

Bronze Horseman
P.O. Box 318
Larchmont, NY 10538
(212)342-0135
bronze.horseman@verizon.net

HERMITAGE: collecting, conservation

- . M. B. Piotrovskii, A. B. Konivets, Iu. A. Piatnitskii et al. **250 istorii pro Ermitazh, "Sobran'e pestrykh glav..."**, kniga pervaiia (250 stories about the Hermitage, "collection of motley chapters," book one). St. Petersburg: Herm, 2014. ISBN: 9785935725617 \$65.00
. The articles in this volume of a planned 5-volume set reveal aspects of a great museum seldom know outside the esoteric circle of its curators and administrators. The authors provide many insights into museology, the lives of eminent scholars, art-historical discoveries, tumultuous chapters in the museum's past such as war and blockade, and the everyday workings of the museum such as mounting exhibits and moving great works of art. 294 p., approx. 250 color and b/w illus., Rus. with title page and summary in ENGLISH. sewn cl.. [515]
- . M. B. Piotrovskii, A. B. Konivets, Iu. A. Piatnitskii et al. **250 istorii pro Ermitazh, "Sobran'e pestrykh glav..."**, kniga tret'ia (250 stories about the Hermitage, "collection of motley chapters," book three). St. Petersburg: Herm, 2014. ISBN: 9785935725655 \$65.00
. The articles published on the 250th anniversary of the beginning of the Hermitage art collection reveal aspects of a great museum seldom know outside the esoteric circle of its curators and administrators. The authors provide many insights into museology, the lives of eminent scholars, art-historical discoveries, tumultuous chapters in the museum's past such as war and blockade, and the everyday workings of the museum such as mounting exhibits and moving great works of art. 220 p., approx. 200 color and b/w illus., Rus. with title page and summary in ENGLISH. sewn cl.. [959]
- . M. B. Piotrovskii, A. B. Konivets, Iu. A. Piatnitskii et al. **250 istorii pro Ermitazh, "Sobran'e pestrykh glav..."**, kniga vtoraia (250 stories about the Hermitage, "collection of motley chapters," book two). St. Petersburg: Herm, 2015. ISBN: 9785935725631 \$65.00
. 294 p., approx. 200 color and b/w illus., Rus. with title page and summary in ENGLISH. sewn cl.. [516]
- . T. V. Rappe. **Dary Vostoka i Zapada Imperatorskomu dvoru za 300 let (Gifts from the East and West to the Imperial Court over 300 years)**. St Petersburg: Herm, 2014. ISBN: 9785935725396 \$97.00
. The gifts that ambassadors presented to the Russian emperors and empresses from Peter the Great to Nicholas II show a spectrum of world art and in many cases are masterpieces of the culture they were selected to represent. 421 p., 26 cm, approx. 400 color illus., Rus. with title page and summary in ENGLISH. sewn cl.. [228]

. V. Iu. Matveev. **Ermitazh "provintsial'nyi", ili "imperiiia Ermitazh". Vystavochnaia deiatel'nost' muzeia v regionakh SSSR i Rossiiskoi Federatsii** (The "Provincial" Hermitage or the "Hermitage Empire": the museum's exhibitions in the regions of the USSR and Russian Federation). St. Petersburg: Herm, 2011. ISBN: 978-5-9501-0112-0. The former deputy director of the Hermitage Museum has done an exhaustive study of the ways in which the Hermitage has figured in the cultural life of the whole country, exhibiting its collections in towns around the Soviet Union and the Russian Federation. He tabulates data about the exhibitions from 1918 to 2010. 336 p., 21 cm, Rus. sewn cl.. [1298] \$49.00

Эрмитаж «провинциальный», или империя «Эрмитаж». Выставочная деятельность музея в регионах СССР и Российской Федерации (В.Ю. Матвеев) К вопросу о выставках. Выставки до «первой» выставки: 1918 – 1939. Выставки 1939 – 1991 годов. Выставки Эрмитажа в регионах РФ: 1991 – 2010 годов. Выставки Эрмитажа в государствах на постсоветском пространстве. Аспекты подготовки проведения выставок. Культурологические и экономические аспекты выставок. Приложения.

. V. Iu. Matveev. **Ermitazh "uedinennyi", ili vystavochnaia mozaika Ermitazha. Materialy k istorii vystavochnoi deiatel'nosti muzeia: vystavki v Ermitazhe i v tsentrakh Gosudarstvennogo Ermitazha, tom 1** (The Hermitage on its own, or the Hermitage's exhibition mosaic: materials towards a history of the museum's exhibiting activities: exhibitions at the Hermitage and at State Hermitage centers, vol. 1). St. Petersburg: Herm, 2014. ISBN: 978-5-9501-0246-2. Theses volumes in Matveev's series on the Hermitage's role in propagating art and archeology in Russia and abroad examines the work of museums affiliated with the Hermitage at cities in the Russian Federation (Kazan and Vyborg) and in cities in Europe and America (Ferrara, Amsterdam, London, Los Vegas). One of the few truly encyclopedic collections in the world, the Hermitage has worked to share its multifarious collections with those who are not able to visit the main museum in St. Petersburg. The first volume publishes sources and bibliography, index of exhibitions, for the Hermitage in the imperial period and in the Soviet period. Vol. 1: 596 p., 21 cm, Rus. with summary in ENGLISH sewn cl.. [1300] \$58.00

. V. Iu. Matveev. **Ermitazh "uedinennyi", ili vystavochnaia mozaika Ermitazha. Materialy k istorii vystavochnoi deiatel'nosti muzeia: vystavki v Ermitazhe i v tsentrakh Gosudarstvennogo Ermitazha, tom 2** (The Hermitage on its own, or the Hermitage's exhibition mosaic: materials towards a history of the museum's exhibiting activities: exhibitions at the Hermitage and at State Hermitage centers, vol. 2). St. Petersburg: Herm, 2014. ISBN: 978-5-9501-0244-8. The second volume focuses on the collector who is considered the founder of the Hermitage Museum: Catherine the Great. Material is drawn from records of the imperial court. Vol. 2: 388 p., 21 cm, 3 color illus., Rus. with summary in ENGLISH sewn cl.. [1301] \$58.00

. V. Iu. Matveev. **Ermitazh "vsemirnyi", ili "planeta Ermitazh". Vystavochnaia deiatel'nost' muzeia za rubezhom i proizvedeniia iz zarubezhnykh sobranii na vystavkakh v Gosudarstvennom Ermitazhe** (The "Universal" Hermitage or "Planet Empire": the museum's exhibitions abroad and works from museums outside Russia in Hermitage exhibitions). St. Petersburg: Herm, 2011. ISBN: 978-9501-0237-0. The former deputy director of the Hermitage Museum looks at loans from the Hermitage to museums around the world; also he examines how the Hermitage exhibited works from museums outside Russia at the museum in St. Petersburg. The framework begins in the middle of the nineteenth century and continues through the twentieth. 540 p., 21 cm, Rus. with summary in ENGLISH. sewn cl.. [1299] \$52.00

Эрмитаж «Всемирный», или планета «Эрмитаж». Выставочная деятельность музея за

рубежом и произведения из зарубежных собраний на выставках в Государственном Эрмитаже (В.Ю. Матвеев) Книга содержит сведения об участии Эрмитажа в международной выставочной деятельности начиная с середины XIX века. Аннотированный указатель дополнен сведениями об эрмитажных центрах, библиографическими указателями, статистическими таблицами и диаграммами. 978-9501-0237-0 2012

. M. O. Dedinkin. **Ermitazh Eia Imperatorskago Velichestva. Katalog vystavki (Her Imperial Majesty's Hermitage. Exhibition Catalogue)**. St. Petersburg: Herm, 2014. ISBN: 9785935725754 \$97.00

. This catalogue of a Hermitage exhibition highlights the first thirty years of collecting when the nucleus of a great museum was formed. Its impulse is the unique record of the collection made by a German scientist. In his book on St. Petersburg published at the end of Catherine the Great's reign Johann Gottlieb Georgi catalogued for the first time the 700 odd works in the collection formed by Catherine at the Hermitage: painting, drawings, sculpture, cameos, coins and medals, carved stone works, ivory, glass, porcelain, furniture, and books. Already at that time works by Rembrandt, Rubens, Valasquez, Veronese, Van Dyck, and Guercino glorified the Hermitage collection. 318 p., 22 x 28 cm, approx. 100 color illus., Rus. with title page and summary in ENGLISH. sewn cl.. [301]

. M. B Piotrovskii, E. Iu. Solomakha \$65.00
Gosudarstvennyi Ermitazh. Muzeinye rasprodazhi 1928 – 1929 godov: arkhivnye dokumenty (The State Hermitage Museum: Archival Documents on Museum Sales of 1928 and 1929)

. St. Petersburg: Herm, 2006. ISBN: 5935721155. These written and visual records, most published here for the first time, pertain to the Soviet state's decision to disperse paintings from the country's greatest collection of world art, steadfastly built since the middle of the eighteenth century and opened as a public museum during the reign of Nicholas I (1825–55). Themes arise that have timeless bearing on the role of museums: the connection between a country's artistic heritage (created and acquired) and its identity as a culture, the difficulty of deeming some works of art dispensable, the ephemeral benefits of monetary gain compared with the permanent damage to cultural heritage. The importance of publishing in detail the record of the sales is twofold: aware of Russia's grievous experience, other cultural institutions can better husband their heritage; establishing the extent of the losses and defining the process of selling, the authors dispense with careless historiography both of the apologists of the state's decisions and of the zealots who exaggerate the sales as a typical crime of the Soviet regime. 532 pp., 6 x 9 ins., 57 b-&-w illus., Rus., Series: Stranitsy istorii Ermitazha (Pages in the History of the Hermitage) sewn cl.. [577]

. M. B Piotrovskii, E. Iu. Solomakha. **Gosudarstvennyi Ermitazh. Muzeinye rasprodazhi 1929 godov: arkhivnye dokumenty, vypusk IV, chast' 1 (The State Hermitage Museum: archival documents on museum sales of 1929)** \$64.00

. St. Petersburg: Herm, 2014. ISBN: 9785935725389. These written and visual records, most published here for the first time, pertain to the Soviet state's decision to disperse paintings from the country's greatest collection of world art, steadfastly built since the middle of the eighteenth century and opened as a public museum during the reign of Nicholas I (1825–55). Themes arise that have timeless bearing on the role of museums: the connection between a country's artistic heritage (created and acquired) and its identity as a culture, the difficulty of deeming some works of art dispensable, the ephemeral benefits of monetary gain compared with the permanent damage to cultural heritage. The importance of publishing in detail the record of the sales is twofold: aware of Russia's grievous experience, other cultural institutions can better husband their heritage; establishing the extent of the losses and defining the process of selling, the authors dispense with careless historiography both of the apologists of the state's decisions and of those who exaggerate the sales as a typical crime of the Soviet regime. 269 p., 25 cm, approx. 20 b/w illus., Rus. Series: Stranitsy istorii Ermitazha (Pages in the History of the Hermitage) sewn cl.. [284]

. A. N. Aponasenko, M. B. Piotrovskii \$62.00
Gosudarstvennyi Ermitazh "Peremeshchenoe iskusstvo" 1945 – 1958. Arkhivnye dokumenty, chast' 1 (State Hermitage Museum: "Transported art," 1945 – 1958. Archival documents, part 1)
 . St. Petersburg: Herm, 2014. ISBN: 9785935725518. The fate of art collections in war is the theme of this volume on the history of the Hermitage. Documents from the Hermitage archive, three other Russian archives and one German archive establish the record on many of the works removed from German collections in areas overcome by Soviet troops. Their return is also logged, and the authors broach the thorny question of art used as war indemnities. 405 p., approx. 20 b/w illus., Rus. Series: Pages in the History of the Hermitage (Stranitsy istorii Ermitazha)
 Other titles in the series: sewn cl. . [576]

. R. G. Grigor'ev \$138.00
Graviury Rembrandta iz kollektsii D. A. Rovinskogo v sobranii Ermitazha (Rembrandt's Prints from the Dmitry Rovinsky Collection in the State Hermitage Museum)
 . St. Petersburg: Herm, 2012. ISBN: 978-5-93572-500-6. Dmitrii A. Rovinskii built a collection of engravings during the middle and late nineteenth century followed his principle, "better excess than lacunae," and his collection grew to be the third largest in Europe; the only collections surpassing Rovinskii's, those of De Burgy and Verstolk van Soelen, were dispersed in sales, but Rovinskii had the foresight to ensure that his remained whole, bequeathing it to the Hermitage, to which it passed in 1897. Its history at the Hermitage has been fortunate: Soviet sales of the 1930s left it unscathed. It is thus the largest collection to have kept its integrity. Introductory chapters sketch the life of the great collector, describe in detail how he formed his collection, summarize his views on the art of Rembrandt's engravings, and weigh the significance of engravings in art history. As he built his collection Rovinskii sought to include the maximum number of states and subjects. The different states enable comparative study, and the many subjects represent most of those into which Rembrandt's engravings are usually classified such as self-portraits, Old and New Testament, landscapes, male portraits and so forth. He was ahead of his time in recording who owned the engravings and where they were kept, thus anticipating modern scholarship's emphasis on provenance. The author follows the main stages of building the collection, which was a feat of energy, alertness, and largesse as Rovinskii traveled to auctions in cities throughout Europe, constantly communicated with dealers and other collectors. Quotations from Rovinskii's letters evoke the flavor of the time as Rovinskii noted how attained or missed certain pieces, once complaining that "Americans are bidding the prices to an insane level" and at another time lamenting that he had chosen to haggle losing a major lot. The author elaborates on Rovinskii's biggest acquisitions: Henry Wellesley's collection, the famous collection of the Duke of Buccleuch, and that of A. R. Tomilov, which together formed the core of the collection; many individual purchases added rare works and filled gaps. Also noted are efforts to restore the engravings performed in 1997 in Amsterdam by Russian and Dutch conservators, which both improved the condition of the works and revealed marks leading to more accurate dating and provenance. Appendices chronicle Rembrandt's career as an engraver, list Rovinskii's acquisitions between 1863 and 1893, and reprint Rovinskii's introduction to his catalogue of 1890. 760 pp., 26 cm, approx. 550 b-&-w and color illus., sewn cl., Rus. with title page, table of contents, captions, and index in ENGLISH. sewn cl.. [1099]

. L. L. Kagane. **Kartiny starykh ispanskikh masterov v chastnykh sobraniakh Sankt-Peterburga, konets XVIII – nachalo XX veka (Spanish old master paintings from private collections in St. Petersburg, late 18th to the early 20th c.).** St. Petersburg: Herm, 2014. ISBN: 9785935725365 \$74.00
 . The author, curator at the Hermitage of Spanish painting from the sixteenth to the early nineteenth century, publishes in this Hermitage monograph her research on the great collections of Spanish painting that were built in the Russian imperial capital over two centuries. Scholarly tools following the text will be useful: an 80-page table recording original and corrected provenances, copies of sale's catalogues, a list of exhibitions, a bibliography, and index. 407 p., 25 cm, approx. 100 color and b/w illus. Rus. with title page, table of contents and summary in ENGLISH. sewn cl.. [201]

- . T. L. Pashkova \$69.00
.**“Kvartira” imperatora Nikolaia II v Zimmem dvortse (The “Apartment” of Emperor Nikolai II in the Winter Palace)**
. St. Petersburg: Herm, 2012. ISBN: 9785935724986
. The Hermitage has become known as an eminent collection of world art, but its role as the home of the Russian emperors and empresses relates not only to the political and administrative history of the Russian empire, but also has bearing on its greatness as a museum: members of the imperial family were the principal collectors, and the setting which they created for the residence and for the collections is part of the Hermitage’s uniqueness. This monograph examines the last phase of the Hermitage as a residence under Nicholas II from 1896 to 1917. The style of the interiors that were renovated or rebuilt illustrates a rich use of historicism in sync with the museum’s original eighteenth-century design. The author uses visual and written documents to convey a feel for the every day life of the imperial family in residential wing of the Winter Palace. 184 pp., 10 x 12 ins., 63 b-&-w, 105 color, sewn cl., Rus. with title page. [373]
- . M. V. Balan, M. I. Bashmakov \$118.00
.**Livre d’artiste: vystavka knig iz sobraniia Marka Bashmakova. Katalog (Livre d’artiste: An Exhibition of Books from the Collection of Mark Bashmakov. Catalogue).** St. Petersburg: Herm, 2013. ISBN: 978-5-93572-497-9. In this Hermitage exhibition catalogue the authors trace the formation of the genre of artist’s book [VER], seeing its origin in the best examples of nineteenth-century French book design and illustration (e.g., Delacroix, Manet, Degas, Denis), and seek to place it in the overall history of twentieth-century art. The authors identify the subjects around which the artists most often chose to construct their books — biblical texts, ancient texts, classics of European literature, and French poetry. They follow the work of the collector and publisher who helped initiate the artist’s book Ambroise Vollard, who worked with Bonnard, Denis, Picasso, Rouault, among others, and identify other publishers such as Albert Skira, who produced key examples of the genre. Also noted are contributions of Russian avant-garde artists like Natalia Goncharova. The catalogue begins with six works considered as precursors of the artist’s book from the Hermitage collection, such as Delacroix’s illustrations of Faust, and then publishes fifty works from the Basmakov collection, both central masterpieces and those that lie on its boundaries of the genre. The collection is broad enough to give a picture of the artist’s book as it flourished between 1900 and 1955. Catalogue entries besides detailed descriptions (size of print run, method of illustration and printing, etc.) comment on the text and the artist’s work. An appendix lists artists of the first half of the twentieth century who were instrumental in creating the genre of livre d’artiste many of whom are published here; for example, Bonnard, Braque, Chagall, Dali, Denis, Matisse, Rouault, Raoul Dufy, Juan Gris, and Maurice de Vlaminck. The Hermitage catalogue itself lays out the illustrations with many two-page spreads to give as vivid an impression as possible of the artist’s books. 320 p., 9 x 12 ins., approx. 300 illus. mostly color, Rus. with title page, artists’ names, titles, and summary in ENGLISH. sewn cl.. [402]
- . O. G. Zimina \$35.00
.**"My budem pomnit' eti gody..." Ermitazhnaia letopis' voiny i pobedy (We shall remember those years..." A Hermitage Chronicle of War and Peace)**
. St. Petersburg: Herm, 2015. This is a story that brings museum workers on all levels into the spotlight — besides the artists who create works of art and the collectors who notice and acquire them, museum workers especially in times of crisis are responsible for our artistic heritage. That is the theme of this catalogue of an exhibition at the Hermitage in which we see how curators (in Russian khraniteli = preservers) and the Hermitage’s staff in general exerted themselves to save works of art imperiled by the Nazi attack and subsequent 900-day siege of Leningrad. Evacuation was the obvious first step. Then it became necessary to preserve what was not taken away in time. And further it was important to the staff

of the Hermitage and to the residents of Leningrad and Sverdlovsk (destination of evacuated works) that the Hermitage continued to function. The objects and works published here — photos of paintings being loaded, museum staff standing watch on the roof of the Winter Palace, sculptures marred by shrapnel; drawings of the Hermitage bomb shelters and scholars at their desks during bombardment and siege — hinting at what those four years were like are documents chronicling the history of the Hermitage and the fate of world art. 111 p., 83 color and b/w illus., Rus. with title page and summary in ENGLISH. sewn pb.. [508]

. V. M. Faibisovich. **Novye postupleniia 1997 – 2014. Katalog vystavki (New Acquisitions 1997 – 2014. Exhibition Catalogue)**. St. Petersburg: Herm, 2014. ISBN: 9785935725419 \$98.00

. The Hermitage is famous for its historical collections dating to the years when Russian emperors and empresses competed on the European art market or benefited from political ties to bring to their art collection at the Winter Palace masterpieces of world art. However, it is far from being a petrified collection, and in the last decade and a half, boosted by Boris Yeltsin's decision in 1996 to make the Hermitage a separate government budget item, the museum has made many substantial acquisitions. This catalogue describes some of the most interesting in many areas of world art, and in the museum's new department of modern art. The works published here reflect the goals of the Hermitage's Sector of New Acquisitions — fill gaps in the collection, regain works lost in the Soviet period, build a modern and contemporary art department 543 p., 26 cm, approx 470 color illus., Rus. with title page and summary in ENGLISH. sewn cl.. [283]

NONE, REPEAT NONE!

. S. Androsov et al. **Ot Gverchino do Karavadzho: Ser Denis Maon i ital'ianskoe iskusstvo XVII veka (From Guercino to Caravaggio: Sir Denis Mahon and Seventeenth-Century Italian Art)**. St. Petersburg: Herm, 2013. ISBN: 978-5-93572-483-2. This book honors a great scholar and collector of Italian art. Mahon collected most of the works himself. For this exhibition the Hermitage has brought them together again from the various museums to which Mahon donated them. 135 pp., 8 ½ x 11 [VER], approx. 60 color illus., Rus. with title page and summary in ENGLISH. sewn pb. [395] \$52.00

. M. V. Balan, M. I. Bashmakov. **Paroles peintes: knigi iz sobraniia Marka Bashmakova. Katalog vystavki (Paroles peintes: Books from the collection of Mark Bashmakov. Exhibition Catalogue)**. St. Petersburg: Herm, 2015. ISBN: 9785935725976 \$127.00

. This catalogue publishes artists' books by some of the greatest painters of the twentieth century — Georges Braques, Marc Chagall, Salvador Dali, Sonia Delaunay-Terk, Jean Cocteau, Fernand Léger, Henri Matisse, Joan Miro, Picasso, for example — most done in the decade and a half following World War II. The introduction by the collector provides a framework for seeing the kinds of artists' books, and the curator annotates each work emphasizing the work of the artists as book illustrators. 397 p., 31 cm, approx. 400 color illus., Rus. with title page and summary in ENGLISH. sewn cl.. [637]

. S. B. Adaksina et al. \$76.00

. **Prodlennaia zhizn'...Restavratsiia proizvedenii izobrazitel'nogo iskusstva v Gosudarstvennom Ermitazhe (Prolonged Life: Restoration of Works of Fine Arts at the State Hermitage)**

. St. Petersburg: Herm, 2013. ISBN: 978-5-93572-505-1

. This works present case studies of restoration at the Hermitage. Examples range from Italian painting to Japanese screens, and the authors elaborate on varied restoration techniques, the problems of second restorations, and the balance between modern technology and traditional schools of restoration. 155 pp., 8 ½ x 11 ins., 27 cm., approx. 200 illus., mostly color, sewn cl., Rus. with title page and table of

contents in ENGLISH. [349]

~WC ONLY NYPL STAN GET

. T. P. Aleshina et al. **Restavratsiia v Ermitazhe: vzgliad skvoz' prizmu vremeni (Conservation in the Hermitage: [looking] through the prism of time)**. St. Petersburg: Herm, 2014. ISBN: 9785935725945 \$128.00

. The exhibition at the Hermitage and its luxurious catalogue is a paean to the many specialists whose knowledge and skills keep the Hermitage collections intact. Sections cover painting of various kinds, prints and graphic art, sculpture and gems, decorative arts, textiles, clocks and musical instruments, metalworking, furniture, and photography. The tension between preserving the original and restoring its beauty informs the science and art of conservation at the Hermitage. 386 p., 27 x 27 cm, approx. 800 color illus., Rus. with title page and summary in ENGLISH. sewn pb.. [304]

NONE REPEAT: NONE!

. E. E. Piiaeva, A. A. Babin et al. **Russkie potomki frantsuzskoi imperatritsii: gertsogi leikhtenbergskie v Peterburge (Russian Descendants of the French Empress: the Dukes of Leuchtenberg in St. Petersburg)**. St. Petersburg: Herm, 2011. ISBN: 9785902671930. This Hermitage exhibition catalogue displays paintings, drawings, arms, and decorative arts from the collection of Napoleon Bonaparte's wife Josephine, her son Eugene de Beauharnais, and their descendants, especially Maximilian, whose decision to move the family's collection to St. Petersburg in the 1840s after his marriage to Nicholas I's daughter, was a windfall for Russia. The collection has paintings of several European countries: Italy of the fifteenth to the eighteenth century; Holland and Flanders of the sixteenth and seventeenth century; France of the eighteenth and nineteenth century; Germany and Switzerland of the early nineteenth century. Also published are works from other genres: German furniture and French porcelain, a service commissioned by Josephine in 1809 and later brought to Russia by her grandson; ceremonial arms of French, Italian and Russian manufacture, most of the early nineteenth century; Chinese enamel cloisonné of the sixteenth to the nineteenth century. Legends to the illustrations unfold complicated provenances and attest to the role of collectors in art history commissioning works of art and determining how and where they are preserved. 136 pp., 8 3/8 x 11 1/4 ins, 6 b-&-w illus., 106 color, 35 line drawings, Rus. with summary in ENGLISH. sewn pb.. [1194] \$67.00

. L. V. Liakha **Sentimental'noe puteshestvie: Vedzhvud v Rossii (A Sentimental Journey: Wedgwood in Russia)**. St Petersburg: Herm, 2012. ISBN: 9785935724719. The one hundredth anniversary of a Wedgwood exhibition at the Academy of Fine Arts in St. Petersburg gives occasion for the Hermitage to show off its great collection of English ceramics, some of which are published here for the first time. Set in the context of "a sentimental journey to the shores of Britain," the catalogue features a large part of the works that were once scattered among several collections but are now housed in the Hermitage; unpublished items come from the museum's reserve. A main theme is the relationship that took shape in the eighteenth century between Russia and Western Europe, in particular under Catherine the Great, who first commissioned from Josiah Wedgwood a service in 1770 and then made ceramic history by giving Wedgwood a commission that surpassed any other in complexity: 944 pieces with 1,222 views of English natural and manmade beauties. Catherine stipulated that the images be accurate and that none could be repeated. Works from this service, known as the Green Frog Service from the swampy land around the wayside palace where Catherine planned to use it, together with other works (ninety-seven in all) are published here, thoroughly described, and catalogued. Especially useful for revealing the process of porcelain manufacture are the design drawings that accompany many of the works. Chapters \$78.00

deal with several other themes such as antiquity as imagined by Western Europeans and depicted in the work of Wedgwood, the 1912 Academy of Arts exhibition in St. Petersburg, and the ways the Russian empress welcomed foreign visitors to the young capital as she sought to refine her court and to convey abroad the image of an enlightened monarch. 208 pp., 8 ½ x 11 ins., 13 b-&-w illus., 177 color, sewn pb., Rus., with title page and summary in ENGLISH. sewn pb.. [772]

. O. G. Zimina, E. I. Markorova

\$108.00

. Sobran'ye chudnoe sokrovish knizhnykh. Biblioteke Ermitazha 250 let (A Treasury of Books: 250 Years of the Hermitage Library)

. St. Petersburg: Herm, 2012. ISBN: 9785935724887. This splendid edition celebrates a library founded de facto in 1763 when Empress Catherine II (later Catherine the Great) bought the first book collection for the imperial residence in the Winter Palace. Catherine added to her library with grand acquisitions, such as the purchase of Voltaire's library (now at the Russian National Library), and successive rulers added to the imperial family's collection of books according to their tastes. Catherine's choices reflected the Enlightenment's ambition for universal erudition and lavish editions: albums of engravings by great artists, architectural treatises with drawings and plans by famous designers, travelogues recording tours of Europe or the Holy Land, atlases and maps documenting geographical expeditions and discoveries. Her interest in the history of her adopted homeland led her to acquire Slavic manuscripts — chronicles and lives of saints. In 1792 she added Peter III's books to the library and military history henceforth became a burgeoning category of books in the Hermitage library. Nicholas I built a collection of coins and medals and naturally extended the library into these fields with handbooks on numismatics, medal art, heraldry, and other ancillary subjects. Nicholas commissioned a multi-volume history of military uniforms from A. V. Viskovatov, in which over 4000 color lithographs were published. Later periods of the nineteenth century saw acquisitions in costume and fashion, emblems and symbols, and natural history. Also published are examples of manuscripts and editions in signed bindings, with owners' marks and autographs; fashion magazines of the eighteenth to the twentieth centuries, and bibliophile books. The library grew rapidly in the wake of the 1917 revolution: private libraries were nationalized and many books went to the Hermitage (although some also left, such as Voltaire's collection, now at the Russian National Library, St. Petersburg). The catalogue entries describe each work in detail, comment on the book's significance, and meticulously follow its path to the Hermitage. Brief introductions to each of eighteen chapters characterize types and genres (e.g., artist's books, books of exceptional design, books inscribed as gifts from members of the imperial family). A Hermitage exhibition catalogue. 400 pp., 9 ½ x 11 ½ ins., 25 x 29 cm. 102 b-&-w illus., 367 color., Rus., with index and summary in ENGLISH. sewn cl., [370]

. B. I. Asvarishch et al. Willem II i Anna Pavlovna: Korolevskaya roskosh' niderlandskogo dvora (Willem II and Anna Pavlovna: Royal Splendor at the Dutch Court)

\$93.00

. St. Petersburg: Herm, 2013. ISBN: 978-5-93572-503-7. The interest in dynastic ties in Europe grounds the first section of this catalogue of an exhibition at the Hermitage. The second section focuses on the inspired collecting of Willem II many fruits of which ended up in the Hermitage collection; approximately thirty museums and private collections contributed works to the exhibition, Dordrecht Museum and The Royal Collection of the Netherlands prominent among them. Willem II's place in European affairs of the first half of the nineteenth century was significant: he played a part in the defeat of Napoleon, and his marriage to the daughter of Emperor Paul intertwined the Russian and Dutch courts, which had enjoyed close ties dating to an earlier sovereign, Peter the Great, whose trips to the Netherlands spurred an enthusiasm for Dutch knowhow in everything from ship-building to landscape painting. The theme of art and politics also figures in the catalogue: when Willem II borrowed money from his wife's brother Nicholas I, but died before repaying it, Nicholas saw an opportunity to acquire Willem's great collection; hence some of the masterpieces collected by Willem grace the Hermitage today (though others, like Van Eyck's Annunciation, were sold by the Bolsheviks). Medals, portraits, battle paintings, scenes of triumphs, prints of interiors at the Dutch court, and furniture illustrate the first chapter, Romanovs and the House of Orange: Tsars and Stadhouders, Emperors and Kings. Drawings and paintings depicting Willem's museum and paintings from various European schools acquired by Willem (Rubens, Guido Reni, Rembrandt, for example) illustrate the second and third chapters, the Collections and Museum of King Willem II; Paintings from the Collection of Willem II in the

Hermitage. 290 pp., 30 cm, approx. 300 b-&-w and color illus., Rus. with title page and summary in ENGLISH. sewn pb.. [260]

. M. B. Piotrovskii, G. I. Kachalina \$60.00

. **Zhurnaly zasedanii Soveta Ermitazha, chast' 1, 1917 - 1919 (Journals of the Hermitage Board, part 1, 1917 - 1919)**

. St. Petersburg: Herm, 2001. ISBN: 5935720116. The records of the thirty-two sessions of the Hermitage board published here document the ordeal of an institution charged with protecting and exhibiting works of arts immediately after a revolution and during a civil war. Evacuating works in time of war, warding off claims from Germany for return of works of art purchased in the early nineteenth century, negotiating with politicians seeking to dictate the museum's policy, and accounting for gold confiscated from the church are among the thorny issues the museum's board coped with. Most of the documents are published for the first time here and pertain to key questions of museology and responsibility for cultural heritage. 604 pp., 6 x 9 ins., 48 b-&-w illus. and line drawings, Rus., Series: Stranitsy istorii Ermitazha (Pages in the History of the Hermitage) sewn cl.. [578]

. M. B. Piotrovskii, L. V. Bantikova et al. \$74.00

. **Zhurnaly zasedanii Soveta Ermitazha, chast' 2, 1920 - 1926 (Journals of the Hermitage Board, part 2, 1920 - 1926)**

. St. Petersburg: Herm, 2009. How does a great museum survive under a regime not partial to "bourgeois" art is among the themes dealt with in these documents on a clutch period of the museum's history. Other articles topical for museologists touch on the repatriating of art, the unfortunate precedents of selling works from the Hermitage's collection, the difficulty of returning works from evacuation. 880 pp., 6 x 9 ins., 58 b-&-w illus., Rus., Series: Stranitsy istorii Ermitazha (Pages in the History of the Hermitage) sewn cl.. [579]

. A. V. Konivets. **Zimnii dvorets: Ot imperatorskoi rezidentsii do Kavshkoly Osoaviakhima / The Winter Palace: From the Residence of the Russian Emperors to the Cavalry School of the Osoaviakhm.** St. Petersburg: Herm, 2014. ISBN: 9785935725679 \$82.00

. The author uses written and visual documents to study how the vagaries of twentieth-century Russian history affected the Winter Palace as an architectural masterpiece; principal seat of imperial government; home of emperors and empresses; and site of great art collections. Cataclysm after cataclysm marked the first few decades of the twentieth century for Russia and in particular for St. Petersburg/Petrograd/Leningrad. This Hermitage monograph looks over these years from the point of view of the Winter Palace/Hermitage and those who were in charge of the palace and collections, where the edifice and art collections created by the imperial family over two centuries went through two revolutions, attacks on the palace, abdication of one regime, installation of the provisional government, establishment of the communist state, renunciation of the imperial past, its symbols and material heritage, the metamorphosis of the palace in the early Soviet period as Palace Square became the site of socialist demonstrations and parades. Documents from the Hermitage's archives underpin the history and convey the sense that the fate of a great cultural institution had many tenuous moments. 413 p., 25 cm, approx. 100 color and b/w illus., Rus. with title page and summary in ENGLISH. [256]

Beginning with events in the imperial palace, such as the costume ball of 1903, and ending with debates of the 1930s about what to do with the relic of tsarist rule, this chronicle seeks to establish a framework of fact that can attest to or refute legends and myths

. A. O. Bol'shakov, E. V. Stepanova et al. \$153.00

. **“Zvuchat lish’ pis’mena”: k 150-letiiu so dnia rozhdeniia akademika Nikolaia Petrovicha Likhacheva. Katalog vystavki (“In Written Words Alone...”: [Published] On the 150th Anniversary of the Birth of Academician Nikolay Petrovich Likhachev. Exhibition Catalogue)**

. St. Petersburg: Herm, 2012. ISBN: 9785935724641

. This is the catalogue of an extensive Hermitage exhibition that aims to show the main stages of writing and written culture on the basis of works originally collected over many years and in many places by the eminent scholar Nikolai Likhachev. Likhachev was a pioneer in Old Russian and Byzantine sphragistics, an expert in palaeography, genealogy, numismatics, and Russian and Byzantine icon painting. Likhachev’s research was inseparable from his collecting activities which were chiefly targeted on recreating the history of writing, from the Ancient Orient to the nineteenth century. The catalogue opens with three introductory articles devoted to Likhachev’s life and work, his collecting activities, and the history of the Museum of Palaeography, based on the scholar’s collection. It deals with the dark era of Soviet history, when a scholar such as Likhachev could be a target of denunciations. He was arrested and banished returning from exile only in 1933; he died two and a half years later. Building his collection in the late nineteenth and early twentieth collection, Likhachev exhibited the traits that made him exceptional as a collector: he was at home in the antiquarian shops of Europe and in the bazaars of Istanbul and Cairo; he was savvy with dealers and knew the ways of customs officials.

Taking Likhachev’s special interest as a springboard curators have written introductions to each section that are detailed and informative: the catalogue is thus an illustrated history of the ways in which civilizations developed through words. 600 pp., 9 ½ x 11 ½ ins., 603 color illus., sewn cl., Rus., with title page and summary in ENGLISH. sewn pb.. [1097]

. A. O. Bol’shakov, E. V. Stepanova et al.

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. **“Zvuchat lish’ pis’mena”: k 150-letiiu so dnia rozhdeniia akademika Nikolaia Petrovicha Likhacheva. Katalog vystavki (“In Written Words Alone...”: [Published] On the 150th Anniversary of the Birth of Academician Nikolay Petrovich Likhachev. Exhibition Catalogue)**

. St. Petersburg: Herm, 2012. ISBN: 9785935724641

. 600 pp., 9 ½ x 11 ½ ins., 603 color illus., sewn cl., Rus., with title page and summary in ENGLISH 2nd ILLUSTRATION. sewn pb.. [1409]

. A. O. Bol’shakov, E. V. Stepanova et al.

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. **“Zvuchat lish’ pis’mena”: k 150-letiiu so dnia rozhdeniia akademika Nikolaia Petrovicha Likhacheva. Katalog vystavki (“In Written Words Alone...”: [Published] On the 150th Anniversary of the Birth of Academician Nikolay Petrovich Likhachev. Exhibition Catalogue)**

. St. Petersburg: Herm, 2012. ISBN: 9785935724641

. 600 pp., 9 ½ x 11 ½ ins., 603 color illus., sewn cl., Rus., with title page and summary in ENGLISH 3rd ILLUSTRATION. sewn pb.. [1410]