and silver threads		1923	Biriukova (1986)
Fabric with designs of birds	Italy, 14th century	silk, decorated with Cyprian thread		1924	Biriukova (1986)

and lions

Fabric with pattern of vases and crowns	Italy, late 16th century	linen, silk		1925	Visit Hermitage April 2014
Fabric with pomegranate pattern	Italy, Florence, second half of the 16th century	linen, silk, silver thread. Velvet cut and uncut		1923	Visit Hermitage April 2014
Female figurine	Roman work of the 2nd century A.D.	marble		1926	Visit Hermitage April 2014
Figure of a King	France, Limoges, second quarter 13th century			1924	Visit Hermitage April 2014
Flabellum	Meuse Valley, late 12th - early 13th century	ivory, metal and champeleve enamels		1923	Visit Hermitage April 2014
Fragment of a parasol	France, early 18th century	paper cut-outs glued to brocade and decorated with gilt spangles, mica medallions and gouache painting	The Ricard-collection, Frankfurt-am-Main	1923	Biriukova (1986)
Fragment of a pile carpet	India, 17th century	wool		1925	Biriukova (1986)
Furniture: Armchair	Nicolas Heurtaut, France, between 1768-1770	oak, pink silk; carved, gilded and upholstered. 108 x 72 x 66 cm		1933	Digital Collection State Hermitage (17 July 2014)
Furniture: Armchair	Italy, early 18th century	wood, carved and gilt; upholstered in velvet embroidered with silver thread		1923	Biriukova (1986)
Furniture: Armchair 'a la reine'	Nicolas-Quinibert Foliot (?), France, Paris, c.1749	oak, upholstery; red velvet, silver thread, carved, gilded with embroidery		1933	Rappa (1997), Digital Collection State Hermitage (17 July 2014)
Furniture: Cabinet	André Charles Boulle, Paris, France, second half 17th century	ebony, with ormoly mounts and marquetry decorations. 205 x 159 x 59 cm.	Purchased in Paris in 1872, or after 1886	1923	Roche (1915), Biriukova (1986)
Furniture: Casket with a tracery pattern	upper Rhine, second half 15th century	wood, metal and coloured foil, carved. 8 x 17,4 x 10,6 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)

Furniture: Chair	Workshop 'Freres Jacob Rotholz', Paris, France, between 1796-1803	mahogany, bronze and silk; carved, gilded and upholstered. 90 x 53 x 50 cm		1923	Beitz (1990)
Furniture: Chest	France, 16th century (with 19th century additions)	walnut; carved		not known	
Furniture: Corner cabinet	Etienne Doirat, France, first half 18th century	wood, with painted decoration over black lacquer and bronze mounts. 175 x 131 x 96 cm	Entered Stieglitz Museum through M. von Zurmulen	1923	Roche (1915), Biriukova (1986)
Furniture: Dressing table	Workshop of Martin Guillaume Biennais, ca. 1817	amboina wood, bronze and smalt; carved and gilded		1933	Digital Collection State Hermitage (17 July 2014)
Furniture: High-backed Chair with folding seat	Paris, France, 16th century (with 19th century additions)	walnut, carved		not known	Visit Hermitage April 2014
Furniture: Medal Cabinet	Workshop of Andre-Charles Boulle, France, Paris, c. 1710 (?)	oak, ebony, beech, bronze, tortoiseshell, copper, Boulle technique, Cast, chased and carved		1933	Visit Hermitage April 2014
Furniture: Medal Cabinet	France, Paris, second half of the 18th century	pine, walnut, ebony, tortoiseshell, copper, bronze, Boulle technique, chased and carved		1933	Digital Collection State Hermitage (17 July 2014)
Furniture: Sedan-Chair with Embroidered Upholstery	France, middle of the 17th century	wood, silk and gold thread, embroidery in needle painting technique		1923	Digital Collection State Hermitage (17 July 2014)
Furniture: Small Table (Gueridon)	Attr. Adam Weisweiler, France, last quarter of the 18th century	amboina wood, oak, bronze, jasper; carved, cast, chased and veneered		1931	Digital Collection State Hermitage (17 July 2014)
Furniture: Two-tier Cupboard	Paris, France, second half of the 16th century	walnut, carved		not known	Visit Hermitage April 2014
Furniture: Two-tier Cupboard	Paris, France, second half of the 16th century	walnut, marble; carved		not known	Visit Hermitage April 2014
Furniture: Two-tier Cupboard	Lyon, France, Second half of the 16th century	walnut, carved		1933	Visit Hermitage April 2014

Furniture: Two-tier Cupboard	Lyon, France, Second half of the 16th century	walnut, marble; carved		not known	Visit Hermitage April 2014
Glass; overglaze painting, treated with a silver mordant	Germany, Augsburg, second quarter 16th century	glass; overglaze painting, treated with a silver. Diam. 20,5 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1933	Digital Collection State Hermitage (17 July 2014)
Hanging Tobacco Box Tonkotsu with Plum Blossoms	Rinpa style, 19th century	wood, lacquer, takamaki-e, inlay with lead and mother-of-pearl		1926	Visit Hermitage April 2014
Hanging Tobacco Box Tonkotsu with Yugao Bindweed	Rinpa style, 19th century	wood, lacquer, takamaki-e, inlay with lead and mother-of-pearl		1926	Visit Hermitage April 2014
Hanging Tobacco Box in the Rinpa Style	19th century	wood, kijimaki-e, fundame, inlay with mother of pearl and lead		1926	Visit Hermitage April 2014
Hanging with Virgin and Child, archangel Michael	Germany, 1477	linen, embroidered with wool		1924	Biriukova (1986)
Heracles	Pre-Roman Italy, 4th century BC	bronze		not known	Visit Hermitage April 2014
Hygieia; goddess of health	Roman work, early 2nd century A.D. after Greek original of the mid-fourth century B.C.	marble		not known	Visit Hermitage April 2014
Ikebana Vase	19th century	pottery, colour glaze		1926	Visit Hermitage April 2014
Inro with carp in Waterfall	19th century	wood, kinjt lacquer, tamaki-e fundame, kirikane, gyobu-nasjiji		1926	Visit Hermitage April 2014
Inro with Firefly-seller	Shunsho, second half 18th century	wood, lacquer, silver, hiramki e mother of pearl		1926	Visit Hermitage April 2014
Inro with Rooster and Hen	first half of the 19th century	wood, lacquer, hiramkai-e fundame, etc.		1926	Visit Hermitage April 2014
Inro with Shapeshifter-Tanuki on a Rainy Night	Kanshosai, second half 18th century	wood, lacquer, togidashi, hiramaki-e fundame, ysuriko		1926	Visit Hermitage April 2014
Jar with design of ducks	Samarkand, 10th century	glaze-painted pottery. Height 29 cm.	formerly in the	1925	Kuznetsov (1965)

			collection of A.A. Polovtsov; Stieglitz Museum		
Jug: procession of putti and Worship of the Golden calf	Master IC, France, Limoges, second half 16th century	copper and enamel; polychrome painting, mounted on foil, with gilding. H. 23 cm.	Goldschmidt, Frankfurt-am- Main	1924	Digital Collection State Hermitage (17 July 2014)
Juno	Alessandro Vittoria (1525-1608) / 16th century	bronze		1949	Visit Hermitage April 2014
Kettle	The Netherlands, 15th century			1933	Visit Hermitage April 2014
Keys	France, late 15th century	iron		1933	Visit Hermitage April 2014
Lady with a pug	Johann Joachim Kändler (1706-1775), Meissen, Germany	porcelain, painted in colours		1926	Biriukova (1986)
Lady's Hat	Germany (?), 18th century	linen (ground), metal wire, golden thread, sequins and lace; embroidered in couched stitch technique. 10 x 8 cm	L. Ricard- Abenheimer, Frankfurt-am- Main	1923	Digital Collection State Hermitage (17 July 2014)
Lambrequin	France, mid-17th century	repp, embroidered with silk thread		1923	Biriukova (1986)
Leaf of a Diptych	Germany, 14th century	ivory or bone?		1925	Visit Hermitage April 2014
Madonna and child	Zurich, Switzerland, 1505	coloured and transparent glass; overglaze painting, treated with a silver mordant. 37 x 30,5 cm.	L. Ricard- Abenheimer, Frankfurt-am- Main	1932	Digital Collection State Hermitage (17 July 2014)
Medaillon with St. George	12th century	gold, cloisonné		1924	Visit Hermitage April 2014
Medallion with a portrait of William Shakespeare	Wedgwood firm, Great Britain, c. 1775	black basalt ware, bronze, with gilding. 6 x 4 cm	L. Ricard- Abenheimer, Frankfurt-am- Main	1926	Digital Collection State Hermitage (17 July 2014)

Miniature: Potrait of a girl	Riza-Yi Abbasi (-1635), Isfahan School, 1602-1603	indian ink and gold on paper. 14,8 x 8,4 cm	formerly in the collection of A.A. Polovtsov; Stieglitz Museum	1924	Kuznetsov (1965)
Mug with tin Lid	Venice, first half of the 16h century	colourless glass, tin; painted with colour enamels		1923	Visit Hermitage April 2014
Neptune	Alessandro Vittoria (1525-1608) / 16th century	bronze		1949	Visit Hermitage April 2014
Painting: 'Coriolanus at the Walls of Rome'	Giovanni Battista Tiepolo	oil on canvas, 387 x 224 cm	Ca'Dolphin, Venice	1934	Visit Hermitage April 2014
Painting: 'Dictatorship Offered to Cincinnatus'	Giovanni Battista Tiepolo	oil on canvas, 387 x 227 cm	Ca'Dolphin, Venice	1934	Visit Hermitage April 2014
Painting: 'Mucius Scaevola before Porsenna'	Giovanni Battista Tiepolo	oil on canvas, 387 x 227 cm	Ca'Dolphin, Venice	1934	Visit Hermitage April 2014
Painting: 'Quintus Fabius Maximus before the Senate of Carthage'	Giovanni Battista Tiepolo	oil on canvas, 387 x 224 cm	Ca'Dolphin, Venice	1934	Visit Hermitage April 2014
Painting: 'Triumph of Manius Curius Dentatus'	Giovanni Battista Tiepolo	oil on canvas, 550 x 322 cm.	Ca'Dolphin, Venice	1934	Visit Hermitage April 2014
Panel Embroidered with a Picture of a Female Figure	Switzerland, 1572	linen (ground) and linen threads; embroidery in flat and stem stitches technique	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Panel embroidered with Scenes of the Creation and the Evangelists	Switzerland, 1577	linen (ground) and linen threads; embroidery in laid and couched, flat, buttonhole and stem stitches technique. 88 x 141 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Paper box and <i>Suzuribako</i> inkpot	Nahata Yuji (?), 18th century	wood, lacquer; inlay with lead and mother-of-pearl, takamaki-e, hiramaki-e		1926	Visit Hermitage April 2014
Philoctetes	Antonio Lombardi (1458-1516), Bellosguardo	marble. 40 x 24 cm		1926	Kuznetsov (1965)

Palace, Ferrara, executed
for the Duke Alphonso I
d'este, 1506-1508

Pipe Cases	19th century	wood, ivory inlay		1926	Visit Hermitage April 2014
Plaque with St. Athanasius	Ivan Monisdze, 1040	silver, gilding, embossing		1924	Visit Hermitage April 2014
Plaque with St. Gregory	Ivan Monisdze, 1040	silver, gilding, embossing		1924	Visit Hermitage April 2014
Plaque: The Virgin of Sorrows	School of Jean I Pénicaud. Early 16th century			not known	Visit Hermitage April 2014
Plaques from a portable altar	South Germany, 12th century			1925	Visit Hermitage April 2014
Plaques with the symbols of Evangelists Matthew and John	South Italy, 12th century			1925	Visit Hermitage April 2014
Plastic vase in a shape of calf	South Italy, 2nd century BC	clay		not known	Visit Hermitage April 2014
Plate with an engraved depiction of Fiodor Tolstoy's medallion 'Three-Day Battle of Krasnoye, 1812'	The Imperial Glass Factory, Russia	colourless crystal; blown, carved, ground, polished, engraved and silver-etched. Diam. 23,5 cm		not known	Beitz (1990)
Powder-flask	16th century	leather, cupper		1932	Visit Hermitage April 2014
Purse embroidered with a vase of flowers motif	Western Europe, late 17th - early 18th century	silk (ground), silver and silk threads, sequins and silver (mounting); embroidery in satin, knot and couched stitches technique. 11 x 5 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Purse embroidered with biblical scene of the Canaan Branch	Austria (?), late 17th-early 18th century	silk (ground), silver and silk threads, twist and cord; embroidery in satin, knot and couched stitches technique. 9 x 10 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)

Quatrefoils	14th century	gold, cloisonné		1924	Visit Hermitage April 2014
Reliquary Cross	Italy, early 14th century	silver, enamels. Height 51,5 cm		1924	Visit Hermitage April 2014; Kuznetsov (1965)
Salt-cellar	Urbino, second half of the 16th century	polychrome painted Maiolica		1925	Visit Hermitage April 2014
Sampler	Germany or Holland, late 18th century	tulle (ground), linen threads; openwork embroidery	L. Ricard- Abenheimer, Frankfurt-am- Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler depicting a pear tree, the crucifix, plant and alphabet motifs (fragment, lower part)	Germany, Saxony, last quarter 18th century	linen (ground), silk threads; embroidery in cross stitch. 71 x 26 cm	L. Ricard- Abenheimer, Frankfurt-am- Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery depicting a garland of feathers and bunches of flowers	France, 1780s	cloth (ground), tulle, satin, golden and silk threads, sequins and twist; applique, embroidery in satin and couched stitches technique. 20 x 11 cm.	L. Ricard- Abenheimer, Frankfurt-am- Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery depicting a garland of flowers	France, 1780s	velvet (ground), metal thread, glass pieces and twist; embroidery in couched stitch technique. 20 x 16 cm.	L. Ricard- Abenheimer, Frankfurt-am- Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery with a bouquet of flowers motif	France, 1780s	silk (ground) and silk threads; embroidery in satin stitch technique. 21,5 x 14,5 cm	L. Ricard- Abenheimer, Frankfurt-am- Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery with a bouquet of flowers and berry motifs	France, 1780s	velvet (ground), silk threads; embroidery in satin and knot stitches technique. 18 x 15,5 cm	L. Ricard- Abenheimer, Frankfurt-am- Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole	France, 1780s	silk (ground), golden and silk threads,	L. Ricard-	1923	Digital Collection

embroidery with a bouquet of flowers motif		sequins, glass pieces and twist; embroidery in satin and couched stitches technique. 14 x 17 cm	Abenheimer, Frankfurt-am-Main		State Hermitage (17 July 2014)
Sampler for a camisole embroidery with a bouquet of roses and ribbon motifs	France, 1780s	velvet (ground), silk threads; embroidery in satin and knot stitches technique. 18 x 17 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery with a branch with flowers motif	France, 1780s	golden brocade (ground), twist, glass pieces, sequins and foil; embroidery in couched stitch technique. 22 x 16 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery with a bunch of dandelions motifs	France, 1780s	satin (ground), silk threads, sequins, glass pieces and twist; embroidery in satin and couched stitches technique. 23 x 16 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery with a fern motif	France, 1780s	pattern-textured velvet (ground), silk threads; embroidery in satin, couched, stem and knot stitches technique. 20 x 20,7 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery with a lily motif	France, 1780s	silk (ground), silk threads, sequins, glass pieces and twists; embroidery in satin and couched stitches technique. 28 x 17,5 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery with a Sprouts and Flowers entwined with a ribbon motif	France, 1780s	silk (ground), silver and silk threads, sequins, glass pieces, twist and tulle; applique, embroidery in needle painting, stem, knot and couched stitches technique. 23 x 13,5 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery with a stylized plant motif	France, 1780s	golden brocade (ground), velvet, twist, glass pieces, sequins and foil; applique and embroidery in couched stitch technique. 27 x 17,5 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole	France, 1780s	cloth (ground), silk threads;	L. Ricard-	1923	Digital Collection

embroidery with daisy and dog rose sprig motifs		embroidery in satin and knot stitches technique. 15 x 7 cm	Abenheimer, Frankfurt-am-Main		State Hermitage (17 July 2014)
Sampler for a camisole embroidery with flower and leaf motifs	France, 1780s	silk (ground), golden, silver and silk threads, glass pieces, foil and twist; embroidery in satin and couched stitches technique. 22 x 16,4 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery with flower motifs	France, 1780s	silk (ground), silk threads, glass pieces and chenille; embroidery in satin, knot and couched stitches technique. 24 x 20 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a camisole embroidery with wavy sprout and dandelion motifs	France, 1780s	silk (ground), silk threads, and glass pieces; embroidery in satin and couched stitches technique. 28 x 19 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for a jacket embroidery with a depiction of medallions and bunches of flowers	France, 1780s	cloth (ground), golden and silk threads, sequins and ribbon; applique, embroidery in satin and couched stitches technique. 19,5 x 9 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for embroidery and darning stitches	Germany or Holland, 1729	linen (ground), linen, woollen and silk threads; embroidery over drawn thread in flat and satin stitches technique. 51,5 x 51 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for embroidery and darning stitches	Germany or Holland, 1735	linen (ground), linen, woollen and silk threads; embroidery over drawn thread in flat stitches technique. 41,5 x 34 cm.	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for embroidery and darning stitches	Germany or Holland, 18th century	linen (ground), linen and silk threads; embroidery over drawn thread and darning. 41 x 35 cm	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Sampler for embroidery and darning stitches	Germany or Holland, 18th century	linen (ground), linen, woollen and silk threads; openwork embroidery, flat	L. Ricard-Abenheimer,	1923	Digital Collection State Hermitage

		stitch, embroidered over drawn thread. 47 x 49 cm.	Frankfurt-am- Main		(17 July 2014)
Samplers for camisole embroidery	France, 18th century	silk, embroidered with gilt and silver threads, chenille and bugles		1923	Biriukova (1986)
Silk fabric	Levin Silk Factory, Kolomna, Moscow province, 1780s-early 1790s	silk with gold and silver spun thread decoration		1933	Biriukova (1986)
Spencer	Petersburg, Russia, c. 1820-1830	silk, applications on breast and arms, padded. L. 32 cm		1923	Beitz (1990)
Stained glass panel depicting coat of arms	Karl von Egeri (circle), Zurich, Switzerland, 1542	coloured and transparent glass; overglaze painting, treated with a silver mordant. 42 x 32,5 cm	L. Ricard- Abenheimer, Frankfurt-am- Main	1932	Digital Collection State Hermitage (17 July 2014)
Stained glass panel: Fortune as a shield-holder	Nicolaus Wirt von Wil, Switzerland 1578	coloured and transparent glass; overglaze painting, treated with a silver mordant. 30,5 x 20,5 cm	L. Ricard- Abenheimer, Frankfurt-am- Main	1932	Digital Collection State Hermitage (17 July 2014)
Stained glass showing St. Anne, the Virgin Mary and Infant Christ	Workshop of Mikchael Wolgemut, Germany, Nuremberg, c. 1500	coloured and transparent glass; overglaze painting, treated with a silver mordant. Diam. 39,7 cm	L. Ricard- Abenheimer, Frankfurt-am- Main	1932	Digital Collection State Hermitage (17 July 2014)
Susanna and the Elders	Workshop of Veit Hirschvogel, Nuremberg, Germany, early 16th century	coloured and transparent glass; overglaze painting, treated with a silver mordant. 50 x 50 cm.	L. Ricard- Abenheimer, Frankfurt-am- Main	1933	Digital Collection State Hermitage (17 July 2014)
Suzuribako inkpot	Ryukyu Islands, 19th century	wood, lacquer ; maki-e, mother-of- pearl inlay		1926	Visit Hermitage April 2014
Suzuribako Inkpot	19th century	wood, kinji togidashi lacquer; hiramaki- e ibushigin, fundame, hyomon		1926	Visit Hermitage April 2014
Suzuribako inkpot with hawk	Second half of the 19th century	wood, lacquer, takamaki-e		1926	Visit Hermitage April 2014
Tablecloth Embroidered	France, 16th century	filet net (ground), linen threads;	L. Ricard-	1923	Digital Collection

with a Grotesque Motif		embroidery	Abenheimer, Frankfurt-am-Main		State Hermitage (17 July 2014)
Tankard; a knight and a lady	Nuremberg, Germany, Workshop of Oswald Reinhard (?)	earthenware, decorated with coloured lead glazes	Purchased in Vienna in 1886	1933	Biriukova (1986)
Tapestry 'Apollo and Twelve Signs of the Zodiac': Tapestry from <i>The Four Seasons series</i> ; the cartoon features the grotesques by Italian ornamentalists	Flanders, Brussels; c. 1560	wool and silk		not known	Visit Hermitage April 2014
Tapestry 'Apparition of the Virgin' tapestry from the <i>Notre-Dame du Sablon series</i>	Flanders, Brussels, 1518-1519	wool and silk	Cartoons commissioned by François Thurn de Taxis in 1518. One set made; F. Spitzer; 1893 sold; Lowengard bought it; Stieglitz Museum (probably 1900)	1923	Visit Hermitage April 2014
Tapestry 'Arms and Counts of Schwarsburg'	France, Aubusson (?), Mid-16th century	wool and silk		not known	Visit Hermitage April 2014
Tapestry 'Birds Amidst Greenery'	Flanders, First half of the 16th century	wool and silk with gold thread		not known	Visit Hermitage April 2014
Tapestry 'Bouche d'Or Before Cupid': Tapestry from the <i>Romance of the Rose series</i>	Flanders, Brussels, first quarter 16th century	wool and silk with gold and silver thread	Purchased in 1900. Formerly in the collection of Sir Richard Wallace	1923	Visit Hermitage April 2014
Tapestry 'Calvary'	France, late 15th - early 16th century	wool and silk	Purchased in Paris from dealer Lowengard, 1900	not known	Biriukova (1986)

Tapestry 'Cleopatra's Feast (Cleopatra Dissolving a Pearl in a Glass of Vinegar); Tapestry from <i>The Story of Anthony and Cleopatra series</i>	Cartoon by Justus van Egmont, Flanders, Brussels; workshop of Guilliam van Leefdael, second half of 17th century	wool and silk		not known	Visit Hermitage April 2014
Tapestry 'Constantine Entering Rome' from <i>The Story of Constantine the Great-series</i>	Cartoon by Peter Paul Rubens, France, Paris, The Raphael de la Planche manufactory, 1633-1668	wool and silk		not known	Visit Hermitage April 2014
Tapestry 'Constantine's Trophies' ; Tapestry from <i>The Story of Constantine the Great-series</i>	Cartoon by Peter Paul Rubens, France, Paris, The Raphael de la Planche manufactory, 1633-1668	wool and silk		not known	Visit Hermitage April 2014
Tapestry 'Crucifixion'	Touraine (?), France, late 15th - early 16th century	wool and silk	Purchased in Vienna in 1886	1923	Visit Hermitage April 2014
Tapestry 'Foundation of Contantinople; Tapestry from <i>The Story of Constantine the Great-series</i>	Cartoon by Peter Paul Rubens, France, Paris, The Raphael de la Planche manufactory, 1633-1668	wool and silk		not known	Visit Hermitage April 2014
Tapestry 'Group of men and woman with an oak tree'	Flanders, Brussels, early 16th century	wool and silk	Purchased in Vienna in 1886	1923	Biriukova (1986)
Tapestry 'Israelites at the Foot of Mount Sinai'	Flanders, Brussels, workshop of Franz van den Hecke, 1630-1665	wool and silk		not known	Visit Hermitage April 2014
Tapestry 'Jason Cutting Down the Golden Fleace' Tapestry from <i>The Story of Jason-series</i>	Cartoon by Jacques - Francois Detroy, France, Paris, The Gobelins Manufactory workshop of Cozete, 1784	wool and silk		1923	Visit Hermitage April 2014, Biriukova (1986)

Tapestry 'Jason Swearing Fidelity to Medea' from <i>The Story of Jason-series</i>	Cartoon by Jacques - Francois Detroy, France, Paris, The Gobelins Manufactory workshop of Cozete, 1784	wool and silk, 423 x 310 cm		1923	Visit Hermitage April 2014
Tapestry 'Justice' Tapestry from <i>The Virtues-series</i>	Brussels, Flanders, 15th century	wool and silk		1923	Visit Hermitage April 2014
Tapestry 'Marriage of Beatrice and King Oriens' Tapestry from the <i>Swan Knight-Series</i>	Flanders, Brussels, early 16th century	wool and silk with gold and silver thread	Purchased in 1900. Formerly in the collection of Sir Richard Wallace	1923	Visit Hermitage April 2014
Tapestry 'Medea aiding the Argonauts, from <i>The Story of Jason-series</i>	Flanders, Brussels, early 16th century	wool and silk		1923	Biriukova (1986)
Tapestry 'Medea Bringing Gifts to Creon; tapestry from <i>The Story of Jason-series</i>	Brussels, Flanders, early 16th century	wool and silk, 333 x 342 cm		1923	Visit Hermitage April 2014
Tapestry 'Mestra's Wedding' tapestry from <i>The Legend of Mestra-series</i>	Brussels, Flanders, early 16th century, cartoon perhaps from Jan van Room	wool and silk, 345 x 395 cm		1923	Visit Hermitage April 2014
Tapestry 'Rhetoric' from the <i>Seven Liberal Arts-series</i>	Leyniers Tapestry Factory, Bruges or Brussels, Flanders, second half 17th century	wool and silk, 377 x 398 cm		1933	Birjukova (1997)
Tapestry 'Spring' from <i>The Four Seasons-series</i>	Flanders, Brussels; c. 1560. the cartoon features the grotesques from engravings by Agostino Veneziano	wool and silk		not known	Visit Hermitage April 2014
Tapestry 'Stag Hunt'	Germany, end of 15th century	wool, silk, gold thread	Purchased in Vienna in 1886	1923	Biriukova (1986)

Tapestry 'The Apostles Thomas and Matthew'	Germany, a convent near Basle, late 15th century	wool and silk, 84 x 73 cm	Purchased in Vienna in 1886	1923	Visit Hermitage April 2014
Tapestry 'The Bridegroom's Portrait', from a series illustrating a mediaeval romance	Flanders, Brussels, early 16th century	wool and silk		1923	Biriukova (1986)
Tapestry 'The Crucifixion with the Virgin and St John as Intercessors and Angels with the Instruments of the Passion (Antependium)'	Touraine or Aubusson, France, late 15th - early 16th century	wool and silk, 79 x 125		1923	Visit Hermitage April 2014
Tapestry 'The Deer Hunt or The Pursuit of Fidelity'	Germany, late 15th century	wool and silk		not known	Visit Hermitage April 2014
Tapestry 'Triumph of Beatrice' from <i>The Story of the Swan Knight-series</i>	Flanders, Brussels	wool, silk, gold and silver threads. 425 x 540 cm	Purchased in 1900. Formerly in the collection of Sir Richard Wallace	1923	Visit Hermitage April 2014, Kuznetsov (1965)
Tapestry 'Wedding of Constantine' from <i>The Story of Constantine the Great-series</i>	Cartoon by Peter Paul Rubens, France, Paris, The Raphael de la Planche manufactory, 1633-1668	wool and silk, 445 x 470	formerly in the collection of A.A. Polovtsov; Stieglitz Museum	1926	Visit Hermitage April 2014
Tapestry 'Winter' from <i>The Four Seasons-series</i>	Flanders, Brussels, c. 1560	wool and silk		not known	Visit Hermitage April 2014
Tapestry 'Wisdom' Tapestry from the <i>Virtues-series</i>	Brussels, Flanders, late 15th - early 16th century	wool and silk, 285 x 282 cm		1933	Visit Hermitage April 2014
Tapestry 'Youth Throws Grain to Doves and Roses to Swine' (fragment)	France, late 15th-early 16th century	wool and silk, 226 x 156 cm	Purchased in Vienna in 1886	1926	Visit Hermitage April 2014
Tapestry 'Youth with stag'	Germany, second half 15th century	wool, silk and linen	Purchased in Vienna in 1886	1926	Biriukova (1986)
Tapestry: 'Arithmetic' from <i>The Liberal Arts-series</i>	Brussels, second half 16th century	wool and silk, 380 x 265 cm		1923	Kuznetsov (1965)

Tapestry: 'September', Chambord of the <i>Mois, ou les Maisons Royales-series</i>	Gobelin factory, Monmerque workshop, France, 1730-1735	wool and silk, 340 x 494 cm		1923	Kuznetsov (1965)
Tapestry: 'May', St. Germain of the <i>Mois, ou les Maisons Royales-series</i>	Gobelins Tapestry Manufactory, France, Paris, late 17th-early 18th century	wool and silk, 368 x 303		1923	Digital Collection State Hermitage (17 July 2014)
Tapestry: 'October', Tuileries of the <i>Mois, ou les Maisons Royales-series</i>	Gobelin Tapestry Manufactory, France, Paris, late 17th - early 18th century	wool and silk.		not known	Birjukova (1997)
The Assumption of the Virgin. Composition on the trimming of the <i>Virgin of Laklakidze</i> Icon		silver, gilding, embossing		1924	Visit Hermitage April 2014
The lower board of a manuscript cover, with two medallions				1924	Visit Hermitage April 2014
The Saviour. Details of the icon trimming plaque with two saints	15th century	silver, gilding, embossing		1924	Visit Hermitage April 2014
The upper board of a manuscript cover with three medallions				1924	Visit Hermitage April 2014
Tureen from the 'Yellow Service'	The Royal Factory, Berlin, c. 1770-1771, mark: scepter	porcelain. H. 13,2. diam. 14 cm		1925-1926	Kuznetsov (1965)
Valence Embroidery with a Hunt Scene Motif	France or Italy, 16th century	filet net (ground), linen threads; embroidery	L. Ricard-Abenheimer, Frankfurt-am-Main	1923	Digital Collection State Hermitage (17 July 2014)
Vase	venice, first half of the 18th century	chalcedony glass		1923	Visit Hermitage April 2014
Vase on a wooden stand	China, kang xi (1662-1722)	porcelain, painted in cobalt blue		1926	Biriukova (1986)
Velvet	Italy, second half 15th	linen and silk, with gilt thread		1924	Biriukova (1986)

century

Wall upholstery embroidered with acanthus sprigs and leaves, flower and bird motifs (fragment)	Italy, 17th century	silk (ground and silk threads; embroidery in needle painting, satin and laid and couched stitches technique. 217 x 56 cm	L. Ricard- Abenheimer, Frankfurt-am- Main	1923	Digital Collection State Hermitage (17 July 2014)
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Abstract

In 1876 a new school for industrial arts was founded in St. Petersburg after the foundation of several schools alike throughout Europe. The school was named the Baron Stieglitz Central School of Technical Drawing, named after the Stieglitz family. Baron A.L. Stieglitz wanted to commemorate his father's successes in the commercial and industrial businesses and donated one million rubbles to the Russian state. With this money he wanted to found the design school and upon his donation he heard back from Emperor Alexander II himself. The patriotic Stieglitz not only wanted to commemorate his father, but was sincerely involved with the education of Russian students in the arts and crafts.

This thesis will focus on the Baron Stieglitz Museum which was attached to the school. In the nineteenth and early twentieth century a lot has happened in Russia on cultural, political and industrial grounds. This thesis will examine whether or not these factors have influenced the Baron Stieglitz Museum. The research questions which will be answered throughout this thesis are: How have cultural and political factors of the nineteenth and early twentieth century Russia determined the outline of the Baron Stieglitz Museum and its collection? What was the position of the Stieglitz Museum within the context of the other European decorative art museums of the nineteenth century?

In Europe, several decorative art museums were founded after the International Great Exhibition of 1851 held in London. It turned out that the Industrial Revolution and the abolishment of the guilds had had more impact on the decorative arts than anticipated. Aesthetically and technically there was a decrease in quality. The newly founded schools were supposed to educate craftsmen and future artists. Collections of decorative art were assembled which served the students as proper examples from which they could learn and develop their own objects. These collections expanded and came to stand on their own which required new museum buildings. The decorative art museums and schools from London, Vienna, Berlin, Hamburg and Moscow have been examined in this thesis. These five have influenced the development of the St. Petersburg school and museum of Baron Stieglitz architecturally and educationally.

This thesis will begin with a historiography which shows that not much research has been carried out on this subject other than in Russia. Then, chapter two discussed the foundation of the school and museum and the historicist architecture. Also, Russia's development of a national style, the kustar art movement and its connection to the Baron Stieglitz Museum will be treated. Chapter three discusses the European context of the decorative art museums and in what way the schools and museums in London, Vienna, Berlin, Hamburg and Moscow have inspired the Baron Stieglitz Museum and School. Chapter four elaborates on the collection of the Baron Stieglitz Museum with a focus on eighteenth century French furniture, unique tapestries, five paintings by G.B. Tiepolo and a collection

of Russian tile stoves. Chapter five gives more information about the changing politics at the beginning of the twentieth century and what the consequences were for the Baron Stieglitz Museum. Finally, in chapter six, an epilogue is provided where more information about the current state of affairs at the Baron Stieglitz Museum is given and chapter seven gives a conclusion where the research questions are answered.

The chapter about the collection is devoted to its formation as it was before the 1920s. The collections of Baron A.L. Stieglitz and A.A. Polovtsov were the start collections of the museum, but unfortunately it is not known what they consisted of. The objects were not acquired systematically, but came to the museum through donations or bequests. Also A.A. Polovtsov and M.E. Mesmacher made large acquisitions which they bought mostly abroad. They had good relationships with several antiquarians from whom they bought regularly. They also bought at auctions which probably had been the case with the five large Tiepolo paintings.

The Baron Stieglitz Museum has been formed through events that took place in the nineteenth and twentieth century. Nationalism has been of importance to the foundation of the school, since Stieglitz was sincerely concerned with the development of the crafts in Russia. It has also been of importance to the architecture of the museum building. After the Napoleon wars the patriotic feelings of the people were stimulated and when their confiscated objects returned home (after being part of the Musée Napoleon) national museums were founded. The historicist style has been frequently employed to illustrate the summits of history in one building. Halls in museums were decorated in different styles to suite the objects on display. When the visitor went through the museum he was able to determine his own national legacy and compare it to those of the other countries all over the world.

The South Kensington Museum was founded after it turned out that the objects of France, presented at the Great Exhibition, were superior to those of all other countries. England believed they should have been the best nation instead. The South Kensington Museum is throughout the nineteenth century considered the most important school and museum and has served as an example for many design schools and decorative art museums that followed. The Baron Stieglitz Museum has never been able to reach the level that the South Kensington Museum and the other museums had in the European economical market. The Baron Stieglitz Museum focused mainly on the national Russian market. The position the Baron Stieglitz Museum held within the other European decorative art museums has been minor even though the collection and building were not inferior to those of the others.

Political factors have been of lesser influence to the Baron Stieglitz Museum as the cultural factors. Nationalism and the results of industrialism have played a major role and were the main reasons for the foundation of the school and museum. They have influenced the Baron Stieglitz

Museum in a positive way. The political factors on the other hand caused the downfall of the museum. Due to the wars and the changing perspectives in Russia, the museum and its collection were neglected. At some point, the museum needed money to pay for restoration, but was not able to. In 1923 it was decided that the collection came under the supervision of the State Hermitage and in 1927 it was decided that all 12.000 objects should be transferred to the main premises. At the State Hermitage they were divided among the departments and other museums.

After the Second World War, some objects returned but only the least valuable ones and copies of original works. The Baron Stieglitz Museum in its original form had ceased to exist two decades earlier: a new museum had come in its place.

Keywords: Baron A.L. Stieglitz, Stieglitz Museum, decorative art museum, nationalism, Kustar art movement.

The Baron Stieglitz Museum in St. Petersburg

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