

From the Banks of the Thames to the Summits of the Altai

Paintings and
Graphic Art Drawings
from the Holdings of
Tomsk State University
Museums and
Research Library



On the occasion of the 140th anniversary
of Tomsk State University

From the Banks of the Thames to the Summits of the Altai

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Graphic Art Drawings
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Tomsk State University
Museums and
Research Library



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F94

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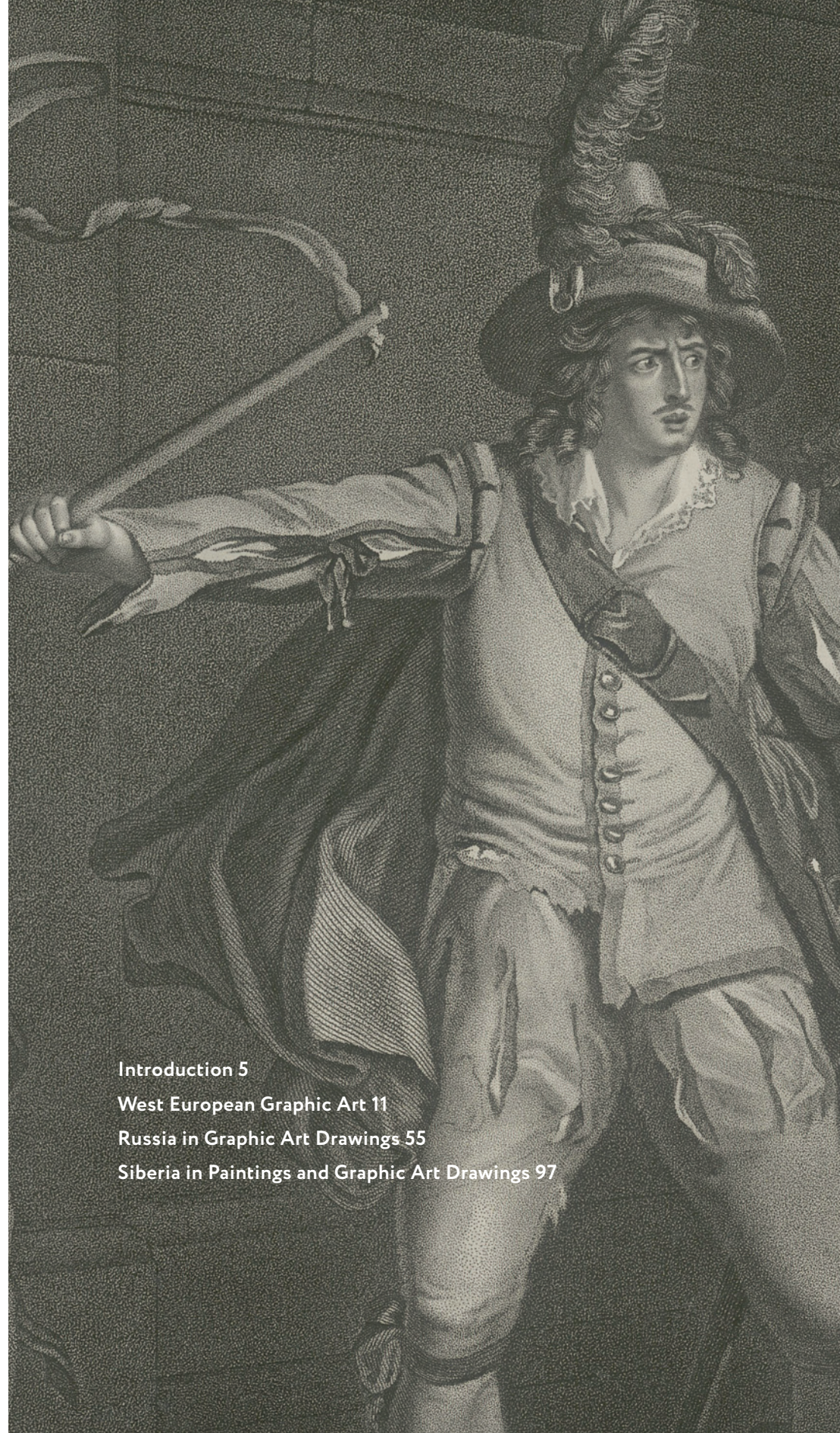
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The album *From the Banks of the Thames to the Summits of the Altai: Paintings and Graphic Art Drawings from the Holdings of Tomsk State University Museums and Research Library*, compiled from materials in the exhibition held in September 2018 at the Tomsk Regional Art Museum, offers only a small selection of the works displayed. The exhibition dedicated to the 140th anniversary of Tomsk State University aimed to acquaint Tomsk residents and its visitors with TSU's art treasures. The Album will be of interest to lovers of the fine arts, university students and staff, and everyone who is interested in its history.

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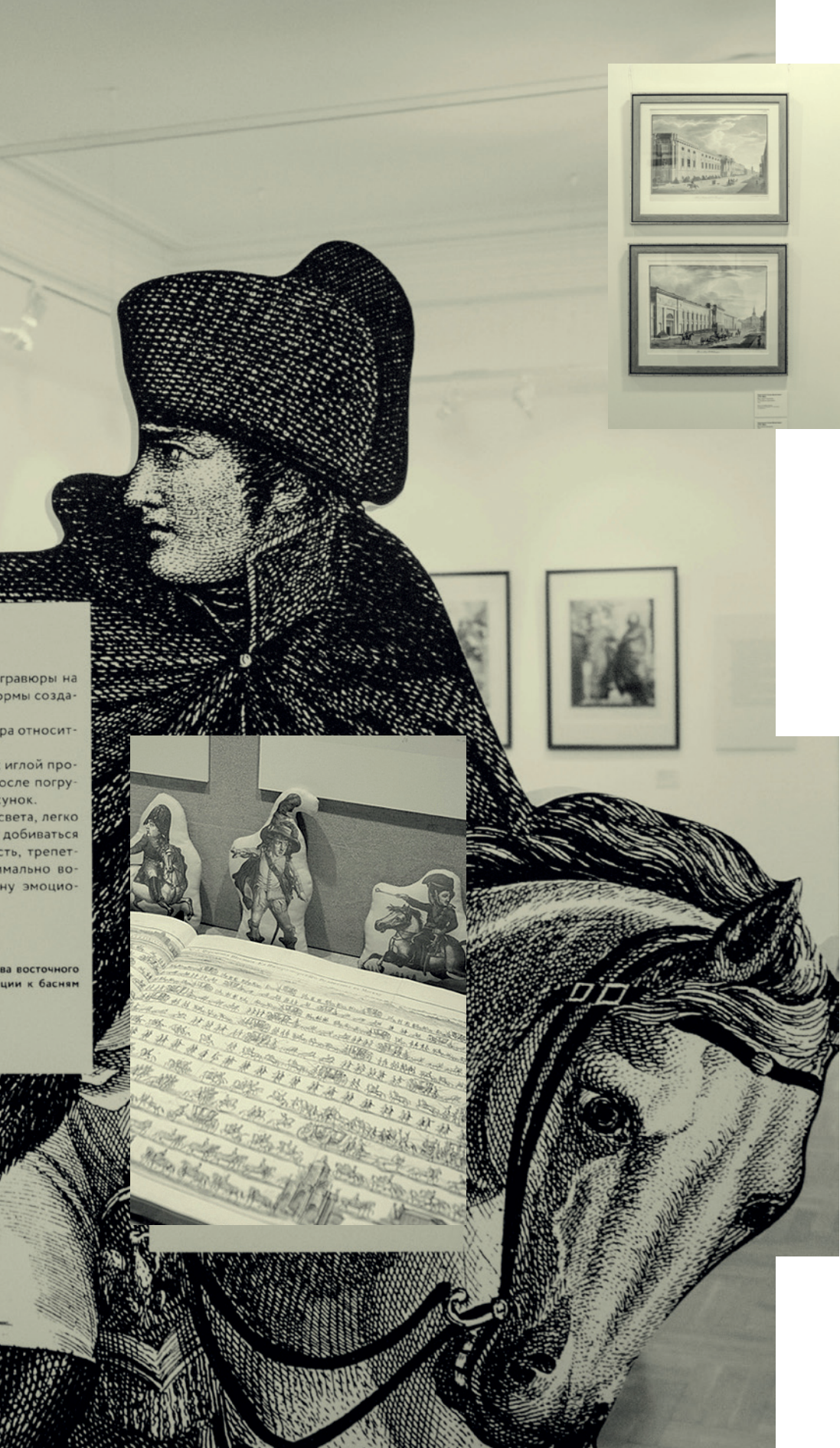
In 2018, Tomsk State University (TSU) celebrated its 140th anniversary. The first institution of higher education in the Asian part of Russia was established on the 28th (16th) of May in 1878. This day marked the beginning of higher education, science and culture era on the immense territory from the Urals to the Pacific Ocean.

Not only residents of Siberia but also Russia's educated society responded enthusiastically to the news of creating the university in Tomsk. Art collections, book collections and other exhibit items were sent to the university from all parts of Russia to set up museums and a library. Professor Vasily Florinsky took the lead in organizing holdings for the first Siberian higher educational institution.

The greater part of art treasures gifted to the university is stored in the Research Library and the Museum of Archeology and Ethnography of Siberia founded by Vasily Florinsky in 1882.

The Stroganov book collection, presented to the first Siberian University in 1879, was one of the most significant acquisitions. The last owner of the book collection was Count Grigory Stroganov (1770–1857). The Stroganov collection comprises more than 24,000 books in various subject areas published from the 15th to the mid-19th century. The collection is notable for the magnificent selection of rare books among which there is a so called "library of graphic arts" – a collection of pictorials, albums, and separate sheets of prints – reproductions and original artworks of engravers who lived in the 18th – 19th centuries.





The collection of rare art pieces at the Research Library kept growing and was enlarged with new gifts and acquisitions. In 1886, through the will of Tomsk Governor Ivan Krasovsky, 12 prints under the common title *Reminiscences of the Great Patriotic War of 1812* were handed to the Library. The library collections were also enriched with art books that most often were purchased at the request of university professors. Thus, the album *60 Etchings by Ivan Shishkin* was purchased at the initiative of Professor Mikhailovsky. In 1920, book and archive collections belonging to the famous traveler, public figure and writer Grigory Potanin became a part of the library holdings. The archive included drawings by his first wife Aleksandra Potanina, as well as several drawings and paintings by Siberian artists. In 1925, the Research Library received books belonging to Gavriil Tyumentsev, a Tomsk teacher and a local historian. His collection comprised art works by the Tomsk artist Pavel Kosharov.

A significant collection of paintings, graphic works and applied art objects is stored in the Florinsky Museum of Archeology and Ethnography of Siberia, including works by Vasily Surikov, Pavel Kosharov, and original works by Antonina Voronina-Utkina.

Tomsk State University became not only the center of science and education, but also the center of enlightenment in Siberia. The museums and the university library compensated for the remoteness of Tomsk from other education centers by forming European-level collections that served as a source of new knowledge and ideas. At the same time, the university, located in a poorly studied Siberia, contributed to its exploration, including the use of “artistic” means. Promoting expeditions to different parts of Siberia and Asia, the university replenished its museums with works of art not only created by the indigenous population, but also by Siberian artists, who often accompanied scientists.

For more than a century of the university's history, a unique art collection has been formed in its museums. However, it was possible to see and admire these treasures in all their diversity only within the walls of the university.

In September 2018, during the celebrations dedicated to the 140th anniversary of Tomsk State University, the exhibition *From the Banks of the Thames to the Summits of the Altai* was opened at the Tomsk Regional Art Museum, which displayed the best works from university holdings for all art lovers. It exhibited pictorials, engravings and lithographs from the 17th – 19th centuries, drawings and paintings by Siberian artists of the late 19th – early 20th centuries from the collections of the Research Library and Florinsky Museum of Archeology and Ethnography of Siberia. About 140 graphic art drawings and paintings were presented in three halls of the Tomsk Regional Art Museum: in two halls West European Graphic Art and Russia in Graphic Art Drawings, graphic works and illustrated books mainly from the Stroganov library, in the third hall Siberia in Paintings and Graphic Art Drawings, the works of Siberian artists of the late 19th – early 20 centuries.

The exhibition not only made the university open to the city, but also introduced a whole world, reflected in unique collections of graphic art drawings and paintings – a world extending from the banks of the Thames to the summits of the Altai.

The album based on the exhibition materials will allow its readers to maintain their awareness of works of fine art from the collections of the university museums, and expand their understanding of the cultural space of Tomsk University.



Engraving, Russian (anonymous)
A. Gerasimov (1788 - 1848)
1848
Engraving, Russian (anonymous)
A. Gerasimov (1788 - 1848)
1848
Engraving, Russian (anonymous)
A. Gerasimov (1788 - 1848)
1848



A R G U M E N T.

Au lever du jour, Eve raconte à Adam un songe qui l'a troublée pendant la nuit. Quoiqu'il en soit attristé, il la console. Ils sortent pour prendre soin du jardin. Leur cantique du matin à la porte du berceau. Dieu, pour rendre l'homme incréusable, envoie Raphaël, afin qu'il

1. West European Graphic Art

Some English, French, Spanish and German graphic art drawings created between the 17th and 19th centuries. From the holdings of the Research Library, TSU.

lui apprend, pour satisfaire à sa prière, quel est celui qui le veut détruire, et quel est le sujet de son inimitié. Il lui expose le commencement et la cause de la rébellion qui arriva dans le Ciel. Comment Satan entraîna ses légions du côté du Nord, les pressa de se révolter, et les séduisit, excepté le seul Abdiel, Séraphin zélé, qui dispute contre lui, et l'abandonne.



Rembrandt Harmenszoon van Rijn
(1606–1669)
The Pancake Woman
1635

Paper, etching, print 1789

In the book by P.F. Basan
Dictionary of Engravers
Volume 2, Paris, 1789

A significant part of the European collection of graphic art drawings are works from the Stroganov library. Books with illustrations are of great interest. The second edition of the *Dictionary of Engravers* was presented at the exhibition in two volumes, published in 1789 by Pierre-Francois Basan (1723–1797), a well-known art expert and engraver of the time.

Reproduction prints based on paintings by the best Italian, Flemish and French artists were printed and sold in Basan's art studio. As a result, the master accumulated about 5,000 copper plates, and in 1786 P. Basan acquired 76 copper plates created by the famous Dutch artist Rembrandt (1606–1669). In 1789, he published the second edition of the *Dictionary of Engravers*. Apart from the original prints, the book contains biographical articles about leading European engravers.

ETCHING is a type of metal engraving which appeared at the beginning of the 17th century. Recessed elements of the printing mold are created by etching the metal with acids. The plate is covered with acid-resistant varnish, and the image is made by scratching the varnish with a needle, exposing the metal surface. The image is etched in the metal after immersion of the plate into acid. Etching allows engravers to convey the finest gradations of light; it is easy to create contrast between dark and light in the composition, to achieve rich tonal transitions. Plasticity and liveliness of an etching stroke help an artist to fulfil his creative intent and convey the depth of emotional experience.

Etching provides about 500 prints.

The etching technique was used in the following works presented at the exhibition: 'The Pancake Woman' by Rembrandt Harmenszoon van Rijn, 'Bearded Old Man Wearing a Turban Decorated with a Small Plume, Facing Left' by Giovanni Benedetto Castiglione, engravings based on drawings by Antoine Ignace Melling, illustrations to the fables by Jean de La Fontaine, etchings by Alexey Egorov, Ivan Shishkin.

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D I C T I O N N A I R E

CASALI, (André) né à Civita Vecchia, en 1724; il vint à Londres, où il se fixa; il a gravé à l'eau-forte quelques pièces de sa composition, dont la Princesse Gunhilda, & Lucrece déplorant son sort, deux m. p. en hauteur, dont on connoît les mêmes sujets gravés à Londres par Ravenet.

CASANOVE, (François) né à Londres en 1732, peintre de batailles, membre de l'académie royale de peinture à Paris, où il fut reçu en 1763. Il a gravé plusieurs pièces à l'eau-forte, de sa composition.

CASEMBROT, (Abraham) Flamand, a dessiné & gravé une suite de quelques endroits du port de Messine, en 13 planches.

CASTELLUS GALLUS. Voyez. GUILLAUME CHATEAU.

CASTIGLIONE, (Benedette) très-habile peintre né à Gênes en 1616, & mort à Mantoue en 1670, à 54 ans. Après avoir appris les élémens de la peinture de J. B. Paggi & d'André Ferari; il s'attacha à van Dyck, pendant le séjour que ce dernier fit à Gênes, lors de son voyage en Italie. Il peignoit l'histoire & le portrait, & excelloit à représenter des foires, des pastorales & des animaux. L'on remarque dans ses ouvrages une touche libre & pittoresque, & une grande intelligence du clair-obscur. Il a gravé à l'eau-forte une cinquantaine d'estampes



Giovanni Benedetto Castiglione
(1609-1664)

Bearded Old Man Wearing a Turban Decorated
with a Small Plume, Facing Left
1650

Paper, etching, print 1789

In the book by P.F. Basan
Dictionary of Engravers
Volume 1, Paris, 1789



Paradise Lost by John Milton

God made thee perfect, not immutable;
And good he made thee, but to persevere
He left it in thy power ...

The famous work by John Milton (1608–1674) *Paradise Lost*, which came to determine the further development of English poetry, was published in 1667. In the 18th century the poem was translated into many European languages. The Stroganov collection contains a bilingual (English and French) edition published in 1792 by the printing house of A.D. de Maisonneuve in Paris; it was presented at the exhibition. Colored engravings included in the book are based on the drawings by the French artist Jean-Frédéric Schall (1752–1825). As is known, engravers tried to make color printing from copper plates back in the 17th century, but this art reached its full artistic development and perfection only in the 18th century.

On the frontispiece of the book Adam is talking to the Angel and Eve is gathering flowers.

A COLORED ENGRAVING is made in two different ways. In the first case, paint of different colors is laid upon one plate with pads, and then the plate is printed. With this method, the color in the engraving is approximate and each print is different from the other. Another way is to use a separate plate for each color or tone, which is processed only in the appropriate places (a mold is made for each color). These plates, each coated with its own paint, are sequentially printed on one sheet of paper.

At the exhibition: Jean-Frédéric Schall 'Adam, Eve and the Angel in Paradise' In the book *Paradise Lost* by John Milton

Jean-Frédéric Schall
(1752–1825)

Adam, Eve and the Angel in Paradise
1789

Paper, colored engraving

From the book *Paradise Lost*
by John Milton
Volume 1, Paris, 1789

As part of the Stroganov library, the university received four volumes of the most famous edition of the *Selected Fables* collection by the French poet Jean de La Fontaine (1621–1695), which includes 275 fables, each of which is illustrated with beautiful copperplate prints. Many engravings were made by the French draftsman and engraver Charles Nicolas Cochin (1715–1790) based on drawings by the eminent French painter Jean Baptiste Oudry (1668–1755). Three sheets of engravings were exhibited, illustrating the fables 'The Lion Going to War', 'The Old Man and His Donkey', and 'The Mired Carter'.

Ch.-N. Cochin said: "You should not treat excellent engravers as simple copyists; they are more likely translators who reproduce the beauty of one language using another language, though less rich and beautiful; facing such difficulties, they produce equivalent works inspired by talent and taste."

According to art historians, this edition of La Fontaine's fables is considered one of the best in the art of book illustrations of the 18th century.



Charles-Nicolas Cochin
(1715–1790)
The Lion Going to War
1755

Based on the drawing by Jean-Baptiste Oudry
Paper, etching

Illustration for the fable *The Lion Going to War*
by Jean de La Fontaine

"The lion had an enterprise in hand;
Held a war-council, sent his provost-marshal,
And gave the animals a call impartial"

Translated from the French by Elizur Wright



A *Collection of Prints Illustrating the Dramatic Works of Shakespeare*, also a part of the Stroganov collection, represented English engravings of the late 18th – early 19th centuries at the exhibition.

The origin of the collection is connected with the name of the English artist and engraver John Boydell (1719–1804), who managed all stages of its publication. In 1789, he opened the Shakespeare Gallery in London. Many famous English artists, including Joshua Reynolds, F. Whitley, John Romney, Benjamin West, James Wright, William Hamilton, Robert Smirke and others, created paintings based on Shakespeare's plays. Eminent European artists such as Robert Thew, J. Ogborn, C. Watson, Thomas Ryder, Jean-Pierre Simon, I. Taylor and others produced reproduction art prints based on these originals. They made engravings for Shakespeare's plays in various techniques: etchings, mezzotint, stipple engraving.

The Stroganov collection contains 67 engravings created as illustrations for 27 works by William Shakespeare. Eight engravings from this collection, illustrating *The Merchant of Venice*, *The Taming of the Shrew*, *Two Gentlemen of Verona*, *The Merry Wives of Windsor*, *Henry IV*, and *Much Ado About Nothing*, were presented to exhibition visitors.

Jean-Pierre Simon
(1750–1810)
The Merchant of Venice
1795

Based on the original painting by Robert Smirke
Stipple with etching on paper

Illustration for the play *The Merchant of Venice*
by William Shakespeare
Act 2, scene 5. Shylock, Jessica and Launcelot

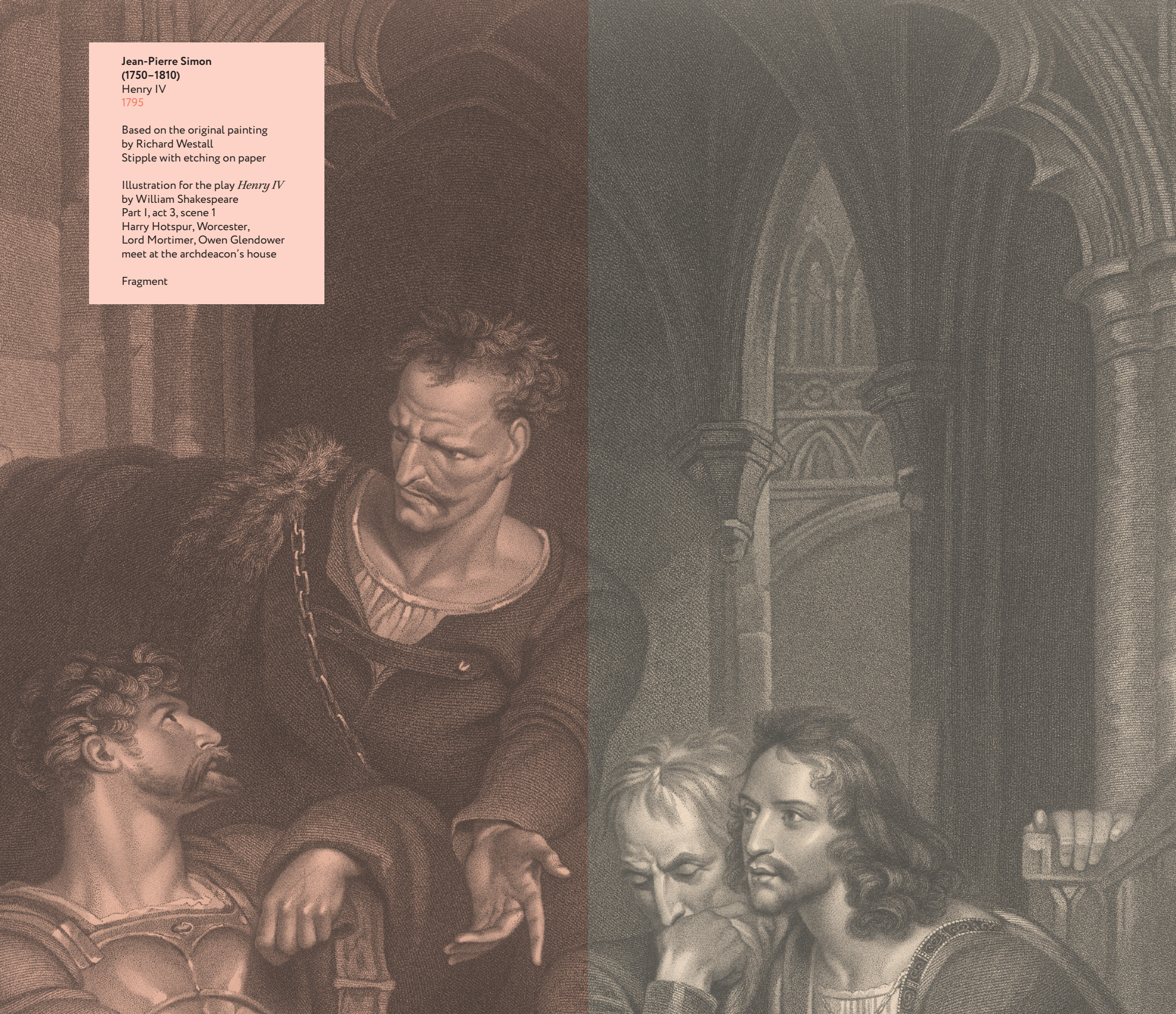
Fragment

Jean-Pierre Simon
(1750–1810)
Henry IV
1795

Based on the original painting
by Richard Westall
Stipple with etching on paper

Illustration for the play *Henry IV*
by William Shakespeare
Part I, act 3, scene 1
Harry Hotspur, Worcester,
Lord Mortimer, Owen Glendower
meet at the archdeacon's house

Fragment



WILLIAM SHAKESPEARE
Henry IV

EDMUND MORTIMER, EARL OF MARCH
These promises are fair, the parties sure,
And our induction full of prosperous hope.

HENRY PERCY
Lord Mortimer, and cousin Glendower,
Will you sit down?
And uncle Worcester – a plague upon it!
I have forgot the map.

OWEN GLENDOWER
No, here it is.
Sit, cousin Percy, sit, good cousin Hotspur,
For by that name as oft as Lancaster
Doth speak of you, his cheek looks pale, and with
A rising sigh he wisheth you in heaven.

HENRY PERCY
And you in hell, as oft as he hears
Owen Glendower spoke of.

OWEN GLENDOWER
I cannot blame him. At my nativity
The front of heaven was full of fiery shapes
Of burning cressets, and at my birth
The frame and huge foundation of the earth
Shak'd like a coward.

HENRY PERCY
Why, so it would have done
At the same season if your mother's cat had
But kitten'd, though yourself had never been born.

OWEN GLENDOWER
I say the earth did shake when I was born...



Jean-Pierre Simon
(1750–1810)
Henry IV
1795

Based on the original painting by Richard Westall
Stipple with etching on paper

Illustration for the play *Henry IV*
by William Shakespeare
Part I, act 3, scene 1
Harry Hotspur, Worcester,
Lord Mortimer, Owen Glendower
meet at the archdeacon's house



WILLIAM SHAKESPEARE
Henry IV

Vouchsafe to those that have not read the story,
That I may prompt them: and of such as have,
I humbly pray them to admit the excuse
Of time, of numbers and due course of things,
Which cannot in their huge and proper life
Be here presented. Now we bear the king
Toward Calais: grant him there; there seen,
Heave him away upon your winged thoughts
Athwart the sea. Behold, the English beach
Pales in the flood with men, with wives and boys,
Whose shouts and claps out-voice the deep mouth'd sea ...



Thomas Ryder
(1746–1810)
Henry IV
1796

Based on the original painting by Francis Rigaud
Stipple with etching on paper

Illustration for the play *Henry IV*
by William Shakespeare
Part I, act 5, scene 4

STIPPLE ENGRAVING (STIPPLING) as an independent technique originated in England in the second half of the 18th century. A pattern consisting of a combination of condensed or rarefied dots is made on a varnished plate with special needles and roulettes, and then the plate is etched. Sometimes varnish and etching are not used; the pattern is knocked out with special punches. A special type of stipple engraving is crayon engraving, invented in the middle of the 18th century. The stroke in this technique consists of separate dots etched in metal imitating the trace of a chalk pencil or sanguine.

Stipple engraving produces about 500 prints.

At the exhibition:
A Collection of Prints Illustrating the Dramatic Works of Shakespeare, portraits by Francesco Vendramini



Luigi Schiavonetti
(1765–1810)
The Two Gentlemen of Verona
1792

Based on the original painting
by Angelica Kauffman
Stipple with etching on paper

Illustration to the play
The Two Gentlemen of Verona
by William Shakespeare
Act 5, scene 3
Sylvia, Proteus, Valentine and
Julia meet together

Robert Thew
(1758–1802)
The Merry Wives of Windsor
1793

Based on the original painting
by William Peters
Stipple with etching on paper

Illustration to the play
The Merry Wives of Windsor
by William Shakespeare
Act 2, scene 1
Mrs. Ford and Mrs Page discussing
letters from Falstaff



Jean-Pierre Simon
(1750–1810)
Much Ado About Nothing
1790

Based on the original painting by William Peters
Mezzotint on paper


Illustration for the play *Much Ado About Nothing*
by William Shakespeare
Act 3, scene 1
Hero and Ursula

MEZZOTINT or black manner was invented by the Dutch amateur engraver Ludwig von Siegen in the middle of the 18th century. A special tool – “rocker” – is used to make numerous tiny pits on the plate so that it acquires uniform roughness, and when printing, a thick, velvety tone is obtained. The image on the plate prepared in such a way is smoothed and refined with a “smoother”, and the more the plate is smoothed, the weaker the paint adheres to it, and these spots appear brighter in the print.

Like no other engraving technique mezzotint befitted the most aesthetic ideas of 18th-century English painting, based on the preference for spot paintings.

Mezzotint produces about 200 prints.

At the exhibition:
Jean-Pierre Simon
'Much Ado About Nothing'
From A Collection of Prints
Illustrating the Dramatic Works of Shakespeare



Robert Thew
(1758–1802)
The Merry Wives of Windsor
1793

Based on the original painting by William Peters
Stipple with etching on paper

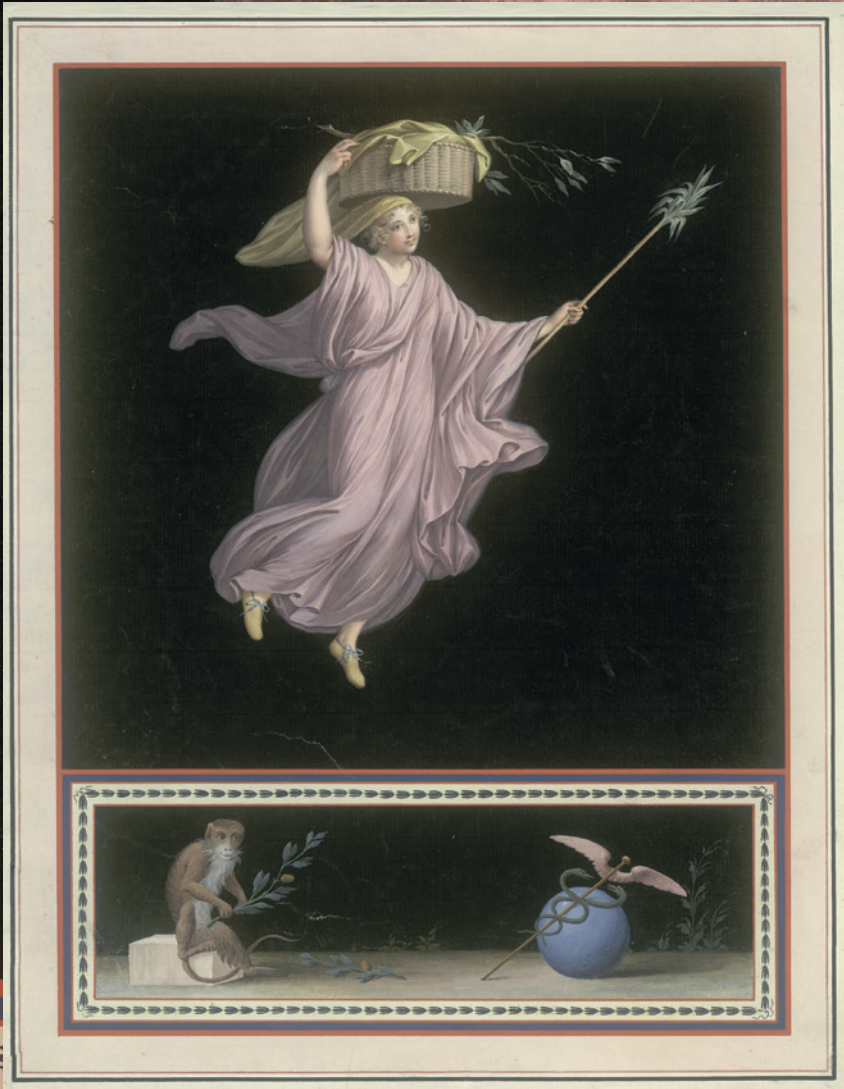
Illustration for the play *The Merry Wives of Windsor*
by William Shakespeare
Act 2, scene 1
Mrs. Ford and Mrs. Page discussing letters from Falstaff
Fragment

WILLIAM SHAKESPEARE
The Merry Wives of Windsor

Letter for letter, but that the name of Page
and Ford differs!

The album titled *Ancient Paintings of Herculaneum* combines copies of ancient frescoes from Herculaneum, which, like Pompeii and Stabiae, was covered with ash in 79 AD following the eruption of Mount Vesuvius. Compared to Pompeii, the buildings of Herculaneum suffered much less. Vivid murals relating to different periods of the city's history have been preserved on the walls of some houses and thermae. Most of the plots are taken from ancient Greek mythology, many of them were copies of famous Greek paintings.

The Stroganov collection contains 23 works by an unknown artist of the late 18th century, reproducing separate frescoes. They are made on paper using an outline copperplate engraving technique and painted with gouache. Six of them were presented at the exhibition: 'A Woman in the Train of Dionysus', depicting a young Bacchante carrying a basket of branches woven into her hair; 'A Woman with a Scepter and a Branch with Golden Apples'; 'A Poet Dictating His Tragedy'; 'The Centaur Chiron Teaching Young Achilles to Play the Lyre' and two large works, which depict a musical contest between Apollo and the satyr Marsyas.



Unknown artist
A Woman in the Train of Dionysus
18th century

Paper, copperplate print, water-color, gouache
Album of Ancient Frescoes of Herculaneum

Bacchus (god of agriculture, wine and fertility) is accompanied by Bacchae, satyrs, and maenades

Unknown artist
Contest between Apollo and Marsyas
18th century

Paper, copperplate print, water-color, gouache
Album of Ancient Frescoes of Herculaneum

Apollo is playing the golden cithara, which he got from Hermes, and Marsyas is playing the flute





Francois Denis Née
(1732–1817)
General View of the Harbor
of Constantinople Taken from Eyup Hill
1806

Based on the drawing by Antoine Melling
Paper, etching
Fragment

In the Stroganov collection there are numerous works devoted to countries of the East: Turkey, Persia, Egypt.

From an artistic and historical perspective one of the most interesting is the collection of etchings *Journey to Constantinople and the Bosphorus*, based on the works by Antoine Ignace Melling (1763–1817), a French architect and artist of German origin, and printed by the Dido printing house in Paris in 1819.

In 1784, while being in the capital of the Ottoman Empire, Istanbul, or, as the Europeans called it, Constantinople, A.I. Melling painted large picturesque canvases depicting views of the city. He made drawings based on them that were used by the famous French engravers Marie Alexandre Duparc, Francois Denis Née and others when they created their etchings.

Journey to Constantinople and the Bosphorus includes 48 sheets of engravings, a portrait, as well as three maps indicating the places depicted. Many sheets are test prints without signatures, the so-called *avant la lettre*, which gives them even more collectible value. Four etchings were presented to the exhibition visitors: 'View of the Square and the Tophane Fountain', 'General View of the Harbor of Constantinople Taken from Eyup Hill', 'View of Constantinople from Pera (Beyoglu), the Residence of Foreign Ambassadors' and 'The Solemn Passage of the Sultan from the Topkapi Palace to the Mosque During the Bayram'.



Marie Alexander Duparc
(1760–after 1825)

View of the Square and Tophane Fountain
1802–1819

Based on the drawing by Antoine Melling
Paper, etching

François Denis Née
(1732–1817)

General View of the Harbor of Constantinople
Taken from Eyup Hill
1806

Based on the drawing by Antoine Melling
Paper, etching



François Denis Née
(1732–1817)

General View of the Harbor of Constantinople
Taken from Eyup Hill
1806

Based on the drawing by Antoine Melling
Paper, etching
Fragment



Michel-Francois Preaulx
Galata Tower
Early 19th century

Paper mounted on cardboard,
ink wash technique

A small collection of 23 drawings by French artist Michel-Francois Preaulx provides a picture of Constantinople and its environs in the first quarter of the 19th century.

M. Preaulx studied in Rome. In 1796, invited by Sultan Selim III, as a member of a group of French engineers, architects and artists, he arrived in Istanbul. In 1807, as the “draftsman” responsible for compiling the expedition’s album, the artist went to Persia as part of the mission of Adjutant Napoleon General Claude-Mathieu Gardanne. He made sketches of antiquities, landscapes, noble Persians, urban views.

Landscapes by M. Preaulx are an excellent example of original drawings made using the ink wash technique.

Two original drawings by M. Preaulx ‘Galata Tower’ and ‘Galata Wall Gate from the Tophane Side; a market called the big bazaar’ were presented at the exhibition. Both paintings depict the Tophane or Pera district, a part of Istanbul located on the shores of the Bosphorus and the Golden Horn.

INK is a drawing material consisting mainly of soot formed during the combustion of oils and adhesives. Ink can be dry, in the form of tiles, and liquid. Diluted with water, after drying, it is almost not washed off. Its color shades can vary from brownish to silver-gray. Undiluted ink, unlike transparent watercolors, gives an intense black spot on paper.

LITHOGRAPHY

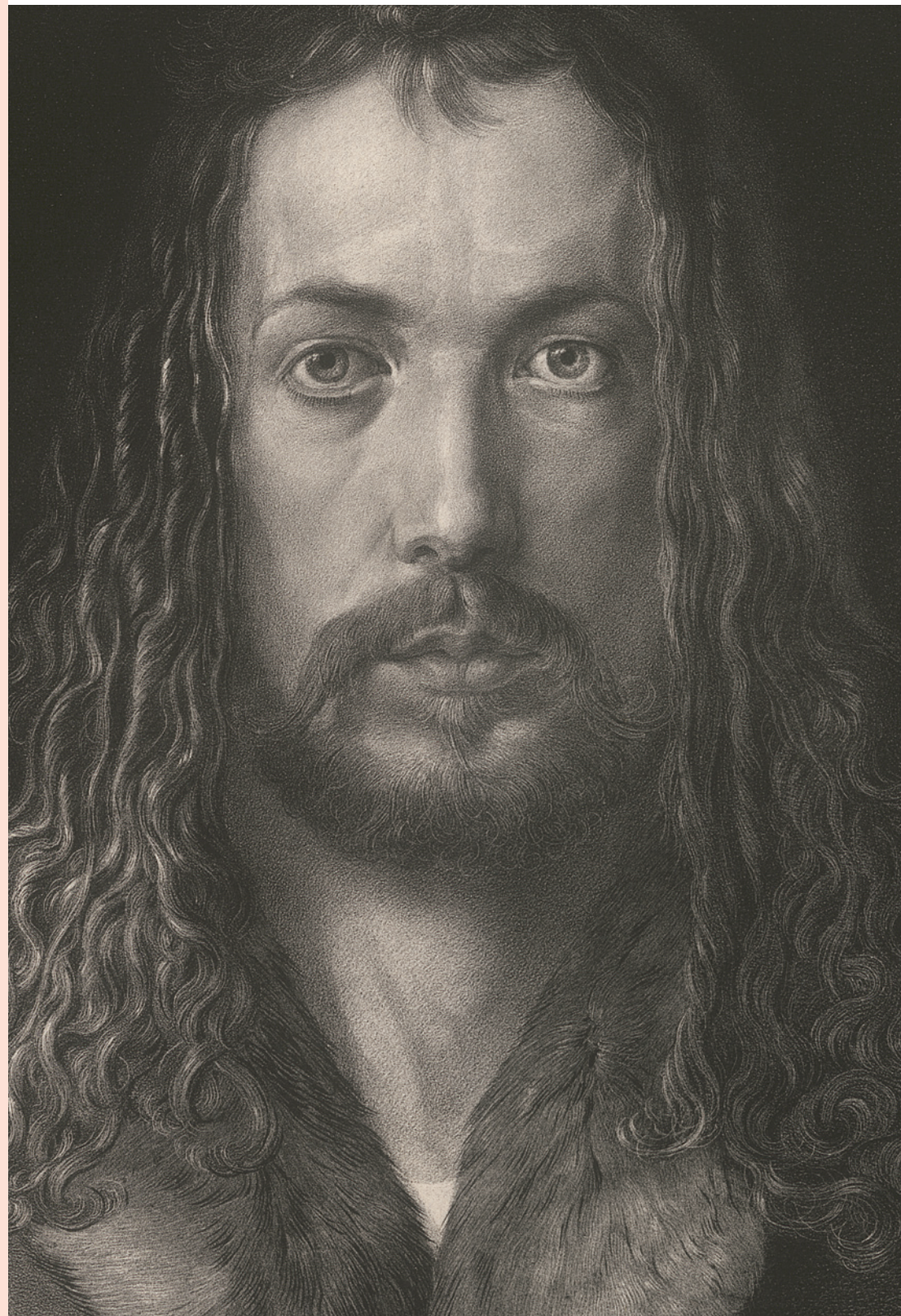
Lithography was invented in 1796

in Germany by Alois Zenefelder.

Lithography uses the ability of some limestone rocks not to absorb paint after being etched with weak acid. The process of lithography is as follows: a limestone plate is smoothed, polished, or evenly roughened (this texture is called a "korn" or "root"). On a stone thus prepared, a special pencil or pen and brush is used with lithographic ink. A stone with a finished pattern is etched with a mixture of acid and gum arabic (or dextrin). As a result of etching, the patterned spots easily accept paint, while clean surfaces repel it. The plate is covered with paint using a roller, and the print is created with a lithographic machine on thick paper.

Lithography produces several thousand prints.

At the exhibition: engravings from the Munich Pinakothek, Hermitage Gallery, portraits by Gustav Adolf Hippus, lithographs by Stepan Galaktionov, Alexander Brullov, Andre Durand, Pavel Kosharov.



The development of methods for reproducing paintings in Europe at the end of the 18th century underwent a kind of revolution related to the invention of lithography by Alois Senefelder in 1796, a printing method in which ink under pressure is transferred from a flat printing form to paper.

A special feature of German lithography, since its inception, has been the use of this technique to promote paintings stored in German galleries and museums.

The Stroganov library has the *Collection of Lithographed Works Stored in the Pinakothek in Munich*, created by Ferdinand von Piloty (1786–1844) and Joseph Loehle (1807–1840), published since the 1830s and including 181 drawings. These are reproductions of paintings by “old masters” with gospel scenes, portrait and battle paintings, paintings on historical themes, scenes from everyday life, marinism and still-life paintings. Among them are reproductions of such famous paintings as ‘Self-portrait’ by Albrecht Durer and ‘Self-portrait’ by Rafael Santi, as well as a reproduction of his painting ‘The Holy Family’, lithographs of Peter Rubens’s paintings ‘Peter and Paul’ and ‘The Holy Trinity’. In total, the *Collection* includes 181 lithographs.

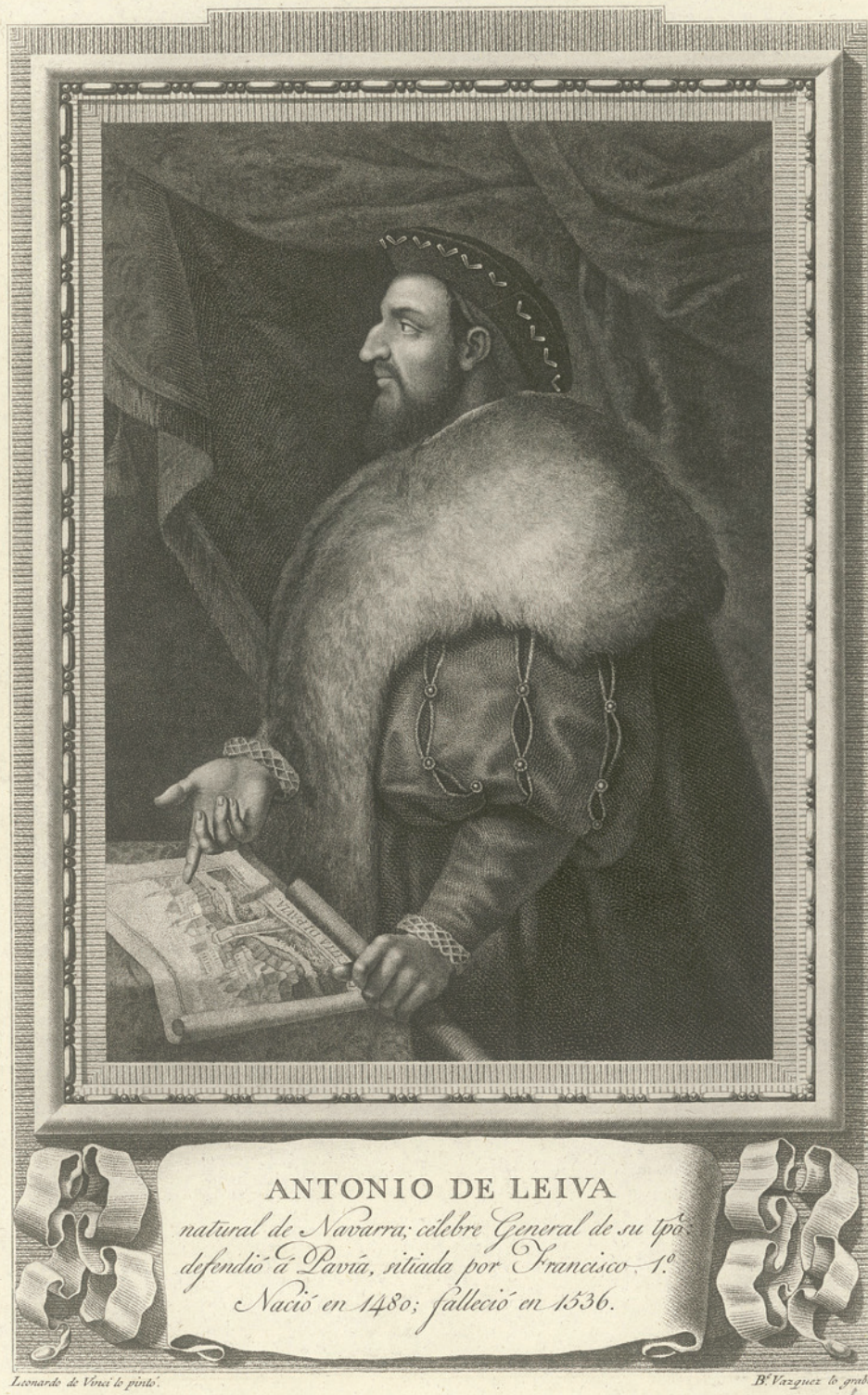


**Ferdinand von Piloty
(1786–1844)**
Portrait of Raphael Santi
The second quarter of
the 19th century

Based on the painting
by Raphael Santi ‘Self-portrait’
1504–1506
Lithography, paper

Johann Woelfle
Portrait of Albrecht Durer
The second quarter of
the 19th century

Based on the painting
by Albrecht Durer ‘Self-portrait’
1500
Lithography, paper



The Stroganov collection contains a series of engraved portraits of famous Spanish figures made in the royal engraving workshop under the direction of the artist and engraver Manuel Carmona (1734–1820) by successful Spanish masters. Among them are Fernando Selma, Juan Barcelona, Bartolomeo Vazquez, Manuel Carmona and others. These engravings were printed in the period from 1791 to 1819 in Madrid. A total of 114 engraved portraits of the Spanish military servants, scientists, men of literature and art, made using the technique of copperplate engraving, were published. 108 portraits of famous people were found in the Stroganov collection: playwright, poet and prose writer Lope de Vega, Spanish navigator Hernan Cortez, famous writer Miguel de Cervantes, Spanish theologian Bartolomé Carranza, influential politician Pedro Fernandez de Velasco. The portrait of the Spanish general Antonio de Leyva (1480–1536), made by the engraver Bartolomeo Vazquez from a drawing by Leonardo da Vinci (1452–1519) is of a great interest.

Bartolomeo Vazquez
Portrait of Antonio de Leyva
1791

Based on the drawing by
Leonardo de Vinci
Paper, copperplate print

Antonio de Leyva (1480–1536)
was a Spanish General during
the Italian Wars

COPPERPLATE PRINT

Copperplate engraving was developed in the art studios of gold and silver craftsmen. One of the stages was checking jewelry engraving using a print. The earliest prints date back to the 1430s. A pattern is cut into a metal plate (copper, brass, zinc, iron) with a square diamond-shaped cutter. Then, paint is driven into the recesses with pads; the plate is covered with wet paper and rolled between the rollers of the printing press. This method allows engravers to work only with combinations of clean lines. Copperplate print requires great physical stamina from the master: the steel caliper with effort overcomes the resistance of the metal plate. Saving his strength enables the engraver to strive for the strictest discipline of hatching, to use systems of parallel lines, which seem to smooth out the plastic of the figures depicted. But in addition to completeness and minting of the form, the physical strain during the work passes into the plastic stress of the image, and as a result the engraving style and the technology itself determine the figurative specificity of the engraving: it always seeks to create an image characteristic of physical activity, plastic energy – the image of a person acting.

Copperplate engraving provides up to 1,000 prints.

At the exhibition: a series of *Ancient Paintings of Herculaneum* (hand-painted), a series of *Famous Spaniards*, Ivan Sokolov 'The Procession of the Entry of the Empress to Moscow', engravings by Salvatore Cardelli.

Fernando Selma
(1752–1808)
Portrait of Miguel de Cervantes
1791

Based on the drawing by I. Ferro
Paper, copperplate print

Miguel de Cervantes (1547–1615) is a famous Spanish writer; *Don Quixote* brought him worldwide fame





A large part of the exhibition introduced visitors to lithographs made from famous paintings by outstanding artists stored in the Hermitage: Rembrandt, Rubens, Van Dyck, Giorgione, which were included in the album *The Imperial Hermitage Gallery*. The album was published in 1845–1847 in St. Petersburg by the Frenchmen Goyer de Fontaine and Paul Petit. To work on engravings, they invited the famous French lithographers E. Huot, F. Dupressoir, V. Dollet, I. and H. Robillard. Despite the fact that the names of French masters appear on the title page, Russian lithographers also participated in the preparation of the publication. The album was published by Adolph Plyushar's printing house.

The Stroganov copy of the album contains more than a hundred sheets of lithographs. The exhibition featured: 'The Portrait of an Old Woman with Spectacles' and 'Portrait of an Old Man in Red' from Rembrandt's paintings, 'Self-portrait' from Van Dyck's painting, and 'Portrait of Helena Fourment' by Rubens, and other works.



V. Dollet
The first half of the 19th century
 Rembrandt's Mother
 1844

Based on the painting by Rembrandt
 'The Portrait of an Old Woman with
 Spectacles'
 1640s

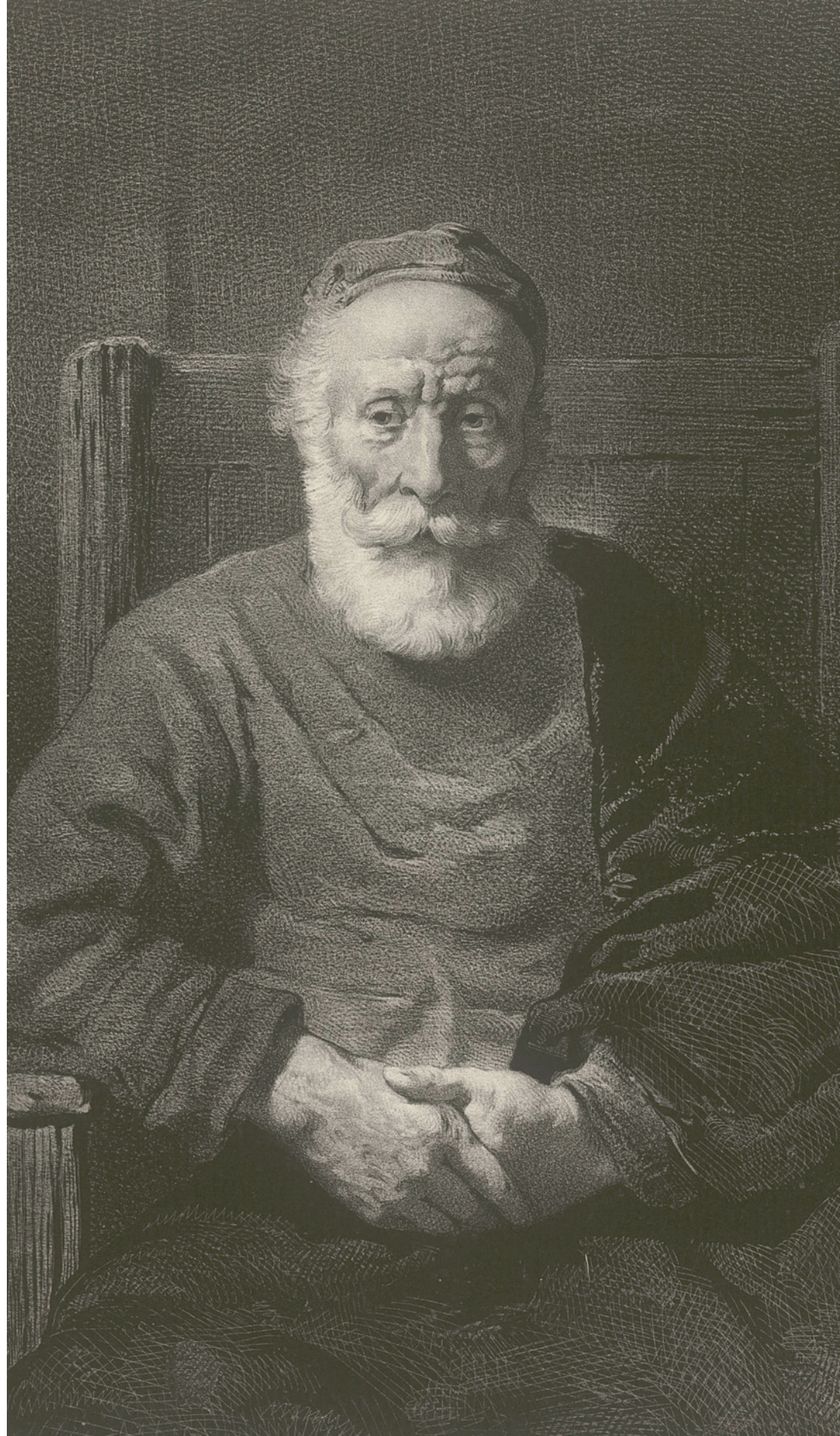
Lithography on paper
 From the series *The Imperial
 Hermitage Gallery*



Huot
The first half of the 19th century
 Sketch [Portrait of an Old Man]
 1845

Based on Rembrandt's painting
 'Portrait of an Old Man in Red'
 1654

Lithography, paper
 From the series *The Imperial
 Hermitage Gallery*





Huot
The first half of the 19th century
 Portrait of Van Dyck
 1844

Based on the painting by Van Dyck
 'Self-portrait'
 1622

Lithography, paper
 From the series *The Imperial
 Hermitage Gallery*

H. Robbilar
The first half of the 19th century
 Helena Fourment
 1844

Based on the painting 'Portrait
 of Helena Fourment' by Rubens
 painted after 1630

Lithography, paper
 From the series *The Imperial
 Hermitage Gallery*

Fragment





АТОСКО ВЕЛИКІ
БТІЙШІА ДЕРЖАВНІЙШІА ВЕЛИКІА
ИМПЕРАТРИЦЫ
АВГУСТИНА

2.

Russia in Graphic Art Drawings

Printed works by Russian and Western European draftsmen and engravers, many of whom lived and worked in Russia or traveled around the country. From the holdings of the TSU Research Library.



Печатано при Императорской Академіи наук

An album dedicated to the coronation of the Empress Elizabeth Petrovna and entitled *A thorough description of solemn orders for the successful entry into the reigning city of Moscow and of the most sacred coronation of her august imperial majesty ... the Empress Elizabeth Petrovna* is historically and artistically interesting. The ceremony started on April 25, 1742, lasted more than two months and included festive events, such as multiple audiences, dinners, performances, masquerades, etc. It all culminated with a demonstration of coronation regalia in the Kremlin Palace, fireworks in Moscow, and a visit by the Empress to the Trinity-Sergius Lavra to worship the holy relics.

Immediately after the ceremony, preparation of the text and prints for the album was started. All the work was carried out under the supervision of the Attorney General, Nikita Trubetskoy. Jacob von Stäehlin, Johann Tauber, architect Johann Jacob Schumacher and draftsman Johann Elias Grimmel, whose drawings were used for copperplate prints, were involved as consultants. The best engravers of the Academy of Arts, Christian-Albert Wortmann, Ivan Sokolov and Grigory Kachalov, took part in the creation of the engravings. The volume with 168 pages of text, 54 prints and plans, illustrates all the events associated with the coronation.



In the book *A thorough description of solemn orders for the successful entry into the reigning city of Moscow and of the most sacred coronation of her august imperial majesty ... the Empress Elizabeth Petrovna* [...] entry on February 28, coronation on April 25, 1742. St. Petersburg, 1744



Ivan Sokolov
(1717–1757)

The Procession of the Entry of the
Empress to Moscow
1744

Paper, copperplate print

In the book *A thorough description of solemn orders for the successful entry into the reigning city of Moscow and of the most sacred coronation of her august imperial majesty ... the Empress Elizabeth Petrovna [...]* entry on February 28, coronation on April 25, 1742.
St. Petersburg, 1744

Ivan Sokolov
(1717–1757)

The Ball
The Ending of 'The Coronation
Description'
1744

Paper, copperplate print

In the book *A thorough description of solemn orders for the successful entry into the reigning city of Moscow and of the most sacred coronation of her august imperial majesty ... the Empress Elizabeth Petrovna [...]* entry on February 28, coronation on April 25, 1742.
St. Petersburg, 1744



№ 34. Коронаціонные Медали и жапоны.



Гр. Иванъ Сокловъ

36.

A thorough description of solemn orders for the successful entry into the reigning city of Moscow and of the most sacred coronation of her august imperial majesty ... the Empress Elizabeth Petrovna

The celebration of Her Imperial Majesty's Coronation continued with various joyful entertainments for a whole week, in which days throughout Moscow during the day in all the churches there was bell-ringing; and all night long in the Kremlin of Her Imperial Majesty, in the winter house on the Yauza, and around the entire Ivanovo belfry, and throughout the Kremlin and Moscow in the next eight days there were great and bright illuminations, the description and drawings of which will be issued henceforth ...



Ivan Sokolov
(1717-1757)

The Publication Ceremony
before the Coronation
1744

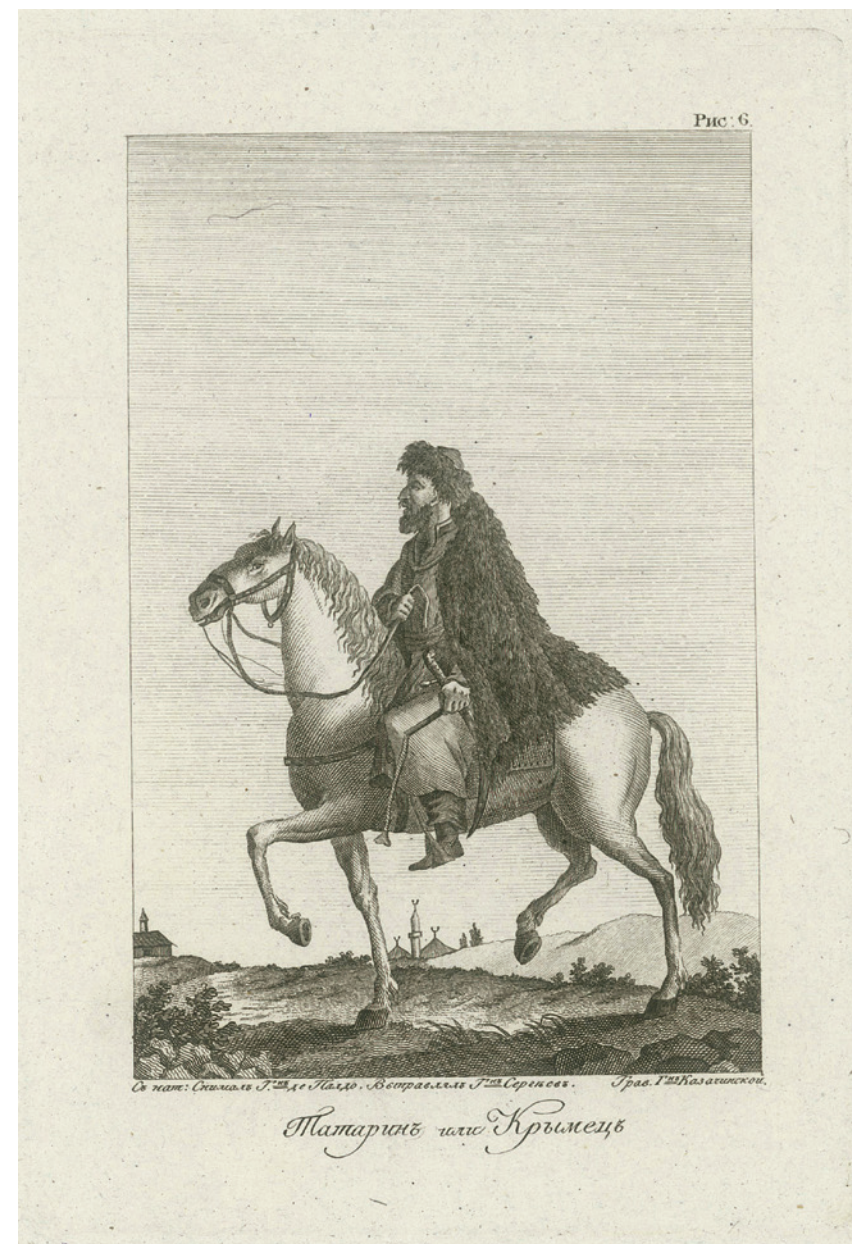
Paper, copperplate print

In the book A thorough description of solemn orders for the successful entry into the reigning city of Moscow and of the most sacred coronation of her august imperial majesty ... the Empress Elizabeth Petrovna [...] entry on February 28, coronation on April 25, 1742. St. Petersburg, 1744



The work by Pavel Sumarokov *Leisure of the Crimean Judge, or the Second Trip to Tavia* published in St. Petersburg in 1803–1805, met unprecedented success in Russia largely thanks to the two attached atlases with copperplate prints made from the sketches from life by the French artist Alexander de Paldo accompanying Pavel Sumarokov in his journey. As noted in the caption below the prints, all the artist's sketches were “amended” by the draftsman Sergeyev. The drawings were reproduced in the technique of copperplate print by the Russian masters A. Kazachinsky, V. Ivanov, A. Rudakov, Y. Evseev, N. Sablin and others. The Stroganov copy includes 52 prints with urban landscapes, the Crimean countryside, domestic scenes from the life of the Crimean inhabitants, as well as two sheets of plans and one map.

Five prints from these albums were presented at the exhibition: ‘The View of Bakhchisarai’ prepared by Ya. Evseev, ‘The View of Sevastopol or Akhriyar’ made by A. Kazachinsky, prints of an ethnographic character ‘The Tatar or the Crimean’, ‘The Tatar’ and ‘The Cart called Arba’ also by A. Kazachinsky.

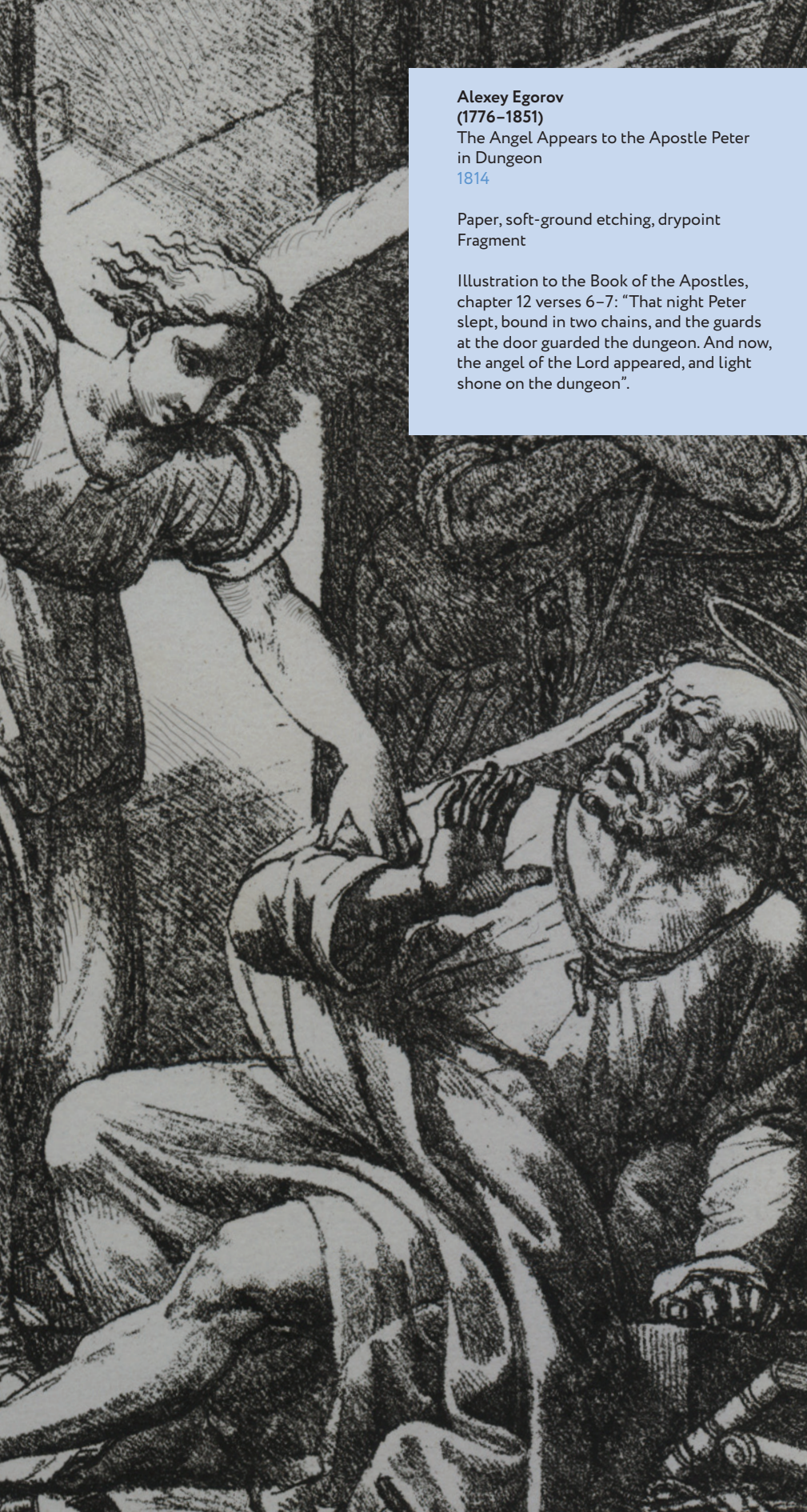


Andrei Kazachinsky
(1774–18..?)
The View of Sevastopol or Akhriyar
1803

Based on the drawing
by Alexander de Paldo,
amended by Sergeyev
Paper, copperplate print

Andrei Kazachinsky
(1774–18..?)
The Tatar or the Crimean
1803

Based on the drawing
by Alexander de Paldo,
amended by Sergeyev
Paper, copperplate print



Alexey Egorov
(1776–1851)
The Angel Appears to the Apostle Peter
in Dungeon
1814

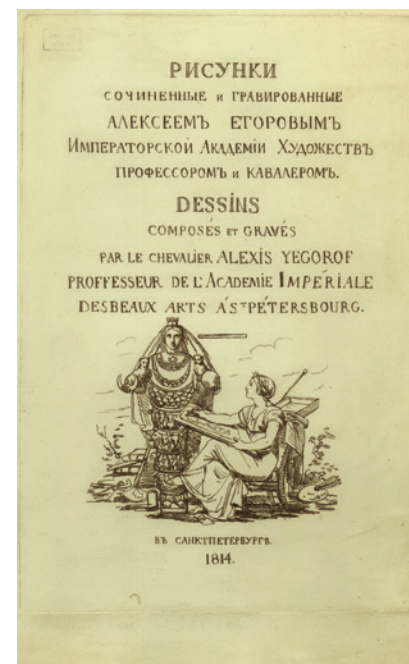
Paper, soft-ground etching, drypoint
Fragment

Illustration to the Book of the Apostles,
chapter 12 verses 6–7: "That night Peter
slept, bound in two chains, and the guards
at the door guarded the dungeon. And now,
the angel of the Lord appeared, and light
shone on the dungeon".

The painter and engraver Alexey Egorov (1776–1851) created a series of etchings on a Biblical narrative called *Drawings composed and etched by Alexey Egorov, Professor of the Imperial Academy of Arts*. The etchings were published in 1814 in St. Petersburg. 14 of the 17 sheets of the series can be found in the library of Grigory Stroganov, six of which were presented at the exhibition. The compositions reflect famous scenes from the Old and New Testaments: the plot with Hagar who gave birth to Ishmael, the events of the Nativity of Christ, and narratives related by the Apostles.

**SOFT-GROUND
ETCHING**
This technique
originated in the 18th
century. The plate
is varnished with an
addition of oil and
covered with rough
paper. A pattern is
applied on it, and
then the paper is
removed together
with the pieces of
varnish adhering
to it, exposing the
surface of the plate.
After etching and
printing, the print
reproduces the
texture of the paper.

At the exhibition:
etchings by
Alexey Egorov.



Drawings composed and etched
by Alexey Egorov, Professor
of the Imperial Academy of Arts.
The Title Page
1814

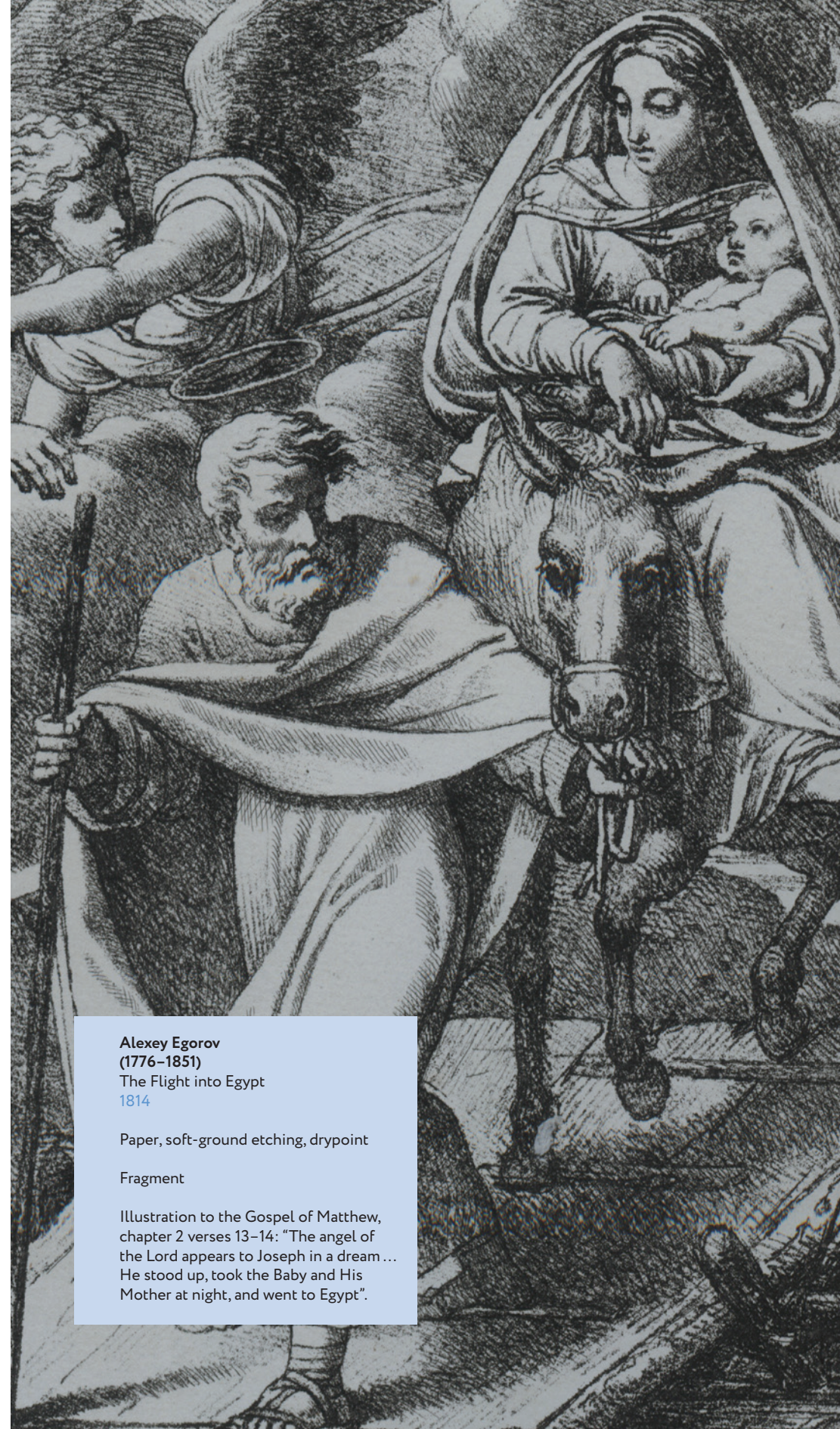
Paper, soft-ground etching,
drypoint



Alexey Egorov
(1776–1851)
The Adoration of the Shepherds
1814

Paper, soft-ground etching

Illustration to the Gospel of Luke, chapter 2 verses 15–16: “The shepherds said to each other: let us go to Bethlehem and see what happened there. And hastening, they came and found Mary and Joseph, and the Baby lying in the manger”.



Alexey Egorov
(1776–1851)
The Flight into Egypt
1814

Paper, soft-ground etching, drypoint

Fragment

Illustration to the Gospel of Matthew, chapter 2 verses 13–14: “The angel of the Lord appears to Joseph in a dream ... He stood up, took the Baby and His Mother at night, and went to Egypt”.



The war of 1812, the expulsion of the enemy from the country, and then the overwhelming victory of the Russian army over Napoleon's troops caused an unprecedented rise in patriotic sentiment among the people of Russia. Artists sought to glorify the victory of the Russian army in portraiture and battle painting.

In 1796, the Italian engraver Salvatore Cardelli (1773–1840) arrived in Petersburg. The engraved portraits made by him, including portraits of the numerous heroes of the war of 1812 and a portrait of the Emperor Paul I, garnered him wide recognition. In 1814, based on the drawings by the artist Domenico Scotti (ca. 1780–ca. 1826), he prepared and published a series of twelve copperplate prints depicting the main battles of the Great Patriotic War of 1812. Salvatore Cardelli worked on the series in collaboration with the Russian engravers S. Fedorov and K. Beggrov.

In 1882, in commemoration of the 70th anniversary of the Great Patriotic War of 1812 the lithographer V. Korolev released the album *Reminiscence of the Great Patriotic War of 1812* with the use of the preserved original plates from 1814. The album was received by the university library under the will of the Tomsk governor I. Krasovsky in 1886. Four graphic sheets were on display at the exhibition: 'The Battle of Borodino', 'The Victory near the city of Dukhovshchina', 'The Defeat of Napoleon during the Crossing of the Berezina River' and 'The Victory over Murat, King of Naples near the city of Tarutin'.



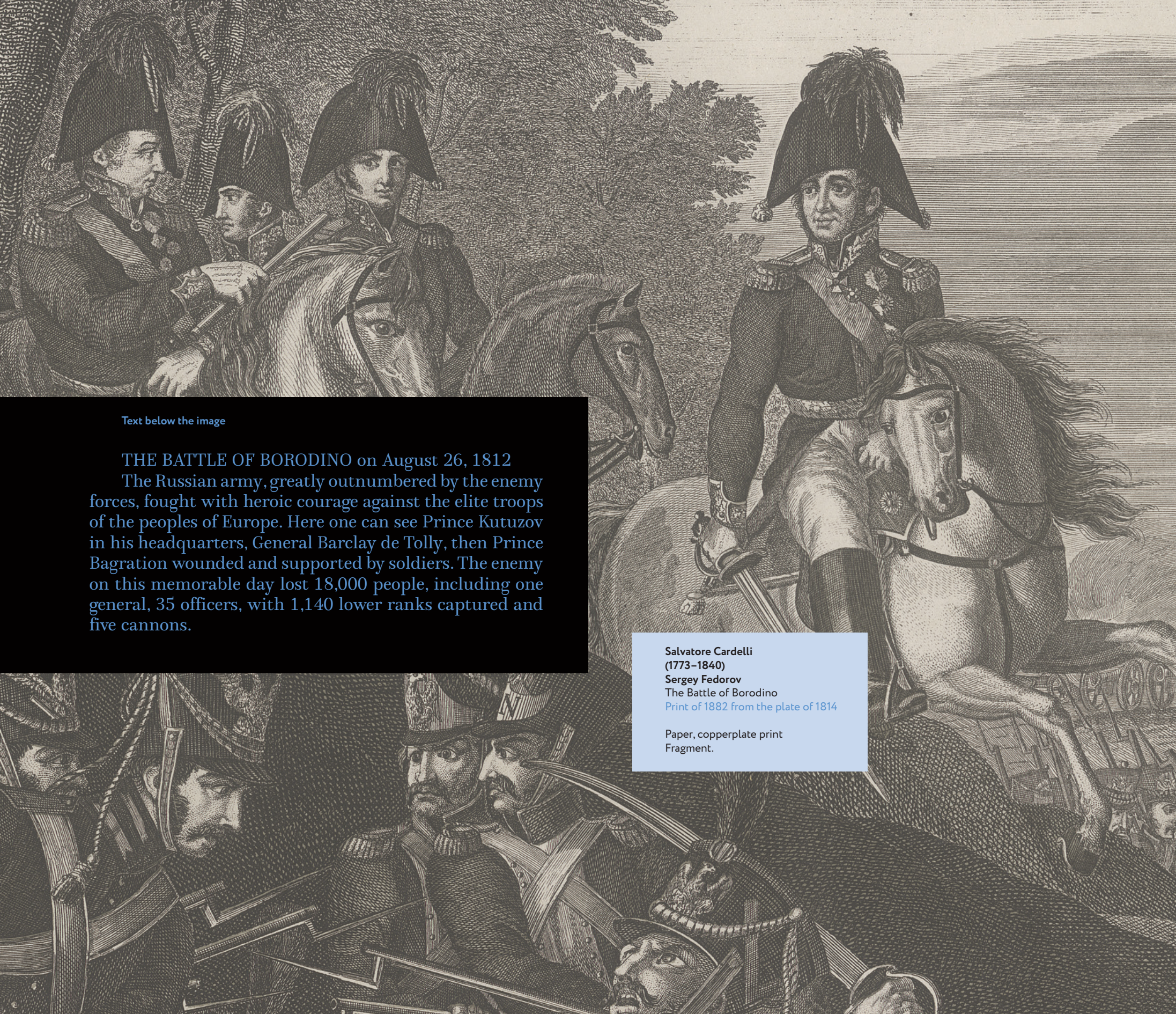
Salvatore Cardelli
(1773–1840)
Sergey Fedorov
The Battle of Borodino
[Print of 1882 from the plate of 1814](#)

Based on the drawing by Domenico
(Dementy Karlovich) Scotty
Paper, copperplate print



Salvatore Cardelli
(1773–1840)
Sergey Fedorov
The Defeat of Napoleon during
the Crossing of the Berezina River
[Print of 1882 from the plate of 1814](#)

Based on the drawing by Domenico
(Dementy Karlovich) Scotty
Paper, copperplate print



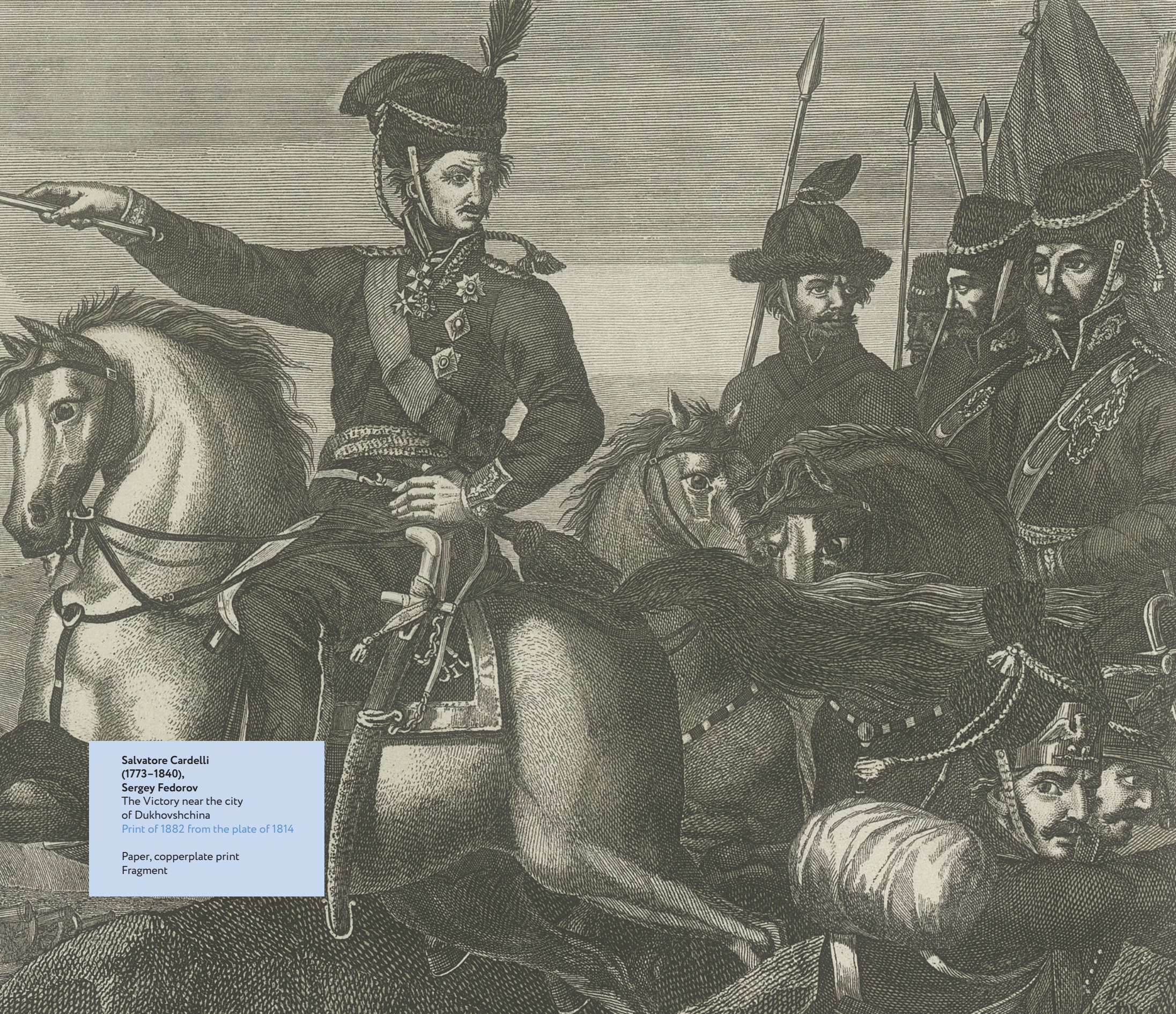
Text below the image

THE BATTLE OF BORODINO on August 26, 1812

The Russian army, greatly outnumbered by the enemy forces, fought with heroic courage against the elite troops of the peoples of Europe. Here one can see Prince Kutuzov in his headquarters, General Barclay de Tolly, then Prince Bagration wounded and supported by soldiers. The enemy on this memorable day lost 18,000 people, including one general, 35 officers, with 1,140 lower ranks captured and five cannons.

Salvatore Cardelli
(1773–1840)
Sergey Fedorov
The Battle of Borodino
Print of 1882 from the plate of 1814

Paper, copperplate print
Fragment.



Salvatore Cardelli
(1773–1840),
Sergey Fedorov
The Victory near the city
of Dukhovshchina
Print of 1882 from the plate of 1814

Paper, copperplate print
Fragment



The theme of the Great Patriotic War of 1812 is developed in the portraits of its heroes: Mikhail Kutuzov, Petr Bagration, Mikhail Barclay de Tolly and the Emperor Alexander I. The engravings are masterfully crafted by the Italian artist Francesco Vendramini (1780–1856), who had worked in Russia since 1808 and was awarded the title of Associate Member of the Academy of Fine Arts. During the war with Napoleon in 1813, he began to publish the series *Gallery of the Engraved Portraits of Generals, Officers, etc., who with their Courage, Military Talents, or their Love for the Homeland, Contributed to the Success of the Russian Army during the War that Began in 1812*. He prepared 30 portraits of prominent Russian military commanders in a stipple engraving technique. 20 engravings are held in the Stroganov collection; among them the intravital portrait of Emperor Alexander I is of particular artistic value.

Francesco Vendramini
(1780–1856)
Portrait of Alexander I
1813

Paper, stipple engraving
Fragment

Alexander I (1777–1825) –
The Russian Emperor in 1801–1825,
the eldest son of Emperor Paul I.

In the history of Russian artistic lithography of the first quarter of the 19th century the portrait genre was rapidly developed. This was drawing and lithography that conveyed to us the images of many Russian prominent persons of the Pushkin era.

Thus, from 1822 to 1828 in St. Petersburg, a series of 45 portrait lithographs under the general title *The Contemporaries. A Collection of Lithographed Portraits of Government Officials, Writers and Artists Now Living in Russia* was printed in several issues. The Stroganov collection holds 40 portraits from the series. The authorship belongs to the famous Baltic artist, lithographer and teacher Gustav Adolf Gippius (1792–1856).

Exhibition visitors could see six portraits made in the same size and reduced to a single compositional scheme of a full size chest image. The portraits depict prominent people: the famous Russian historian Nikolay Karamzin, the fabulist Ivan Krylov, the poet Alexander Pushkin, Count Grigory Stroganov, the poet and translator Vasily Zhukovsky (whose book collection is in the holdings of the university library), as well as the artist Alexey Egorov, author of the beautiful etchings displayed at the exhibition.

Gippius, Gustav-Adolf Fomich
(1792–1856)

Portrait of Grigory Stroganov
1826–1828

Lithography, paper
Fragment

Grigory Stroganov (1770–1857) –
diplomat, ambassador to Spain,
Sweden and Turkey.
In 1826, he received the title of Count,
member of the Council of State.
The last owner of the family library
of the Stroganovs, currently held
in the TSU Research Library.





**Gippius, Gustav-Adolf Fomich
(1792–1856)**

Portrait of A. Egorov
1821–1828

Lithography, paper

Alexey Egorov (1776–1851) –
painter, graphic artist,
author of the beautiful etchings
presented at the exhibition.



**Gippius, Gustav-Adolf Fomich
(1792–1856)**

Portrait of A. Pushkin
1827–1828

Lithography, paper

Alexander Pushkin (1799–1837) –
the great Russian poet, writer,
playwright.



A. PUSHKIN, fragment from the poem *The Bronze Horseman*

Deserted streets huge buildings clearly
Loom up, asleep; and solar fire
Plays on the Admiralty spire;
And Dusk directly (as if plotting
To keep the golden skies alight)
Hands on the torch to Dawn, allotting
A brief half-hour to cheated Night.¹

¹ "A.S. Pushkin, *The Bronze Horseman: A St Petersburg Story*, Translated by John Dewey [1942–]," *Translation and Literature* 7 (1998 March), 59–71. Complete verse translation.

Landscape drawings and prints depicting city views and sceneries of Russia were much sought after in the 18th – 19th centuries. By the beginning of the 19th century, St. Petersburg, which had grown with fabulous speed, turned into one of the most beautiful cities in the world. Many landscape artists strove to capture the architectural ensembles of the northern capital. Along with poetry, landscape lithography provided a vivid expression of the cult of St. Petersburg.

From 1820 to 1826, the Society for the Encouragement of Artists, founded by a group of art lovers, published a lithographed series *The Views of St. Petersburg and its Environs* comprising 24 works. The edition was published as booklets with four prints in each, while some of the sheets from the edition were printed with a tone, and others without. Some sheets of lithographs were colored and sold separately.

Three watercolor-painted lithographs were preserved in the Stroganov collection and were presented at the exhibition. Two of them were created in 1822 by the talented landscape artist S. Galaktionov (1778–1854): 'The View of the New Arsenal', the building of which was erected in 1808 according to the project of the architect F. Demertsov, and 'The View of the Old Arsenal'. The work 'The View of the Admiralty from the Palace Square' was completed in 1822 by the graphic lithographer A. Bryullov (1798–1877), the elder brother of Karl Bryullov.

Alex. Num. St. P.



Alexander Bryullov
(1798–1877)
The View of the Admiralty from the
Palace Square
1822

Lithography, watercolor on paper

The Admiralty was built in 1706,
but in 1806–1823
it was reconstructed by the architect
A. Zakharov.



Stepan Galaktionov
(1779–1854)
The View of the New Arsenal
1822

Lithography, watercolor on paper

The building on Liteiny Prospekt was
built in 1808 according to the project
of F. Demertsov, at the end of
the 19th century it was reconstructed.





Andre Durand
(1807–1867)

Moscow. The Holy Gates.
The main entrance to the Kremlin
1842

Paper, lithography in pencil,
from two stones (black and ocher
undertones)

The current name: Spasskaya Tower
of the Kremlin

The theme of landscape graphics is developed in the views of the Russian cities created in the tone lithography technique by the French artist Andre Durand (1807–1867).

By order and at the expense of industrialist and philanthropist Anatoly Demidov, he [Durand] toured Russia and got acquainted with Russian architecture and culture. Upon his return to France, the urban and rural views painted by him became the basis for the publication in Paris in 1842–1848 of the album *A Picturesque and Archaeological Journey through Russia, Made in 1839 under the Leadership of Anatoly Demidov. Drawings from Life and Two-tone Lithographs by Andre Durand*. The album includes 100 lithographs, ten of which were presented at the exhibition. Among them are views of St. Petersburg, Moscow and ancient cities: Tver, Novgorod the Great, Nizhny Novgorod, Vladimir and Kazan. The lithograph 'The inn (tavern) and the post station' depicts a rural landscape, captured on the road from Kostroma to Yaroslavl, and the daily life of the inhabitants. The combination of landscape and genre scenes is a typical characteristic of the urban landscape of the 19th century. The choice of plots and compositions showed the keen interest of a foreign artist in the Russian ambience: wooden huts, the unique architecture of temples. Durand's romantic lithographs gained wide popularity among his contemporaries.

Andre Durand
(1807-1867)
The Banks of the Volga.
The inn (tavern) and the post station
on the road from Kostroma to Yaroslavl
1847

Paper, lithography in pencil,
from two stones (black and
ocher undertones)
Fragment

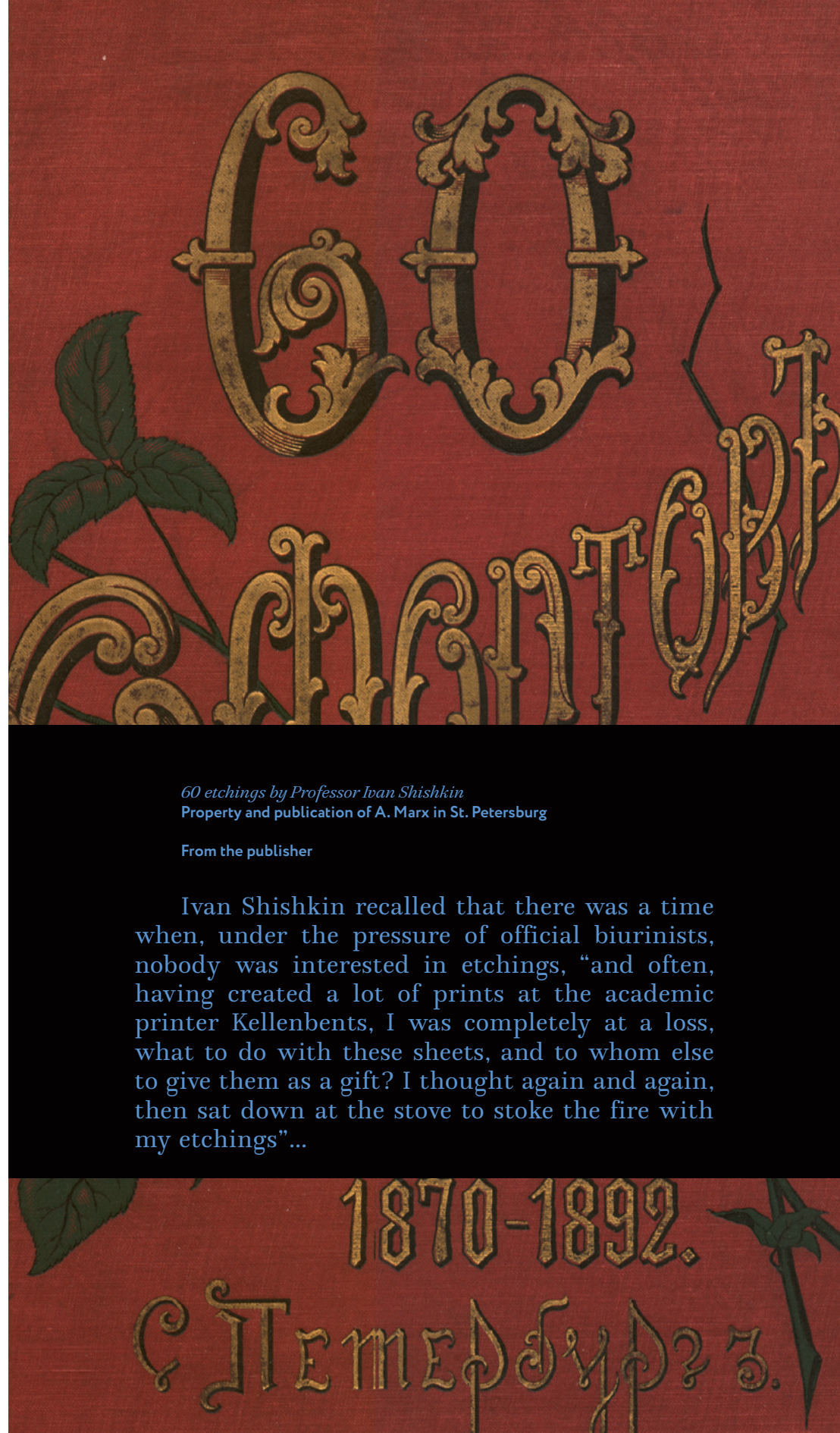


Many graphic art drawings and paintings received by the university's library after its opening also represent artistic significance. The library's collection contains the album *60 Etchings by Professor Ivan Shishkin*, created and printed in 1894 under the guidance of the artist himself at the Artistic Institution in St. Petersburg. This copy was ordered by the university professor I. Mikhailovsky on January 9, 1916.

Ivan Shishkin (1832–1898) mastered the technique of etching in 1863 in Switzerland with the artist Rudolf Koller. However he focused on engraving in 1871 in the Society of the Russian Aquafortists established in St. Petersburg. Being a brilliant artist, he was also close to engraving art. In addition to the usual methods of working with an engraving needle, the artist used other techniques, such as soft-ground, aquatint and drypoint.

Numerous full-scale drawings gave abundant material for his work. The wonderful Russian natural environment remains the main theme of his artistic heritage. The album comprises all the best works created by Ivan Shishkin in engraving art over 22 years.

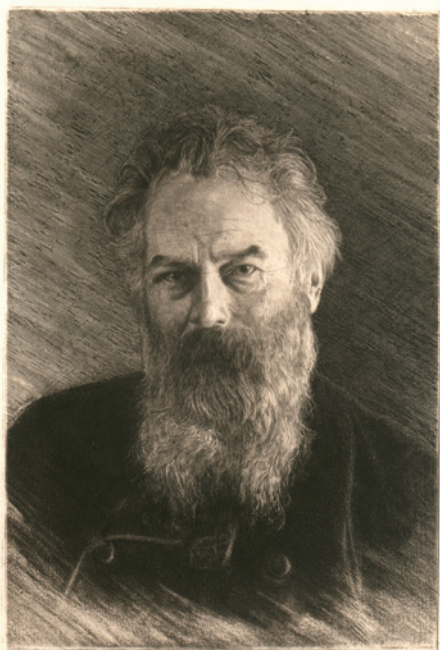
All his etchings are distinguished by their perfect technique, delicate and veracious lines, expressiveness of contour, plasticity, clarity of form and a great variety of strokes. Shishkin's talent as a draftsman and master of composition was clearly manifested in his etchings. The exhibition featured 11 etchings by the artist.



60 etchings by Professor Ivan Shishkin
Property and publication of A. Marx in St. Petersburg

From the publisher

Ivan Shishkin recalled that there was a time when, under the pressure of official biurinists, nobody was interested in etchings, "and often, having created a lot of prints at the academic printer Kellenbents, I was completely at a loss, what to do with these sheets, and to whom else to give them as a gift? I thought again and again, then sat down at the stove to stoke the fire with my etchings"...



Ivan Shishkin
(1832–1898)
Self-portrait
1886

Etching on paper



Ivan Shishkin
(1832–1898)
A Crimean View
1882

Etching on paper

Ivan Shishkin
(1832-1898)
The Forest Outskirts
1883

Etching on paper



Иван Шишкин 1873



3. Siberia in Paintings and Graphic Art Drawings

Paintings and graphic art drawings of the Siberian artists of 19th – 20th centuries. From the holdings of the Research Library and the Florinsky Museum of Archeology and Ethnography of Siberia, Tomsk State University



The works of the Tomsk artist Pavel Kosharov (1824–1902) occupy a special place in the art collection of the university.

A collection of drawings, paintings and graphic works by P. Kosharov was received by the university library in 1925 together with the G. Tyumentsev book collection. It contains 162 works created by the artist in Tomsk from 1856 to 1899. Several drawings of the artist are stored in the Florinsky Museum of Archeology and Ethnography of Siberia.

The urban landscapes of Tomsk are of particular artistic and historical value. Exceptionally interesting for Tomsk citizens are the works that captured buildings that have not survived to our time – ‘The City Theater of E.I. Korolev’ and ‘The Newly Built Holy Trinity Cathedral’.

Pavel Kosharov
(1824–1902)
Magistratskaya street during
Maslenitsa (Pancake Week) in 1897
1897

Oil on paper
Fragment



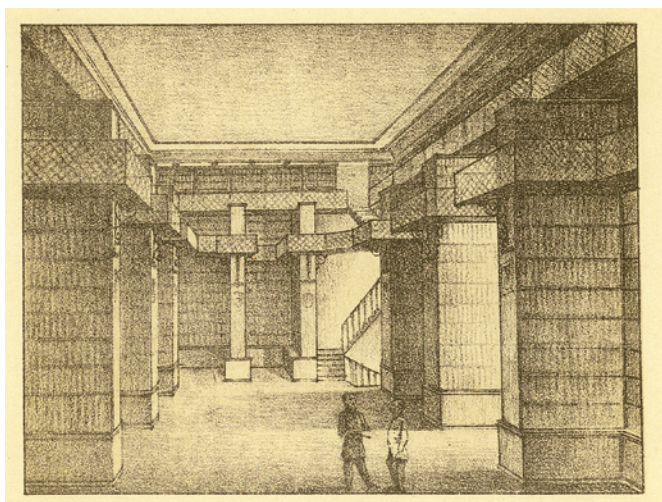
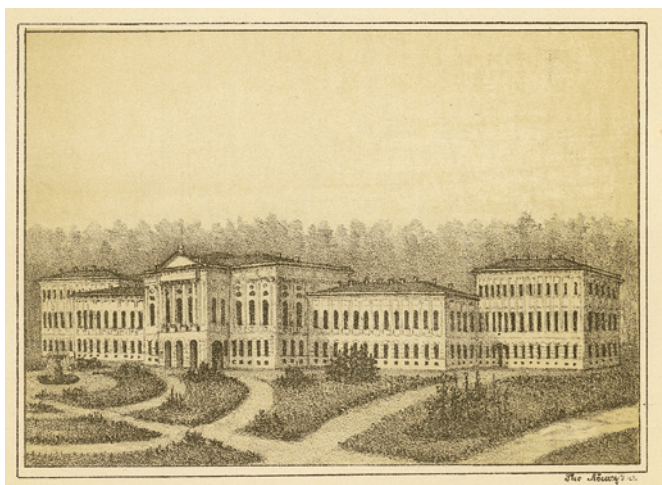
Pavel Kosharov
(1824–1902)
 The Estuary of the Tom River,
 the Ob River is to the right
 and to the East
 1883

Oil on paper

Pavel Kosharov
(1824–1902)
 The Irtysh River between the
 Bukhtarminskaya Fortress
 and the city of Ust-Kamenogorsk
 1880–1897

Oil on paper
 Fragment





**Pavel Kosharov
(1824–1902)**
The Imperial Tomsk University
1888

Paper, lithography in pencil,
from two stones (black and
ocher undertones)

From the series
The Imperial Tomsk University

In the 1880s, along with painting the artist began to focus on lithography. Among his works, one can mention the series dedicated to the Imperial Tomsk University opening in 1888. The exhibition included lithographs with images of the university building, its assembly hall and library.

Perhaps a cycle of 48 images named *Artistic and Ethnographic Drawings of Siberia* can be considered the most significant work by the artist in lithography technique. The lithographs present the natural environment of Siberia, the views of Siberian cities, villages, rivers, and depict representatives of the indigenous peoples of Siberia, their homes and working tools.

The exhibition displayed picturesque landscapes of the Tien Shan and Altai created by the artist in 1883–1884.

**Pavel Kosharov
(1824–1902)**
The University Library
1888

Paper, lithography in pencil,
from two stones (black and
ocher undertones)

From the series
The Imperial Tomsk University

ХУДОЖЕСТВЕННО-ЭТНОГРАФИЧЕСКІЕ РИСУНКИ СИБИРИ.

(Выходятъ изъ Томска, два раза въ мѣсяцъ).



Рисунокъ представляетъ себѣ семейство Алтайскихъ черкешскихъ калмыковъ или татаръ, во время употребленія или пиши, кочуютъ эти народы болѣею частью въ густой лѣсной чащѣ, при небольшомъ ручьѣ, на берегу Катуня, Бийа и сѣвер. Телецкихъ. Любимою изъ мяса — конина, во которую употребляютъ только богатѣйшіе народы, а у бѣдныхъ главная пища состоитъ изъ разнаго вида волока, какъ-то: творогъ, сыръ, масло, кумысъ и т. п., употребляютъ также и ачичную жидкую кашу, такъ называемую кочо. Лосей, козъ, караювъ ѣдятъ только зной, во время охоты на этихъ зверей. Богатые народы, сваривши мясо, выкладываютъ его на блюдо и ѣдятъ руками, а бѣдные вываливаютъ мясо на какую-либо шкуру или транку. Жизнь этихъ народовъ весьма однообразна, болѣею частью ѣдятъ, пьютъ, спятъ, курятъ, иногда ѣздятъ въ сосѣдніе аулы въ гости. Всѣ работы по хозяйству исполняютъ женщины — доить коровъ, кобытъ, козъ, поить теллятъ, варить пищу, шить и шить и шить за дѣтьми.

Редакторъ-Издатель П. Косаровъ.

Pavel Kosharov
(1824–1902)
A Family of the Altai Taiga Kalmyks
1889

Paper, lithography in pencil,
from two stones (black and
ocher undertones)

From the cycle *Artistic and
Ethnographic Drawings of Siberia*

The drawing depicts a family of
the Altai Taiga Kalmyks or Tatars
during meals.

Text below the image

The drawing represents a family of the Altai Taiga Kalmyks or Tatars during meals; these indigenous dwellers migrate mostly in the dense forest near small rivers, e.g. between the Katun, Biya and Teletskoye Lake. Their favorite meat is horseflesh, but only for the wealthy indigenous dwellers, and among the poor the food mainly consists of different types of dairy products, such as cottage cheese, cheese, butter, koumiss, etc., they also eat thin barley, the so-called kocho. Elks, roe deer and deer are eaten only in winter, during the hunting season. The rich indigenous dwellers cook the meat then put it on a dish and eat it with their hands, and the poor place the meat on some hide or rag. The life of the indigenous dwellers is very monotonous; they eat, drink, sleep, smoke, and sometimes visit neighboring villages. All household work is performed by women: they milk cows, mares, goats, water calves, cook food, sew and look after the children.

Editor-Publisher
P. Kosharov

Text below the image

We have already reported that this year we will publish drawings of the north and west of Western Siberia, giving an idea about the natural environment, its inhabitants, including the Russian settlements and indigenous dwellers and their way of life. In this country there is steamship communication between Tomsk and Tyumen, along the rivers Tom, Ob, Irtysh, Tobol and Tura, at a distance of about 3,000 versts, and therefore we find it necessary, first of all, to keep to these places and, if possible, to give some understanding of the Berezovsky and the Obdorsky Krai. And so, we find it reasonable to begin with the first drawing of the Tomsk steamboat hithe. This hithe is located three versts from the northern end of the city, on the right-hand bank of the Tom River, downstream, and in spring it is in the city until almost the middle of June. In the shipping season passengers travelling to Siberia and back go by steamships, and all teas preserved during winter, and delivered in summer from Kyakhta to Tomsk, are transported on barges to Tyumen. All goods from European Russia to all of Siberia are delivered to this hithe from Tyumen. In addition, prisoners are transported by special barges. Settlers also travel to Siberia, and barracks are arranged for them near the hithe.

Editor-Publisher
P. Kosharov

Pavel Kosharov
(1824–1902)
The Tomsk Steamboat Hithe
1890

Paper, lithography in pencil,
from two stones (black and
ocher undertones)
Fragment

From the cycle *Artistic and
Ethnographic Drawings of Siberia*

The hithe was three versts (a Russian
unit of distance equal to 1.067 kilometers
(0.6629 mile)) from the northern end
of the city on the right-hand bank of
the Tom River.





The cultural life of Siberia and Tomsk at the end of the 19th – beginning of the 20th centuries is inextricably linked with the name of Grigory Potanin (1835–1920), a prominent public figure, traveler, geographer, folklorist and ethnographer. In 1920, the archive and library of Grigory Potanin were donated to the Research Library and the Florinsky Museum of Archeology and Ethnography of Siberia of Tomsk State University.

The University carefully preserves its heritage: manuscripts and letters, book collections and graphic art materials collected by the researcher throughout his life. Among them of particular significance are the works of his wife and assistant Alexandra Potanina (1843–1893). These are ethnographic sketches made by her during expeditions to Central Asia, Mongolia, China and Tibet (1876–1893).

Not being a professional artist, but possessing a vibrant talent recognized by Ivan Shishkin and Vladimir Stasov, Alexandra Potanina was able to make sketches of representatives of the Altai peoples, their clothes, jewelry and utensils. It is worth noting that the ethnographic works of Alexandra Potanina were awarded a silver medal, and the artist herself was admitted to the Russian Geographic Society.

Alexandra Potanina
(1843–1893)

The Tangutka from Amdo
in a Sheepskin Coat
1885

Watercolor on paper
Fragment



The last period of life of Grigory Potanin was associated with Tomsk, where he settled in the beginning of 1902. Grigory swiftly entered the social and cultural life of the city.

The acquaintance of the famous Siberian with Lidia Bazanova (1864–1916), who graduated in 1895 from the Moscow School of Painting, Sculpture and Architecture, turned out to be very fruitful. Together with her husband, Professor and Rector of Tomsk University Ivan Bazanov, she took an active part in the cultural life of the city. So, in 1909, Lidia initiated the establishment of the Tomsk branch of art lovers, one of the founders of which was Grigory Potanin. In 1907–1909, she made several trips to the Altai, creating a series of sketches and drawings. The museum collection of the university contains a wonderful portrait of an Altai woman, which was displayed at the exhibition.

**Lydia Bazanova
(1864–1916)**
An Altai woman
1908

Canvas, oil

Creative collaboration connected Grigory Potanin and Antonina Voronina-Utkina (1884–1973). Having come to Tomsk after graduating from the Stroganov Art School in Moscow as a teacher of drawing, Antonina followed the advice of Grigory Potanin and began to make creative trips to the Altai mountains. She made ethnographic drawings in the Altai in 1910 around the villages of Anos and Chemal during an expedition aimed at collecting shamanistic hymns and prayers and led by A. Anokhin, and in 1913 during an expedition with Grigory Potanin in the Karakalinsky steppes of the Semipalatinsk region. Currently, the artist's works are carefully preserved in the Florinsky Museum of Archeology and Ethnography of Siberia (TSU).



Antonina Voronina-Utkina
(1884–1974)
The Sapyr's Maniac
(shaman costume)
1910

Watercolor on paper



Antonina Voronina-Utkina
(1884–1974)
The Tambourine of the Shamaness
Saatan
1910

Watercolor on paper
Fragment



The holdings of the Florinsky Museum of Archeology and Ethnography of Siberia (TSU) include a drawing of, perhaps, the most famous Russian artist born in Siberia, a native of Krasnoyarsk, Vasily Surikov (1848–1916). The history of the drawing is associated with the name of Innokenti Kuznetsov-Krasnoyarsky (1848–1916), gold miner, philanthropist, archaeologist, collector and publisher of Siberian historic documents. For many years Innokenti Kuznetsov-Krasnoyarsky and Vasily Surikov were friends. The philanthropist assisted the artist by paying for his scholarship while studying at the Academy of Arts.

The watercolor drawing from the university collection was completed in 1892, when Vasily Surikov stayed at Kuznetsov's residence located on the Nemir River, a tributary of the Abakan River.

**Vasily Surikov
(1848–1916)**
The Sketch
1892

Watercolor on paper

**Antonina Voronina-Utkina
(1884–1974)**
The Full Dress of an Altai Woman

Watercolor on paper
Fragment





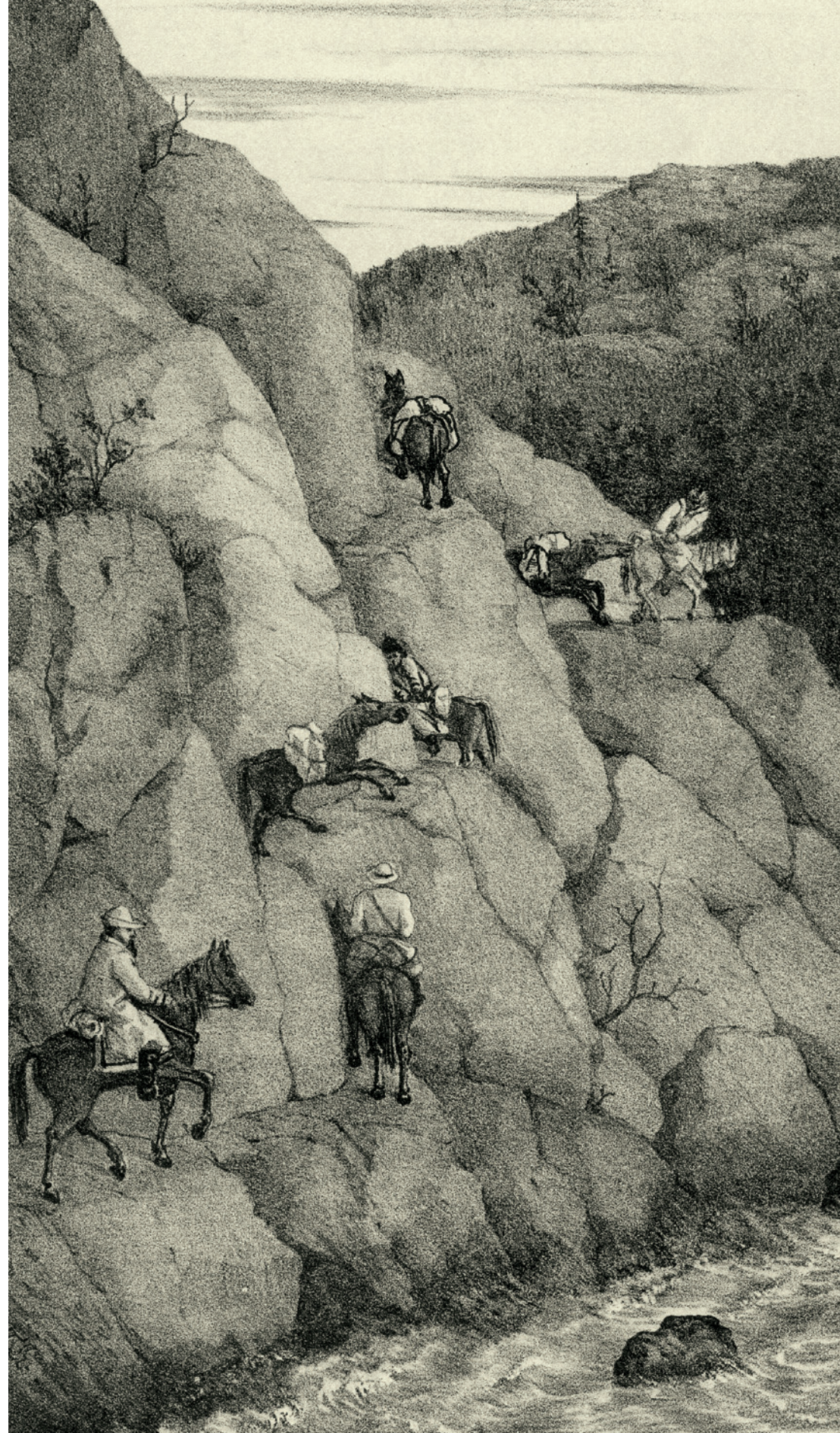
One of the most famous intravital portraits of Grigory Potanin by Semyon Prokhorov (1873–1948) is held at the collection of TSU Research Library. A talented artist and graduate of the Academy of Arts, Semyon Prokhorov arrived in Tomsk in 1910 following the recommendation of his teacher Ilya Repin. He lectured at the Tomsk Society of Art Lovers and often visited the set days (Fridays) arranged by Grigory Potanin, with whom he established friendly relations. In 1911, together they visited the village of Anos, where the artist painted a portrait of Grigory Potanin on the bank of the Katun River.

**Semyon Prokhorov
(1873–1948)**
Portrait of G. Potanin on
the bank of the Katun River
1911

Oil on canvas, cardboard

The album *From Banks of the Thames to the Summits of the Altai*, compiled from the materials of the exhibition dedicated to the 140th anniversary of Tomsk State University, held in September 2018 at the Tomsk Regional Art Museum, offers only a small part of the works on display.

The first exhibition of art treasures from the collections of the Research Library and the museums of TSU has become a significant cultural event and attracted the attention of Tomsk citizens and art lovers. Visitors appreciated the scope, and artistic and historical context of the exhibition, got an idea of the scale and value of the university holdings, which will undoubtedly become a source for further successful exhibition projects.



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- 1
Giovanni Benedetto Castiglione (1609–1664)
Bearded Old Man Wearing a Turban Decorated with a Small Plume, Facing Left
1650
Paper, etching, print 1789
In the book by P.F. Basan *Dictionary of Engravers* Volume 1, Paris, 1789
- 2
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- 3
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18th century
Paper, copperplate print, water-color, gouache
Album of Ancient Paintings of Herculaneum
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Unknown artist
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18th century
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Album of Ancient Paintings of Herculaneum
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18th century
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Unknown artist
Contest between Apollo and Marsyas
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Siberia in Paintings and Graphic Art Drawings

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Pavel Kosharov (1824–1902)
Issyk-Kul Lake View from the Eastern Side to the Western
1880–1897
Oil on paper

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Pavel Kosharov (1824–1902)
Valley of the Sary-Jaz River
Flowing out of Glaciers
1880–1897
Oil on paper

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Pavel Kosharov (1824–1902)
Ice Sea at the Valley of Sary-Jazz River
1880–1897
Oil on paper

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The Right Side of the Irtysh Right Bank
Ridge and the Ob River
1883
Oil on paper

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The Estuary of the Tom River, the Ob River is to the right and to the East.
1883
Oil on paper

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The Inflow of the Tura River into the Tobol (Mouth of the Tura River)
1883–1884
Oil on paper

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Cart with Fashionable Goods from the Irbit Fair
1888
Oil on paper

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Village View in the Barabinskaya Steppe in Winter
1888
Oil on paper

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Kainsk City of the Tomsk Province in the Barabinskaya Steppe
1880–1897
Oil on paper

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Pavel Kosharov (1824–1902)
Altai. The Yurts of the Taiga Tatars and Teleuts
1880–1897
Light brown paper, pencil drawing, whitewash

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The Irtysh River between the Bukhtaminskaya Fortress and the city of Ust-Kamenogorsk
1880–1897
Oil on paper

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Oil on paper

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View of the Barabinskaya Steppe along the Postal Road near the City of Kainsk
1880–1897
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The Newly Built Holy Trinity Cathedral
1897
Oil on paper

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Magistratskaya street during Maslenitsa (Pancake Week) in 1897
1897
Oil on paper

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View of Magistratskaya street during the Mud
1890s
Oil on paper

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View of the Girl's High School
1890s
Oil on paper

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Pavel Kosharov (1824–1902)
View of the Boy's High School
1897
Oil on paper

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View of Sadovaya Street in the Morning of January 1st during 50°C Frost
1890s
Oil on paper

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1890s
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1890s
Oil on paper

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Pavel Kosharov (1824–1902)
The City Theater of E.I. Korolev
1885–1886
Oil on paper

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Pavel Kosharov (1824–1902)
The Imperial Tomsk University
1888
Paper, lithography in pencil, from two stones (black and ocher undertones)
From the series *The Imperial Tomsk University*

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Pavel Kosharov (1824–1902)
The University Library
1888
Paper, lithography in pencil, from two stones (black and ocher undertones)
From the series *The Imperial Tomsk University*

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Pavel Kosharov (1824–1902)
The Assembly Hall
1888
Paper, lithography in pencil, from two stones (black and ocher undertones)
From the series *The Imperial Tomsk University*

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Pavel Kosharov (1824–1902)
A Group of the Altai Indigenous Dwellers
1889
Paper, lithography in pencil, from two stones (black and ocher undertones)
From the cycle *Artistic and Ethnographic Drawings of Siberia*

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Pavel Kosharov (1824–1902)
A Family of the Altai Taiga Kalmyks
1889
Paper, lithography in pencil, from two stones (black and ocher undertones)
From the cycle *Artistic and Ethnographic Drawings of Siberia*

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Pavel Kosharov (1824–1902)
The Pier of the Zyryansky Silver Mine at the Right Bank of the Irtysh River
1890
Paper, lithography in pencil, from two stones (black and ocher undertones)
From the cycle *Artistic and Ethnographic Drawings of Siberia*

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View of the Charysh River Valley
1890
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The Tomsk Steamboat Hithe
1890
Paper, lithography in pencil, from two stones (black and ocher undertones)
From the cycle *Artistic and Ethnographic Drawings of Siberia*

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View of the Kolpashevo Village
1890
Paper, lithography in pencil, from two stones (black and ocher undertones)
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1890
Paper, lithography in pencil, from two stones (black and ocher undertones)
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Samarovo Village. View of the Samarskaya Steamboat Hithe
1891
Paper, lithography in pencil, from two stones (black and ocher undertones)
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"Tu-Chzhi" – Building of the Patron Gods
1893
Watercolor on paper

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Alexandra Potanina (1843–1893)
The Tangutka from Sang-Chuang
1884–1885
Watercolor on paper

130
Alexandra Potanina (1843–1893)
The Tangutka from Amdo in a Sheepskin Coat.
1885
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Lydia Bazanova (1864–1916)
An Altai woman
1908
Canvas, oil

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Antonina Voronina-Utkina (1884–1974)
The Kirghiz
1913
Watercolor on paper

133
Antonina Voronina-Utkina (1884–1974)
The Costume of the Altai Girl
Watercolor on paper

134
Antonina Voronina-Utkina (1884–1974)
The Sheath
Watercolor on paper

135
Antonina Voronina-Utkina (1884–1974)
Shaman Cho'odyr
1910
Paper, pencil

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The Sapyr's Maniac (shaman costume)
1910
Watercolor on paper

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Antonina Voronina-Utkina (1884–1974)
The Tambourine of the Shaman Istakop
1910
Watercolor on paper

138
Antonina Voronina-Utkina (1884–1974)
The Tambourine of the Shamaness Saatan
1910
Watercolor on paper

139
Antonina Voronina-Utkina (1884–1974)
Shaltrak (Back Adornment)
Watercolor on paper

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Antonina Voronina-Utkina (1884–1974)
An Adornment
Watercolor on paper

141
Antonina Voronina-Utkina (1884–1974)
The Full Dress of an Altai Woman
Watercolor on paper

142
Antonina Voronina-Utkina (1884–1974)
A Yurt
Watercolor on paper

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The Sketch
1892
Watercolor on paper

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Semyon Prokhorov (1873–1948)
Portrait of G. Potanin on the bank of the Katun River
1911
Oil on canvas, cardboard

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The Shaman's Tambourine
19th century
The Altaians
Delivered in 1890 by M.V. Milovzorov from Biysk Province

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Stone Statue
6th–9th century
The Turks
Delivered in 1886 by V.M. Florinsky from Northern Kazakhstan

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The Hunter's Knife and Sheath
Early 20th century
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Delivered in 1924 by the Expedition of the Tomsk Worker's Faculty from the Altai Mountains

148
Fetish
Early 20th century
Delivered in 1926 by A.K. Ivanov from the Mountain Shoriya

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Iconic Items Set (Patron Spirits)
Early 20th century
The Teleuts
Delivered in 1978 by M.S. Usmanova from the Village of Chelukhoyevo of Belovsky District of the Kemerovo Region

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На английском языке

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Paintings and Graphic Art Drawings
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