Citation for published version:

Publication date:
2014

Document Version
Early version, also known as pre-print

Link to publication

Publisher Rights
CC BY-NC-ND

University of Bath

General rights
Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

Take down policy
If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.
The immense complex of the flamboyant baroque Winter Palace, with extensions to house Catherine the Great's collections, and a classical, academically correct 19th century purpose-built museum together form the core of The State Hermitage Museum. One of the greatest masterpieces of the world, the ensemble of buildings forms a rich backdrop to the collections. It is like an immense, ever-changing opetate stage design that sets the scene for the performances. But while in an opera house the scenes change before a static audience, here the visitor experiences a rewarding, dynamic, sequential progression of spaces, a kinetic architectural experience as remarkable as the art collections themselves.

The interconnected buildings comprise the former imperial Winter Palace, built around a courtyard with state rooms on three sides, and the Smaller Hermitage building around a courtyard with state rooms on the other side. The architecture is largely free-hand to fulfil his architectural projects and he was responsible for all the major works undertaken in and around the capital until her death. His style suited Elizabeth's taste for opulence, and palace and public buildings were commissioned in her name. Rastrelli by now had developed his work in an easily recognisable style of rich baroque that became the style of Russian architecture in the mid-18th century. His architecture is notable for the richness and profusion of decorative detailing and his use of brilliant colours. At the Winter Palace a column of columns arranged across the façade create a lively rhythm and sense of movement. The variety of decorative detailing, varicoloured window treatments with capricious little pediments, richness of sculptured finish, all combine to create a unique decorative scheme of ornamental abundance, heightened still further by the use of white columns and surrounds against colourful stucco. And because all kinds of festivities took place in and around the palace, this helped solidify its presence not only as a dwelling place for the imperial family, but also as an important symbol and memorial to the Russian state.

Three façades of Rastrelli's grandiose palace face the Neva, the adjacent Admiralty Palace and Square respectively. The façade on to the buildings of the Hermitage. The Winter Palace presents to Palace Square an expansive façade, two-storeys high with a pediment above a ground storey punctuated with Roman Ionic columns. The upper storeys are defined by giant order Corinthian columns. There are five bays with a projecting centre bay of 17 bays with a pediment flanked by broken segmental pediments, and this centre section is flanked by either projecting projections. The windows have triangular, segmental and ogee pediments with grotesque masks. The windows are surrounded by a vivid green stucco ground (in the 18th century the colour was sandy yellow). The cornice is crowned by balustrading surmounted with friezes of figures and vases. Set back to one side a glazed onion-dome marks the Great Church. A controversy lies in 1837 left the interior intact but destroyed much of the interior of the palace. Rebuilding commenced immediately and large parts were reconstructed in a variety of striking, largely classical styles. There are splendid marble and magnificent, both by Rastrelli and restored by Stasov. The staircase is named after the annular Jordan Festival, when the imperial family danced at the centre of the courtyard to a composition by Duchess Catherine of the Neva, and was used by foreign ambassadors presenting their credentials. The staircase is lit by windows on the north side and the opposite wall is mirrored. The walls have gilded mouldings and display allegorical sculptures. Two broad flights terminate with a landing below a colonade of paired columns of grey granite (Rastrelli's wooden columns were finished in the 18th century as the Main Gallery) with, beyond, THE JORDAN STAIRCASE, with the staircaseconcludes with THE CONCERT HALL, a large hall formerly occupied by the Russian Academy of Sciences. The staircaseconcludes with THE CONCERT HALL, a large hall formerly occupied by the Russian Academy of Sciences.

THE STATE HERMITAGE MUSEUM AND ITS HERITAGE

MICHAEL FORSYTH & MARION HARNEY

The Winter Palace derives its name from being the winter residence of the imperial family. The original residence was a log cabin built for Emperor Peter the Great painted to resemble brick. It was built on its present location on the Petrogradsky Embankment on 24-26 May 1703. The wooden ‘Small winter palace of Peter’ was built in 1708 on the site of the present Hermitage Theatre, closer to the southern border, presumably by Domenico Tрезини. In 1711 it was relocated to the Peterovsky Island and was dismantled in the 18th century. The stone Peter’s ‘Wedding Palace’ was built in 1711-12, presumably by Domenico Trezzini and dismantled in 1728. The second Winter Palace by Giangiorgio Mattarnovi, a German baroque architect and sculptor, was built in 1716-22 in several stages. Peter the Great died here in 1725. Empress Anna Ivanovna was the first of Peter’s descendants to rebuild the palace. From 1731, Francesco Bartolomeo Rastrelli (1700–1771), a French-born Russian-Italian architect on the site was commissioned to design a larger, third Winter Palace on the existing building. After two years proposing alternative designs Rastrelli eventually decided to completely rebuild the palace, and his new design was approved by the empress in 1734 and took eight years to build. This final incarnation was the fourth and present Winter Palace.

Elizabeth, who pursued her father, Peter’s dream of a ‘New Rome’, gave Rastrelli a largely free-hand to fulfil his architectural projects and he was responsible for all the major works undertaken in and around the capital until her death. His style suited Elizabeth’s taste for opulence, and palace and public buildings were commissioned in her name. Rastrelli by now had developed his work in an easily recognisable style of rich baroque that became the style of Russian architecture in the mid-18th century. His architecture is notable for the richness and profusion of decorative detailing and his use of brilliant colours. At the Winter Palace a column of columns arranged across the façade create a lively rhythm and sense of movement. The variety of decorative detailing, varicoloured window treatments with capricious little pediments, richness of sculptured finish, all combine to create a unique decorative scheme of ornamental abundance, heightened still further by the use of white columns and surrounds against colourful stucco. And because all kinds of festivities took place in and around the palace, this helped solidify its presence not only as a dwelling place for the imperial family, but also as an important symbol and memorial to the Russian state.

Three façades of Rastrelli’s grandiose palace face the Neva, the adjacent Admiralty Palace and Square respectively. The façade on the buildings of the Hermitage. The Winter Palace presents to Palace Square an expansive façade, two-storeys high with a pediment above a ground storey punctuated with Roman Ionic columns. The upper storeys are defined by giant order Corinthian columns. There are five bays with a projecting centre bay of 17 bays with a pediment flanked by broken segmental pediments, and this centre section is flanked by either projecting projections. The windows have triangular, segmental and ogee pediments with grotesque masks. The windows are surrounded by a vivid green stucco ground (in the 18th century the colour was sandy yellow). The cornice is crowned by balustrading surmounted with friezes of figures and vases. Set back to one side a glazed onion-dome marks the Great Church. A controversy lies in 1837 left the interior intact but destroyed much of the interior of the palace. Rebuilding commenced immediately and large parts were reconstructed in a variety of striking, largely classical styles. There are splendid marble and magnificent, both by Rastrelli and restored by Stasov. The staircase is named after the annular Jordan Festival, when the imperial family danced at the centre of the courtyard to a composition by Duchess Catherine of the Neva, and was used by foreign ambassadors presenting their credentials. The staircase is lit by windows on the north side and the opposite wall is mirrored. The walls have gilded mouldings and display allegorical sculptures. Two broad flights terminate with a landing below a colonade of paired columns of grey granite (Rastrelli’s wooden columns were finished in the 18th century as the Main Gallery) with, beyond, THE JORDAN STAIRCASE, with the staircaseconcludes with THE CONCERT HALL, a large hall formerly occupied by the Russian Academy of Sciences. The staircaseconcludes with THE CONCERT HALL, a large hall formerly occupied by the Russian Academy of Sciences.
The ancient mausoleums and the goddess Flora, with clerestory windows in between. The chimneypiece, with gilded overmantel mirrors, are also malachite and the room houses a superb malachite amphora vase. Adjacent is THE SMALL DINING ROOM, created in 1833–34, designed by Auguste de Montferrand. The centre-piece is the Great Suite of State Rooms, glazed Gothic bookcases, a gallery with trefid balustrading supported by testified-pierced brackets accessed by a prominent staircase. A stone chimneypiece bears armorial shields painted in malachite, the lustrous green mineral extracted in the Urals. The chimneypieces, with gilded over-mantel mirrors, are also malachite and the room houses a superb malachite amorphous vase. Adjacent is THE SMALL DINING ROOM, designed by Briullov and Stakenschneider in 1850–58. The ground floor of the Small Hermitage was used to house the palace stables and riding school.

On the first floor, the principal room is the white PORTRAIT GALLERY OF THE HOUSE OF THE ROMANOVS. Beyond, to the west, a spatially complex marble staircase leading to the gallery is flanked by two further identical fountains. Before French doors leading to a Hanging Garden, on the same side, a fireplace is decorated with a gallery of small portraits of the Tsars of Russia in the Patriotic War of 1812. The room is a fusion of Gothic and classical styles with clusters of columns supporting double-arched ceilings in the capitals, from which spring indented fan vaulting. Twenty-four large medallions in the frieze reproduce medals by the sculptor Count Fiodor Rostovtsev that depict events of the war and the subsequent foreign campaigns of 1813–14 that led to Napoleon’s defeat.

THE OLD HERMITAGE

In 1771 Catherine II commissioned Yury Felten to build another extension to the room in neoclassical style to house her ever-expanding collection of pictures and objects. The building was completed in 1787. This extension is known as THE OLD HERMITAGE and Felten and Quarenghi designed the interiors that were replaced by Stasov in 1834–39. Some 80 years after Catherine II commissioned the extension, Emperor Nicholas I (1796–1855) added a major attached building on the south side, THE NEW HERMITAGE, built in 1838–58 as Russia’s first purpose-built public art museum. The architect Alexander Platonovich von Pobedonostsev designed the building. A former Peacock Clock by James Cox, which entered the Hermitage in 1779 from the Taurida Palace.

THE SMALL HERMITAGE

The next phase of building was THE SMALL HERMITAGE. Catherine II (the Great) [1729–96] brought about a new style of architecture, introducing neoclassicism with the construction of the Winter Palace from 1762–1764 –84 and the Pavilion Hall from 1765–1825. The interior is further developed in the neoclassical style with a shallow-raftered ceiling and painted trellis. A major attached building on the south side, THE NEW HERMITAGE, built in 1838–58 as Russia’s first purpose-built public art museum. The architect was Alexander Platonovich von Pobedonostsev. The ground floor of the Small Hermitage was used to house the palace stables and riding school.

On the first floor, the principal room is the white PORTRAIT GALLERY OF THE HOUSE OF THE ROMANOVS. Beyond, to the west, a spatially complex marble staircase leading to the gallery is flanked by two further identical fountains. Before French doors leading to a Hanging Garden, on the same side, a fireplace is decorated with a gallery of small portraits of the Tsars of Russia in the Patriotic War of 1812. The room is a fusion of Gothic and classical styles with clusters of columns supporting double-arched ceilings in the capitals, from which spring indented fan vaulting. Twenty-four large medallions in the frieze reproduce medals by the sculptor Count Fiodor Rostovtsev that depict events of the war and the subsequent foreign campaigns of 1813–14 that led to Napoleon’s defeat.

THE NEW HERMITAGE

Built in 1838–58, Leo von Klenze’s New Hermitage was ceremonially opened to the public as the Imperial Museum on 5 February 1852, remaining until the October revolution in 1917. The building works were supervised by the Russian architect and engineers. The building is one of the most sumptuously decorated in the palace, with extensive gilding including the doors and vaulted ceiling. The marble chimneypieces, supported by statues, has a mosaic panel by Ennio Modesti and an over-mantel with Jasper columns. Central at the southern end of the west wing is THE WHITE HALL, designed by Alexander Briullov on the model of a Roman bath, of the suite of rooms for the wedding of the future Emperor Alexander II. Catherine column columns support a cornice surmounted by sculptures of the ancient mausolea and the goddess Flora, with clerestory windows in between. A vast silver reliquary of St Alexander Nevsky is housed here, originally constructed with plaster and decorated with columns and sculptural groups. The large room was constructed by Rastrelli in 1753–62 and rebuilt in 1762–64. The neoclassical style was taken up by Johann Georg Stahl, who designed it in classical style. The decoration of the room was carried out by Alois Ferdinand Moon and Johann August Knapp. The ground floor of the Small Hermitage was used to house the palace stables and riding school.

On the first floor, the principal room is the white PORTRAIT GALLERY OF THE HOUSE OF THE ROMANOVS. Beyond, to the west, a spatially complex marble staircase leading to the gallery is flanked by two further identical fountains. Before French doors leading to a Hanging Garden, on the same side, a fireplace is decorated with a gallery of small portraits of the Tsars of Russia in the Patriotic War of 1812. The room is a fusion of Gothic and classical styles with clusters of columns supporting double-arched ceilings in the capitals, from which spring indented fan vaulting. Twenty-four large medallions in the frieze reproduce medals by the sculptor Count Fiodor Rostovtsev that depict events of the war and the subsequent foreign campaigns of 1813–14 that led to Napoleon’s defeat.

THE NEW HERMITAGE

Built in 1838–58, Leo von Klenze’s New Hermitage was ceremonially opened to the public as the Imperial Museum on 5 February 1852, remaining until the October revolution in 1917. The building works were supervised by the Russian architect and engineers. The building is one of the most sumptuously decorated in the palace, with extensive gilding including the doors and vaulted ceiling. The marble chimneypieces, supported by statues, has a mosaic panel by Ennio Modesti and an over-mantel with Jasper columns. Central at the southern end of the west wing is THE WHITE HALL, designed by Alexander Briullov on the model of a Roman bath, of the suite of rooms for the wedding of the future Emperor Alexander II. Catherine column columns support a cornice surmounted by sculptures of the ancient mausolea and the goddess Flora, with clerestory windows in between. A vast silver reliquary of St Alexander Nevsky is housed here, originally constructed with plaster and decorated with columns and sculptural groups. The large room was constructed by Rastrelli in 1753–62 and rebuilt in 1762–64. The neoclassical style was taken up by Johann Georg Stahl, who designed it in classical style. The decoration of the room was carried out by Alois Ferdinand Moon and Johann August Knapp. The ground floor of the Small Hermitage was used to house the palace stables and riding school.

On the first floor, the principal room is the white PORTRAIT GALLERY OF THE HOUSE OF THE ROMANOVS. Beyond, to the west, a spatially complex marble staircase leading to the gallery is flanked by two further identical fountains. Before French doors leading to a Hanging Garden, on the same side, a fireplace is decorated with a gallery of small portraits of the Tsars of Russia in the Patriotic War of 1812. The room is a fusion of Gothic and classical styles with clusters of columns supporting double-arched ceilings in the capitals, from which spring indented fan vaulting. Twenty-four large medallions in the frieze reproduce medals by the sculptor Count Fiodor Rostovtsev that depict events of the war and the subsequent foreign campaigns of 1813–14 that led to Napoleon’s defeat. The Pavilion Hall links directly with the Old Hermitage. In the north-west corner THE COUNCIL ROOM was designed in elegant second-rococo style by the cabinet-maker David Roentgen (1743–1805), known as THE OLD HERMITAGE and Felten and Quarenghi designed the interiors that were replaced by Stasov in 1834–39. Some 80 years after Catherine II commissioned the extension, Emperor Nicholas I (1796–1855) added a major attached building on the south side, THE NEW HERMITAGE, built in 1838–58 as Russia’s first purpose-built public art museum. The architect was Alexander Platonovich von Pobedonostsev. The ground floor of the Small Hermitage was used to house the palace stables and riding school.
the origin of different types of classical Greek art. The gallery displays works by 176th-century Flemish artists including Frans Snyders’s paintings of ‘shops’. The central gallery, THE VAN DYCK ROOM, with Roman Ionic columns and a deeply-coffered ceiling, displays portraits by the leading court painter in England, the Flemish Baroque artist Anthony van Dyck (1599–1641). The RUBENS ROOM, also with a deeply-coffered ceiling, presents the collections of works by the great Flemish artist Peter Paul Rubens (1577–1640). The JORDAENS ROOM in the south-west corner of the New Hermitage, squares in plus with an apotheosis, is dedicated to collecting of the Dutch and Flemish schools, including paintings by Jan Brueghel the Elder and David Teniers. The display of the Dutch and Flemish schools continues the TWENTY-COLUMN ROOM, so-called because of the unusual gabled ceiling. The double windows are pedimented with acroteria. The artists represented here include Jacob van Ruisdael, Jan Steen, Pieter de Hooch and Frans Hals. THE SWEDISH SKYLIGHT Room, has a coffered ceiling and is dedicated to Swedish art, including paintings by the 18th-century Swedish artist, Anders Zorn. The gallery displays works by classical artists with devotional, mythological and historical scenes. Works of masters are displayed, together with a vase and terracotta of ornamental mounds. The room is the largest of the State Hermitage and so the route returns to the main staircase leading.

SMALL HERMITAGE
Plate 26-28 THE PAVILION HALL
OLD HERMITAGE
Plate 29 THE COUNCIL STAIRCASE
Plate 30 UPPER LANDING OF THE COUNCIL STAIRCASE
Plate 31 THE LEONARDO DA VINCI HALL
Plate 32 THE ENTRANCE FROM THE LOBBY TO THE LEONARDO DA VINCI HALL

A PHOTOGRAPHIC JOURNEY IN THE STATE HERMITAGE MUSEUM WITH AHMET ERTÜĞ

LIST OF PLATES

PLATE 1 THE STATE HERMITAGE MUSEUM FROM ACROSS THE RIVER NEVA

WINTER PALACE
Plate 2 THE ALEXANDER I COLUMN, THE WINTER PALACE
Plate 3 THE SMALL HERMITAGE FROM PALACE SQUARE
Plate 4 THE JORDAENS ROOM
Plate 5 THE AVANT-SALLE
Plate 6 THE NICHOLAS HALL
Plate 7 THE CONCERT HALL
Plate 8 THE ROTUNDA
Plate 9-11 THE MALACHIITE DRAWING ROOM
Plate 12 THE LIBRARY OF NICHOLAS I
Plate 13 THE ROYAL LIBRARY
Plate 14 RUSSIAN INTERIORS OF THE 19TH CENTURY
Plate 15 THE CRIMSON DRAWING ROOM
Plate 16 THE GOLD DRAWING ROOM
Plate 17 THE WHITE HALL
Plate 18-19 ROOMS OF FRENCH ART OF THE 18TH CENTURY
Plate 20 THE ALEXANDER HALL
Plate 21 THE FIELD MARSHALS’ HALL
Plate 22 THE ARMORIAL HALL
Plate 23-24 THE WAR GALLERY OF 1812
Plate 25 THE 5TH GEORGE HALL

SMALL HERMITAGE
Plate 26-28 THE PAVILION HALL
OLD HERMITAGE
Plate 29 THE COUNCIL STAIRCASE
Plate 30 UPPER LANDING OF THE COUNCIL STAIRCASE
Plate 31 THE LEONARDO DA VINCI HALL
Plate 32 THE ENTRANCE FROM THE LOBBY TO THE LEONARDO DA VINCI HALL

PLATE 3 THE TITAN ROOM
Plate 34 THE LORENZO LOTTO ROOM
THE THEATRE
Plate 35 HERMITAGE THEATRE Foyer
Plate 36 THE HERMITAGE MUSEUM
NEW HERMITAGE
Plate 37-38 ATLAS’S SUPPORTING THE PORTICO
Plate 39-41 THE GRAND STAIRCASE
Plate 42-43 THE ANTONIO CANOVA STAIRCASE
Plate 44 THE JARDIN DES PLAISIRS
Plate 45 THE ROOM OF THE KOLYVAN VASE
Plate 46-48 THE TWENTY-COLUMN HALL
Plate 50 THE AUGUSTUS HALL
Plate 51 ROOM OF THE CULTURE AND ART OF THE HELLENISTIC PERIOD
Plate 52-53 THE HERCULES HALL
Plate 54 THE ATHENIAN HALL
Plate 55 THE HALL OF ARCHAIC AND EARLY CLASSICAL ART
Plate 56-57 THE MAIN STAIRCASE
Plate 58-59 THE UPPER LANDING OF THE MAIN STAIRCASE
Plate 60-61 THE GALLERY OF THE HISTORY OF ANCIENT PAINTING
Plate 62-64 THE LARGE ITALIAN SKYLIGHT HALL
Plate 65-66 THE SMALL ITALIAN SKYLIGHT HALL
Plate 67 THE MANOJICA ROOM
Plate 68 THE RAPHAEL LOGgia
Plate 69 THE KNIGHTS’ HALL
Plate 70 THE LOBBY (OR VESTIBULE)
Plate 71-73 THE NICHOLAS I COLUMN, THE WINTER PALACE
Plate 74 THE VAN DYCK ROOM
Plate 75 THE BURBERRY ROOM
Plate 76 THE JORDAENS ROOM
Plate 77 THE EMBRANCIER ROOM
Plate 78 THE SPANISH SKYLIGHT HALL

PHOTOGRAPHS IN THIS BOOK WERE TAKEN DURING THE PHOTOGRAPHIC JOURNEY IN THE STATE HERMITAGE MUSEUM WITH AHMET ERTÜĞ