

## Fine Arts.

Painting, sculpture, architecture and decoration.

Collection of Pictures and Statues,  
exhibited by the Imperial Academy of Arts.

### 778. ADAMSON.

Wood-carvings.

1. „Dying hyacinth“.
2. „Helpless“.

### 779. AYVASOVSKY, J.

1. „The Ship Santa Maria on its way to America; Columbus during a violent storm, surrounded by his discontented crew“.
2. „Landing of Columbus and his suite at the island St. Salvador“.
3. „Columbus in his youth escaping on a mast from a fire on board a merchant ship, burnt by Venitian galleys near the shores of Portugal“.
4. „Columbus' farewell before starting on his voyage from port Palos in Spain“.
5. „Arrival of Columbus' flotilla at the shores of America“.
6. „Naples from Posilippo on a moonlight night“.
7. „In a gondola at Venice“.

8. „The Parthenon of Athens in ancient days“.
9. „Wrecked“.
10. „Garibaldi and his followers on board a steamer“.
11. „Yalta in the morning“.
12. „A street in Bakhchisaray“.
13. „A storm near the shores of the Crimea“.
14. „A boat in a storm“.
15. „A lighthouse in the sea of Marmora“.
16. „Constantinople from the sea of Marmora“.
17. „Breakers on shore of the Azov sea“.
18. „Breakers on shore of the Black sea“.
19. „Yalta at night“.
20. „Environs of Malaga“.

The exhibitor is emerited professor \* of marine painting since 1847, member of the Council of the Imperial Academy of Arts since 1885 and honorary Member of the said Academy since 1887. Born 1817.

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#### 780. ALEXEYEV, A.

1. „An Italian woman“, 1884.
2. „Head of an Italian woman“, 1889.

Artist of II<sup>nd</sup> degree since 1876 and honorary unattached associate of the Imperial Academy of Arts since 1866. Born 1842.

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#### 781. ASKNASIY, J.

1. „Moses Parents“.
2. „Celebration of the Sabbath“.
3. „A talmudist bridegroom under trial by a Rabbi“.

Academist of historical painting. Born 1856.

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\* There are several denominations, assigned in Russia to professors both in science and arts, according to their degrees, of which „emerited professor“ is the highest; the first is „private docent“, which is followed by „adjoint professor“, „extraordinary professor“ and „ordinary professor“.

782. BECLEMICHEV, W.

„A fugitive slave“, plaster group.

Sculptor, artist of I<sup>st</sup> degree, pensioner of the Imperial Academy of Arts. Born 1861.

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783. BOBROV, V.

„Ertskus Hertske, a Kovno Jew“, 1886.

Academist of portrait painting since 1873 and etcher. Born 1842.

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784. BODAREVSKY, N.

„A wedding in Little Russia“.

Class-artist of I<sup>st</sup> degree of historical painting since 1875. Born 1850.

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785. BRONNIKOV, Th.

„Christians before death after the so called free supper“, 1878; property of the Academy.

Professor of historical paintings since 1863. Born 1827.

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786. BRUNI, N.

„Taper bearer“; property of the Academy.

Class-artist of I<sup>st</sup> degree. Born 1856.

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787. VASILIEV, Th.

„After rain“; property of the Academy.

Landscape painter. Born 1850, died 1873.

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788. VILLEVALDE, B.

„Today you—tomorrow I“; property of the Academy.

Professor of battle painting since 1848, member of the Academy Council since 1859 and emerited professor. Born 1818.

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789. VENIG, Ch.

„A Russian girl“, 1889; property of the Academy.

Professor of historical and portrait painting since 1862, member of the Academy Council since 1871; professor at the Academy since 1869 and professor of I<sup>st</sup> degree since 1888. Born 1869.

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790. VOLKOV, E.

„Morning“.

Landscape painter. Born 1844.

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791. VRANGEL, Baroness E.

„Winter landscape“.

Honorary unattached associate of the Imperial Academy of Arts since 1874.

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792. GALIMSKY, V.

„A forest“.

Landscape painter, class-artist of I<sup>st</sup> degree since 1880.  
Born 1860.

793. GINTSBURG, E.

Bronzes.

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|----------------------------|-------------------------------|
| 1. „An interesting story“. | } Property of the<br>Academy. |
| 2. „The first tune“.       |                               |

Statuets.

3. Count L. Tolstoy.
4. Shishkine.
5. A. Rubinstein.
6. P. Chaykovsky.
7. W. Vereshchaguine.
8. P. Strukov.
9. W. Stassov.

Busts.

10. Count L. Tolstoy.
11. Professor D. Mendelejev.

Plaster group.

12. „Bathing boys“.

Genre sculptor, class-artist of I<sup>st</sup> degree. Born 1859.

794. GOLINSKY, W.

„Mushroom gatherers at rest“, 1888; property of the Academy.

Genre painter, class-artist of I<sup>st</sup> degree. Born 1854.

795. GRANDKOVSKY, N.

„On the swing“.

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796. DILLON, M<sup>me</sup> M.

1. „Capricious“, plaster.
2. „Indolency“, bronze.

Sculptor, class-artist of II<sup>nd</sup> degree since 1888. Born 1858.

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797. DMITRIEV ORENBURGSKY, N.

1. „A drowned man in a village“; property of the Academy.
2. „Studio of a battle painter“.
3. „Sunday in the country“.

Professor of battle painting since 1883 and genre painter. Born 1838.

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798. DIUKER, E.

„Noon day“; property of the Academy.

Professor of landscape painting since 1873. Born 1841.

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799. ENDOGUROV, I.

1. „Early spring“; property of the Academy.
2. „A shower“.
3. „A winter evening in the country“.

Landscape painter. Born 1861.

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800. ENDOGUROV, S.

Paintings in water colours.

1. „A quiet day“.
2. „After a storm“.
3. „Evening“.

801. ZHURAVLEV, Th.

1. „Haymakers at rest“.
2. „Loves me little—loves me not“.
3. „A family of street musicians“, 1870.

Genre painter, academist of painting since 1836. Born 1836.

802. ZAGORSKY, N.

1. „A heavy heart; property of the Academy.
2. „At breakfast“.

Genre painter, class-artist of I<sup>st</sup> degree since 1875  
Born 1849.

803. KIVSHENKO, A.

1. „The military council at Phily“, 1881; property of the Academy.

In the memorable year 1812, after the undecided, but bloody battle of the 26 August at Borodino against Napoleon, when the Russian Army lost nearly half of her troops, the Commander in chief, General Prince Kutuzov, not risking to renew the battle next day, ordered a retreat to-

wards Moscow. Napoleon followed the Russians closely and another battle was to be expected every day. The position, that the Russian troops were obliged to occupy in order to protect the capital from the West, was most unfavourable, being all cut by ravines and backed on all its line by the river Moscowa. The enemies were nearly twice as numerous as the Russians, a defeat was most probable and should it occur, it threatened to exterminate the Russian army as a hasty retreat over the steep banks of Moscowa was not to be thought of. Prince Kutuzov then summoned a council of war for deciding the fatal question, whether the Russian Army was to accept battle or retreat and give up Moscow to the enemy. The council united at the head-quarters of the Army, in the village of Phily, close to Moscow in a simple peasant's house. This solemn moment is that chosen by the artist for the exhibited painting.

2. „Taking a wolf alive“, 1889. } Property of the
3. „Feather sorting“. } Academy.
4. „Near the craters of Ledgi“.

Genre and battle painter, professor of painting since 1893. Born 1851.

#### 804. KLAGESS, Th.

„Interior view of the Cathedral of our Saviour in Moscow, 1884.

Professor of perspective since 1883 and teacher in the Academy of Arts since 1864; Keeper of the Academy Museum since 1887. Born 1814.

The Cathedral of our Saviour in Moscow, is a monument both religious and national. It has been erected in memory of the deliverance of Russia from the army of Napoleon in 1812. The Emperor Alexander I intrusted the architect Vidberg with the building of a Church of Thanksgiving to the Lord for the salvation of the Empire from Napoleon. Vidberg first chose a place in the Kremlin but afterwards decided, that it should be erected on the Sparrow Hills, a beautiful place in the vicinity of Moscow.

It was to consist of three sections, as an emblem of the three principal epochs of Christ's earthly life: the Birth, the Transfiguration and the Resurrection. The first Church was to be under ground and destined to receive the remains of the heroes, who fell in 1812. The second had the form of a cross and was dedicated to the Holy Ghost; its place was on the side of the hill. The third Church, in form of a circle, was to stand on the top of the mount. The work went on so slowly, that the Emperor Alexander died before it was fairly begun. In 1827 a new commission was named by the Emperor Nicolas. The plan was pronounced as practically impossible and professor Toll was directed to undertake the work. The old place on the Sparrow Hills was deserted and on the 10-th September 1839 the foundation of the new building was laid in the centre of Moscow on the banks of the river Moscowa.

The Cathedral is built in the Russian-byzantine style. It is 48½ sazhens (339,5 feet) high and covers an area of 1,500 square sazhenes, i. e. 73,500 square feet. The largest central cupola of the five that cover the roof, has 16 windows which together with the 36 windows of the choir illuminate the whole building. The exterior walls are partly inlaid with dark red granite from Finland. The interior is decorated with various marbles, labrador and other precious stones, brought from all parts of Russia, and with white slabs, with the names of the officers and soldiers slain in battle in 1812. All round the Church run broad choirs, their walls are covered with paintings from Russian history and the history of the Byzantine Church. Professor Markov, who executed the image of God Sabaoth in the great cupola, employed 5 years to fulfill this enormous work. The most celebrated Russian painters, Nef, Makovsky, Semiradsky, Bronnikov, Vereshchagin and others, have designed and painted the images for this grand and magnificent Church. The iconostasis, front wall of the inner chapel, that surrounds the altar, depicted in the painting of M<sup>r</sup> Klagess, is entirely of snow white marble, with incrustations of red stone; it is covered by a roof of gilt bronze. The Cathedral is surrounded by gardens. The esplanade in front of it commands a beautiful view of the river and the Zamoskvorechiye, part of the city situated on the opposite bank of the Moscowa.

805. KLEVER, J.

„A forest“; property of the Academy.

Professor of landscape painting since 1881. Born 1850.

806. KLODT, Baron fon-Jurgensburg, M.

„The Tzaritsa's Alms“.

Professor of landscape painting since 1864, professor at the Academy of Arts and member of the Academy Council since 1871. Born 1832.

The life of the wives of the Tsars, the Tsaritsas, in the XVI and XVII century was most dreary and monotonous. They were shut up in the palace; their only occupation consisted in trying on their rich costumes and in embroidering in gold and pearls. Every worldly pleasure was denied to them, as unfit for their exalted rank. They drove out in closely shut up carriages, surrounded by armed men. Horse men rode before the train, scattering with long whips the curious crowd that run to see the sovereign's spouse on her way. The people that stood nearest, were commanded to fall on their knees and not to lift up their heads until the carriage had passed, for fear of the „evil eye“. In Church the Tsaritsas had separate places, completely shut out from the rest of the congregation. The only distraction the Ladies of the Tsar's family could enjoy were occasional visits, on foot or in equipages, to the many Convents in Moscow or in the provinces. Those pious pilgrimages were performed with great style and ceremony. In the XVI and XVII century the Russian Convents were refuges for all those who needed help or shelter. The nuns nursed the sick, gave food and clothes to the needy, helped widows and orphans; even the insane, who were scarcely treated as human beings in those hard times, were sometimes received by the sisterhood. The Tsaritsas, every time they visited a Convent, gave abundant alms to the poor with their own hands. Baron Klodt's picture gives an illustration of this custom. The Tsaritsa, accompanied by the young Princesses, her daughters and led by the abbess, has just descended into the vault that serves as hospital and as ward for the poor. She takes coins out of a casket, held by a lady in waiting and gives them to a woman that kneels before her. Another lady takes bread out of a huge

basket. Along the walls sit and crouch insane women with clogs on their feet; a boyarynia, lady of the court, stoops down to one of them and speaks to her. A pale ray steals through the arched windows; the scene is lighted by the flame of tall wax candles held by several young nuns.

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807. KOVALEVSKY, P.

„Excavations in Rome“, 1877—78; property of the Academy.

Professor of battle painting since 1881. Born 1843.

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808. KORSUKHIN, A.

1. „The brides evening party“ 1889; property of the Academy.

Marriages were always accompanied in Russia by many ceremonies and rejoicings. One of them was the brides party. On the eve of her marriage the bride invited all her friends and playfellows, asking them to help her to bid farewell to her happy maiden years. Marrying had in old times indeed this sad character for the bride of loosing entirely her freedom, as once married she became the full slave of her husband. The young girls, led by the swakha, the match-maker, an old woman who arranged the marriage, and a person who claims the most important part on such occasions in Russia, go to the bath, where refreshments, sweatmeats and wine are plentifully provided. After much singing, dancing, laughing and joking all the party goes home, the bride surrounded by her friends. Before goes a young girl who sweeps the road with a broom, to send away spells that may be sent by some malicious person. Then follows the swakha with a brasspan; she beats on it with a stick to frighten the dark powers and spirits. The brides maids spread their shirts around the bride, to shield her from the evil eye. Once at home, the feast continues until late in the night.

M<sup>r</sup> Korsukhin has chosen for the subject of his painting a scene of this kind in the middle of the XVII century.

Now a days this custome is not to be met with all its old ceremonies and superstitiousness. It is still kept although modified in the country by the peasantry: In a form of just a young girls but quite joyfull party it is still considered obligatory among the tradesmen and nearly always takes place in the higher classes as well.

2. „At a crust of bread“; property of the Academy.

Genre painter, academist of painting since 1868. Born 1835.

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### 809. KOROVIN, C.

1. „Spanish women“.
2. „At tea“.

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### 810. KRAMSKOY, J.

Portraits:

1. M<sup>r</sup> Soloviev.
  2. The artist's daughter.
- } Property of the Academy.

Academist of historical and portrait painting. Born 1837, died 1887.

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### 811. KRACHKOVSKY, J.

1. „New moon“; property of the Academy.
2. „A morning in July“.

Academist of landscape painting since 1885. Born 1854.

## 812. KRYZHITSY, C.

1. „The heat is over and the cool breezes are come“, 1889; property of the Academy.
2. „Coming home from work“.
3. „Winter“, 1888.
4. „ A night scene in Little Russia“.

Academist of landscape painting since 1889. Born 1858.

## 813. KUSNETSOV, N.

1. „An arbiter of peace“ 1888.

The liberation of the serfs in Russia was effectuated by giving them the hereditary use of their homesteads and of allotments of ground from the property of their former masters, of sufficient size to satisfy their wants. At the same time the peasants were obliged at the request of their masters to remain at their service for a period of two years. To prevent any misunderstandings or differences of opinion which might arise in the distribution of these allotments, special officials were nominated from among the landowners, and these officials were rightly called the „arbiters of peace“ in virtue of the peaceful character of their mission. The best men out of the nobility presented themselves as candidates and thanks to their impartial, just and disinterested dealings the difficult and complicated problem of entirely changing the rural and economical organisation of the Empire was accomplished quietly and justly without disturbances or riots.

2. „In the garden“, 1889.
3. „An interrupted breakfast“.

Genre and portrait painter.

814. KOURIAR, P.

„A landscape“.

Honorary unattached associate of the Academy, since 1882.

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815. LEVITAN, I.

„A Convent on the eve of a holiday“.

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816. LEMOKH, Ch.

„Peasant girls“.

Academist of painting since 1875. Born 1841.

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817. LITOVCHENKO, A.

„The Italian ambassador, Calvucci drawing the favourite falcons of the Tzar Alexey Mikhailovich“; property of the Academy.

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818. MAKOVSKY, V.

1. „A quarrel at cards“.
2. „A miser“.
3. „The rag-market in Moscow“, 1879.
4. „A pilgrim“.
5. „Little-Russians smoking“.

Genre-painter, academist of painting since 1873. Born 1846.

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819. MAKOVSKY, C.

1. „A Bacchanalia“.
2. „The toilet of the bride“.
3. „A lady's portrait“.

Professor of painting. Born 1835.

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820. MESHCHERSKY, A.

„The roadstead of Narva“, 1886; property of the Academy.

Professor of landscape painting since 1876. Born 1834.

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821. MOROSOV, A.

„A blast furnace“.

Genre painter, academist of painting since 1864. Born 1835.

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822. MIASSOYEDOV, Gr.

1. „Flight of Grigory Otrepiev from a tavern on the frontier of Lithuania“, 1867; property of the Academy.

This painting illustrates a scene from „Boris Godunov“, a tragedy of the Russian poet Pushkin. The son of John the Terrible, Dimitry, a child of seven years, who lived with his mother in exile in the town Uglich, was killed in 1591 by the order of a boyar Boris Godunov, brother in law and favourite of the Tsar Theodore Ioannovich. As this Tsar died childless, he left the throne of Russia vacant and Boris Godunov was elected Tsar. The beginning of his reign was wise and merciful. But soon a

dreadful suspicion took possession of his mind. In every one he saw a traitor. Spies were sent into every house; for the least word people were taken to prison and put to death in the most cruel way. Neither boyar, citizen or peasant were sure of their lives. In those dreadfull times a monk, called Grishka Otrepiev, concieved the bold plan of taking possession of the throne under the name of the murdered Dimitry. He entered the service of the Patriach Job and soon won his confidence. Some incautious words that escaped him, aroused suspicion and an order was issued to arrest him. But he fled from Moscow in time. On the road he met two old monks. They agreed to travel together. As they stopped at an inn the young pretender was recognised by a patrol. He sprang out of a window and escaped over the frontier to Lithuania.

2. „Harvest time“, 1887, duplicate of a picture belonging to His Imperial Majesty, the Emperor of Russia.

Genre painter, academist of painting since 1870. Born 1835.

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### 823. NAVOSOV, W.

- „A free soup kitchen“, 1889; property of the Academy.

Genre painter and draftsman, class-artist of I<sup>st</sup> degree since 1889. Born 1862.

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### 824. NOVOSKOLTSEV, A.

1. „A negro's head“, 1885; property of the Academy.
2. „The last moments of the Metropolitan Philip, 1889; property of the Academy.

Academist of historical painting since 1889. Born 1853.

Since the year 1323 the metropolitans (archbishops) of Moscow always were the nearest councillors of the Tzars. The sovereigns of Russia never acted without the blessing and guidance of the head of the Church. The metropolitans

were the refuge of the poor and the defendants of the persecuted and the innocent. John the Terrible was the first Tzar who openly rebelled against this custom. He discharged the metropolitan Herman from his office and soon after the venerable archbishop died suddenly. The choice of the Tzar, clergy and boyars fell upon Philip, abbot of Solovky, a Convent, situated on a group of islands on the White Sea. He was of high descent and one of the richest noblemen of Moscow, universally esteemed for his wisdom and kindness. Even the despotic Tzar, when a child, knew and loved him. At the age of thirty, the brilliant courtier exchanged the robes of state for the black gown of a monk and the palace for the cloister. Ten years after taking the veil, he was elected abbot of Solovky. This convent, the last colony on the confines of the north, was poor and almost cut off from human society. The monks led a miserable existence in a severe climate and on a barren soil. The new abbot set to his work with a will; he gave up all his fortune to better the condition of his flock. Canals were dug, marshes and bogs drained. Numerous herds of deer and cattle soon grazed on the newly drained meadows. He built a cathedral, new alm-houses and hospitals; when all his means were exhausted, he wrote to Moscow and ample sums were sent to him. He also gave great care to the administration of the peasants, serfs of the convent. He introduced the elective system of the *mir* community, gave the peasants implements and horses, tried to accustom them to regular work and an orderly life and to break them of their habit of drinking and fighting. The message of the Tzar found him in the midst of this active and useful work. With a heavy heart he left his beloved solitude and went back to Moscow. He several times refused the honors proposed to him and only the hope of helping the wretched victims of John's cruelty induced him to accept the staff of the Metropolitan. But the Tzar soon got tired of the new archbishop. He was not accustomed to hear truth spoken to him. Philip several times in noble words charged him not to torment his people and to change his bloody life. But his rebukes only excited the hatred of the Tzar and his wild body guard, the Opritchnik's. The holy bishop was torn from the altar, when officiating high mass, judged by a mock tribunal and sent to Tver as a prisoner. Here he was strangled by Maliuta Scuratov, the favourite of the Tzar on the 23 December 1569.



825. PASTERNAK, L.

„Returning home“.

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826. POLEVIN, J.

„The first born“; property of the Academy.

Genre painter, academist of painting since 1869 and artist in mosaic work since 1861. Born 1841.

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827. PEROV, W.

„Fishermen“, 1873.

Genre painter, professor of painting. Born 1833, died 1882.

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828. PIMONENKO, N.

„Fortune telling at Christmass“; property of the Academy.

Genre painter. Born 1862.

In Russia, Christmass is always a period of much merry-making and fun. The village tavern is full of guests. Young people every evening arrange mascarades. They dress up in some comic way and go about to visit their friends. The street and the cottages ring with song, mirth and laughter. When late in the night all is quiet and asleep, the village maidens assemble to know their fortune in future life. Some of them pour melted wax or lead into the snow and try to guess their fate from the figures obtained in that way. Some run out to the highway and ask the men they meet for their names; if the name is a pretty one, it is considered good luck. Some go to the neighbours' cottages, where there is still a light burning and stand under the window to catch some word or phrase. If they speak of bread, money or marriage the girl goes away full of hope; if it is about a knife, coffin, or some misfortune, it is considered as a bad omen. The brave ones go to the bath-house which is always built at some distance from the dwell-

lings; there a mirror is put upon a table with two candles burning before it. The girl sits and looks into the glass; her imagination soon shows her the face of her future husband. One of the most frequent ways of fortune telling is to scatter grain in heaps before every young girl present. A cock is brought in. If he walks up to one of them and pecks at the grain, the maiden to whom the heap belongs is sure she will get married in the course of the year.

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829. POLENOV, Helen.

1. „After the bath“.
  2. „On the eve of an examination“.
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830. REPINE, E.

„The answer of the Dniepr Cossacks“; property of His Imperial Majesty the Emperor of Russia.

Academist of historical painting since 1876. Born 1844.

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831. SAVINSKY, W.

„The prince Pozharsky, notwithstanding his illness, is asked to take the command of the army“, 1882; property of the Academy.

Class-artist of painting of I<sup>st</sup> degree, since 1882. Born 1859.

In the year 1611, Russia was in a state of complete anarchy. The boyars had dethroned the Tsar Vassily Shuysky and elected prince Vladislav of Poland as his successor. An embassy was sent to king Sigismond III, his father, to ask his consent to this election. But the king had other plans: he intended to annex Russia to Poland and to wear both crowns. He detained the Russian ambassadors. Meanwhile

the Poles took possession of Moscow. Bands of Poles and Cossacks infested the Empire and killed and pillaged without mercy. Smolensk fell into the hands of Sigismund, and the Swedes took Novgorod. All hope seemed lost.

One of the calls for help, sent all over Russia from the Convent of St. Serge near Moscow, reached Nizhni-Novgorod. It was read in the Cathedral to the congregation and a common butcher, Kosma Minin called upon his fellow-citizens to stand up in defense of their native land. Some difficulties arose as to how the money was to be raised for the pay of the army. Minin said: „Let us sacrifice all, sell our houses, wives and children; but Russia must be saved“. His enthusiasm communicated itself to all the inhabitants of Nizhny. Soon a considerable sum was collected. Volunteers and soldiers assembled under Minin's banner: but none of the noblemen of Nizhny could be intrusted with the command of the army. Minin remembered then that one of the generals of Shuysky, prince Pozharsky, lived at his estate in the neighbourhood of Nizhny. The prince had recieved many wounds in battle with the Poles and had returned home to nurse them. Minin sent the archimandrite (abbot) of Pechersk and some noblemen to ask the general to lead the new army. He was so weak and so ill that he could scarcely get up from his armchair to greet the deputation and kneel before the holy images they had brought. He readily consented nevertheless to accept their offer. In spring (1612) Pozharsky and Minin left Nizhny at the head of a considerable army. After many succesful battles under the walls of Moscow Pozharsky forced the assieged Poles, cut off from their countrymen and suffering from hunger and illness, to surrender and on the 25.<sup>th</sup> October Pozharsky entered in triumph through the gates of Moscow.

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## 832. SAVITZKY, C.

„Alms for the sake of Christ“.

Genre painter. Born 1845.

Dark and lonesome is the „tayga“, wild forests of Siberia. Enormous trees cover many hundreds of miles, stretches of bog and marsh hem the path of the traveller. Wild animals steal through the bushes; squirrels and birds hop from branch to branch. Otherwise all is silent and dark. Here and there patches of arable land are met. The trees have been felled, and a cluster of lonely cottages have been built by colonists. Every

evening, before going to rest, each peasant puts a loaf of bread and a jug of „kvass“, a home brewed sour liquor, made of malt, on the outer sill of their window with the words: „take it in Christ's name“. He shuts himself up for the night, muttering a fervant prayer, that he may not be disturbed in his sleep and may be saved from every evil and danger. If he hears a sound under his window he will not get up and go to his door: he knows it are the fugitives from the prisons and mines of Siberia for whom the taiga serves as refuge. They wander about in the wilderness, half naked, hungry and miserable. In summer they feed upon berries and wild roots. Sometimes they may kill or catch some small bird or a hare. But in winter their life is a constant suffering and torture; they often fall a prey to the bears or wolves or are frozen to death. The only help they get are those offerings they find on the window sills of the cottages. On their part they never touch the persons and property of the charitable colonists and protect them from every danger.

Such a scene is masterfully represented by the brush of M<sup>r</sup> Savitzky. A brilliant northern night. The moon shines upon the fir trees, laden with snow, and on the icicles on the roof of the cabin. A troop of ragged fugitives sup on the alms, given them „in Christ's name“. One of them drinks out of the jug, the others wait for their turn. No quarrels, no strife; the name of Christ, the solemnity of the hour soften all dissentions.

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### 833. SVERCHKOV, N.

„A young mare, that just killed a wolf“.

Professor of painting since 1855. Born 1817.

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### 834. SEMIRADSKY, H.

1. „Christ in the house of Lazar“, 1887; property of the Academy.
2. „Phrine“, 1889; property of His Imperial Majesty, the Emperor of Russia.

The artist has finished his studies in the Imperial University of Kharkov in the physic-mathematical department and obtained the degree of bachelor. Professor of painting since 1877 and member of the Council of the Academy of Arts since 1889. Born 1843.

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835. STEPANOV, A.

„A hunting scene“.

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836. SEDOV, GR.

„Wasilissa Melentieva“, 1882.

Academist of historical painting since 1870. Born 1836, died 1886.

The subject of this picture is taken from the history of the reign of John the Terrible. The Tsar fell in love with a beautiful widow, lady in waiting of one of his wives, Anna Vasilchikov. This princess soon died from poison and the Tsar proclaimed his beloved Wasilissa Melentieva, as his bride and asked the clergy to allow him to marry her. But as he was already married several times the metropolitan hesitated to sanction an act, that was against the rules of the Eastern Church. Meanwhile the widow, whilst asleep, murmured once some words of love and the name of a young boyar. The suspicious Tsar had her tried, as well as the young nobleman she named; they soon confessed their guilt and were both put to death.

The painter has chosen the moment when the old Tsar watches the slumbers of his beloved.

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837. TVOROZHNIKOV, J.

1. „A novice selling images“, 1888; property of the Academy.
2. „Grandmother and grand-daughter“, 1889; property of the Academy.

Genre painter, class-artist of painting of I<sup>st</sup> degree since 1873. Born 1848.

838. FEDDERS, Y.

„My villa“; property of the Academy.

Landscape painter, academist of painting since 1880.  
Born 1838.

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839. FREN T S, R.

„At an hostlery“; property of the Academy.

Honorary free associate of the Academy of Arts since  
1885. Born 1831.

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840. CHISTI AKOV, P.

„The Grand Duchess Sophia Vitovtovna at the wedding of the Grand Duke Wassiliy the Blind in 1433 tears from the Prince Wassiliy the Squint a girdle, that had once belonged to Dmitry Donskoy“, 1882; property of the Academy.

Academist of historical painting since 1870, genre and portrait painter, adjoint professor at the Academy since 1872. Born 1832.

In the XVI century Russia was agitated by feuds amongst the princes of the house of Rurik. The grand dukes of Moscow, who had been the first to shake of the tyranny of the Tartars, tried to unite all the small dominions of their kinsmen under their authority. The least quarrel led to bloody strife. One of those episodes is represented on this picture. At the wedding of the grand duke Vasily, called the Blind, his mother, Sophia, the proud daughter of Witold, prince of Lithuania, violently tore from one of the guests, the cousin of the bridegroom, prince Vassily of Svenigorod, a precious girdle, set with gems, that had once belonged to her father-in-law, Dmitry Donskoy. The offended prince left the court in great wrath and vowed vengeance to the whole family of Sophia. Some years later, the grand duke was taken prisoner by the brother of his foe and blinded.

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841. SHISHKINE, J.

„A Forest“, 1872; property of the Academy.

Professor of landscape painting since 1873, etcher and draftsman. Born 1831.

842. YAKOBIY, V.

„The Ice-Palace“; 1881, property of the Academy.

Professor of historical painting since 1870, member of the Academy Council since 1878 and teacher since 1883. Born 1834.

In the winter of 1740, the Empress Anna of Russia was ailing and suffered from attacks of spleen. To amuse her the chancellor Volynsky proposed to build a palace of ice. The winter was very severe and the enterprise was perfectly successful. The house with its windows, both frames and glass, furniture, statues were made of ice. In front of the palace were placed two dolphins and an enormous elephant. At daytime, a column of water, 24 feet high sprang out of their mouths, at night the fountain was of burning naphtha. The elephant could scream; a man with a trumpet sat in the interior of it and shouted at certain intervals. In the palace were mirrors, clocks, glasses and winetumblers, dishes with fruit and game, all made of ice.