

Graduates of the Higher Women's (Bestuzhev) Courses in the Service in The State Hermitage (late 1910-1970-ies)*

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The article is devoted to the professional activities of graduates of the Higher Women's (Bestuzhev) Courses in the State Hermitage Museum. They made a great contribution to the Soviet museum building, they were engaged in the restructuring of the Imperial Hermitage, scientific and exhibition work, and mastered educational field. The article is based on materials from the personal archive of N. V. Blagovo (materials Mel'nikova) and the graduates' memories. In addition, biographies of 23 employees of the Hermitage, graduates of Courses who worked there from 1914 to 1975, are given for the first time.

Keywords: Bestuzhev Courses, E. Yu. Mel'nikova, Hermitage, museum department, artifact, collection, exposition, Zh. A. Matsulevich

Until 1917, women with great difficulty were employed at the Imperial Hermitage. Maria Ivanovna Maximova and Olga Lavrova were taken among the first. Both were graduates of the Higher Women's (Bestuzhev) Courses. In the 1920-1930s, several dozen graduates of the Courses were accepted to work in the State Hermitage Museum. These were professional art historians. They belonged to the well-known scientific schools of art history: professor A.V. Prakhov, professor D. V. Ainalov, professor M. A. Polievktov, professor B. V. Farmakovskiy, professor A. A. Konstantinova and others. On the preparation of professional women in the history and theory of art in pre-revolutionary Russia it was in one of the articles of the author¹.

Memories of the scientific, expositional, and political-educational work of graduates of the Bestuzhev Courses were left by the doctor of art history, board member of the Academy of Arts, Professor Zhanneta Andreevna Matsulevich, who was a student of professor D. V. Ainalov. Some of her memories have been published², but most of them are stored in various archive collections.

This publication includes an article by Zh. A. Matsulevich, which was written for the collection of memories, but it was published only a small part³.

¹ VAKHROMEeva, Oksana. Educational and scientific value of the Museum collection for Teaching of Art History at the History and Philology Faculty of the Higher Women's (Bestuzhev) Courses in St. Petersburg – Petrograd at the Turn of the XIX-XX Centuries. In: *Muzeológia a kultúrne dedičstvo*, vol. 6, 2018, Is. 1, pp. 43-53.

² MATSULEVICH, Zhanneta. Podgruppa istorii i teorii iskusstv. In: *Sankt-Peterburgskie Vysshie zhenskije (Bestuzhenskije) kursy, 1878-1918*. Leningrad, 1965, pp. 87-92; MATSULEVICH Zhanneta. Podgruppa istorii i teorii iskusstv. In: *Sankt-Peterburgskie Vysshie zhenskije (Bestuzhenskije) kursy, 1878-1918*. Leningrad, 1973, pp. 93-100.

³ MATSULEVICH, Zhanneta. V Ermitazhe. In: *Bestuzhevki v ryadakh stroitelei sotsializma*. Moscow, 1969, pp.157-164.

Article's copy fell into the hands of Elizaveta Yulianovna Mel'nikova (1889-1974), who, after graduating from the Bestuzhev Courses, worked as a teacher of Russian language and literature at school for more than 50 years, and at the end of her life took part in the work of associations of graduates of the Higher Women's (Bestuzhev) Courses. Her duties included literary editing of the alumni memories of the courses, communication with authors and editors, transportation of materials. Most of the memoirs of Courses'graduates remained in the personal archive of Mel'nikova⁴.

Her daughter handed over the personal archive of the mother to Nikita Vladimirovich Blagovo, who is the founder and director of the Museum of History of the Karl May School in St. Petersburg (14th line of Vasilyevsky Island, house 39)⁵.

From 1919 to 1930, 20 Bestuzhev Courses graduates were hired to work in the State Hermitage Museum⁶ (in the manuscript Zh. A. Matsulevich indicated other dates, 1919-1920). Graduates of Courses (Zh. A. Matsulevich, M. I. Maksimova, O. V. Voinova, N. B. Krasnova, K. V. Trever, M.I. Shcherbacheva-Izyumov, T. D. Kamenskaya, A. G. Genkel'-Nikolaeva, K. V. Polzikova-Rubets and other) considered working in the Hermitage a matter of their life⁷.

The new government set serious tasks for young personnel: 1) to restructure the museum, taking into account the new premises (in 1922 the Winter Palace and a number of other buildings were given to the Hermitage exhibition halls); 2) to establish the scientific and exposition work of the museum; 3) to conduct political and educational activities among the population. Graduates of Courses joined in a lot of work, relying on the deep and all-round training, which they received within the walls of the first women's university⁸.

The exposition and exhibition activities of the Hermitage in the early 1920s were carried out on the principles of dialectical materialism. Zh. A. Matsulevich wrote: "A new system of displaying material to the mass visitor has emerged - the creation of a comprehensive exhibition. It was necessary to link all the works of art of this country in a certain era. The task was to show the class stratification in the very process of the development of art, in the struggle of the idealistic and realistic direction"⁹.

Graduates of Courses were included in the research work. It was necessary to create publications that popularized the Hermitage's collections: guidebooks, catalogs, hall plans with detailed annotations, so that the new viewer could navigate the complex maze of four buildings the museum had. New editions were fundamentally different from pre-revolutionary museum catalogs. According to M., "they were supposed to give not only familiarity with the materials of the exhibitions, but also enrich the knowledge of readers (potential visitors) in the field of

⁴ VAKHROMEeva, Oksana. Materialy lichnogo arhiva E.Yu. Mel'nikova (1889-1974) po istorii Vysshih zhenskikh (Bestuzhevskih) kursov. In: *XIII CHteniya, posvyashchennyye pamyati R.L. YAvorskogo (1925-1995)*. Novokuznetsk, 2018, p. 11.

⁵ VAKHROMEeva, Oksana. Predmet v ehkspozicii Muzeya istorii shkoly Karla Maya kak otobrazhenie vospitateľnyh principov pedagogiki ee sozdatel'ya. In: *Muz'ej. Pamyatnik*. Nasledie, 2018, 3, p. 110, 120.

⁶ MATSULEVICH, ref. 3, p. 157.

⁷ VAKHROMEeva, Oksana. *Prepodavanie nauk na Vysshih zhenskikh (Bestuzhevskih) kursakh (1878-1918). So vstupitel'nyim ocherkom "Granicy zhenskoy ehmansipacii v dorevolucionnoy Rossii"*: K 140-letiyu Bestuzhevskih kursov. Moskva : Politicheskaya ehnciklopediya, 2018, p. 243, 352.

⁸ MATSULEVICH, ref. 3, p. 158.

⁹ Personal'nyj arhiv N. V. Blagovo (Sankt-Peterburg). F. Materialy E.Yu. Mel'nikova. D. Matsulevich Zh. A. Bestuzhevki v EHrmitazhe (Leningrad, 09.06.1964), l. 1-2.

the history of culture and art”¹⁰. They combined certain historical and cultural phenomena as part of the culture of society from the point of view of a new ideology.

The exclusive field of activity of graduates was educational work with the new Soviet people. At first, servicing of single visitors was organized; later group tours began to be organized. In order to attract a large flow of visitors to the renovated museum, extensive propaganda activities were launched at enterprises, institutions and collective farms. At the Hermitage, the first lecture hall of the University of Culture and Art was created, where up to 600 people studied at two courses annually¹¹.

The basics of aesthetic education are best laid at an early age, so graduates of the Bestuzhev Courses were engaged in the creation of scientific sections for schoolchildren and seminars for teachers. Separate groups of schoolchildren were allowed in the Hermitage.

The knowledge of foreign languages allowed the graduates to develop and strengthen the international scientific relations of the Hermitage with various museums of the world. Zh. A. Matsulevich wrote: “Widely established scientific correspondence, consultations, exchange of books and photographs enriched the Hermitage library and photo library and allowed the scientific staff to keep abreast of international museum activities, new exposition techniques, artistic discoveries, cataloging systems and the improvement of restoration work. At the same time, this correspondence served as propaganda of the Soviet Hermitage as a new museum of world culture and art abroad”¹².

Graduates of Courses (senior graduates 1903-1909 and younger 1913-1918) participated in the life of almost all Departments of the museum. Below are the first biographies of the 23 employees, that is, all the graduate of the Course (in chronological order according to the year-end of the Course) who have ever served in the Hermitage from 1914 to 1975.

Olga Vladimirovna Lavrova (born Voinova)(1883-1965), graduate of the St. Petersburg M.N. Stoyunina women’s secondary school and the historical and philological Department of the Bestuzhev Courses in 1903. After completing the Courses she worked as a teacher in the secondary school. Lavrova came to the Hermitage first from Graduates of Courses. That was in 1916. Lavrova worked in the General Department under the direction of the director of the museum. After 1918, she moved as a research assistant to the Department of Antiquities, where she checked the museum inventory and formed the library. In 1918, the State Hermitage opened library, where since 1920, Lavrova became the permanent employee. She worked as a senior researcher until her retirement in 1950.

In 1926, the cataloging of the entire book stock of the Hermitage began. Lavrova paid much attention to this. She called the catalog of the Hermitage library “the business of her life”. She developed a special cataloging system with extensive use of reference, criss-crossed, and additional cards, laying the foundation for the future systematic catalog of the Hermitage library. Thanks to such a card system, museum staff created detailed subject indexes.

During the Great Patriotic War she took part in the evacuation and re-evacuation of the Hermitage. In addition, she worked in 1941-1942 to preserve the monuments of art and sculpture remaining in the besieged Leningrad¹³.

Natalya Davidovna Flittner (1879-1957) was born in the family of a famous St. Petersburg dermatologist; in this house there were many famous people. She studied at the Nikolaevsky

¹⁰ Ibidem, l. 2-3.

¹¹ MATSULEVICH, ref. 3, p. 159.

¹² Personal’nyj arhiv, ref. 9, l. 3-4.

¹³ Ibidem, l. 7-8.

Institute of Noble Maidens. She had an early interest in art. This was facilitated by her aunt, who knew European languages and took the girl to various museums. Flittner had a real passion for art history¹⁴.

She graduated from the Courses in 1904. After she continued to improve her scientific studies with her teacher, professor A. V. Prahov at the women's university to continue¹⁵. In the summer months, a young woman listened to lectures by professor A. Ernman on Egyptology at the University of Berlin. Then she began working in the secondary school; her teaching experience was 50 years.

In 1919, she entered the service in the State Hermitage Museum, where she worked for 30 years until her death. Flittner was one of the first women historians in Russia. She was the author of many scientific works and created an entire scientific school¹⁶.

In 1922, she already participated in the All-Union Congress of Egyptologists in Moscow. Flittner has been recognized as one of the 5 largest Egyptologists in the world. Her research interests were very broad (she studied the culture and art of Egypt, Mesopotamia, Syria). She discovered many ancient artifacts (for example, a bronze statuette of the pharaoh Takharki, a beautiful alabaster vase of the pharaoh Haremheb, a rare Syrian incense burner, faience, glass, signet)¹⁷. In the Hermitage Compilations, she made reports on the most valuable of them. In 1926, she wrote an article entitled "The Hermitage Cylinder - a Seal with the Name of Piopi I"¹⁸. The staff of the Hermitage noted that "the exceptional value of the object, the ability to open the artifacts from all sides, makes the work of a scientist particularly valuable"¹⁹.

Doctor of Historical Sciences, professor, head of the Department of the Ancient East, member of the Hermitage Academic Council N. D. Flittner made science popular. She was among the organizers of the University of Culture and the Arts at the museum. She actively supported the idea of cooperation of the Hermitage with schools²⁰. Her student A. M. Serkova recalled: "Natalya Davidovna was not a cabinet scientist. The main purpose of her activity was "to know more to transfer her knowledge to other people". It was not enough to open access to the treasures of the Hermitage, it was necessary to teach the newly arrived people to see, appreciate these treasures. She wrote fascinating books for young people and museum guides"²¹. M. E. Mathieu wrote in an obituary that Flittner in the 1920s was the first to organize lectures on art at Leningrad factories, conducted tours for the soldiers and sailors of the Red Army, arranged mobile exhibitions. She emphasized her role as a teacher: "In the 1920s and 1930s, Flittner taught at the Institute of Art History, Leningrad State University, Institute named after Ilya Repin. In addition to specialists in the Ancient East, she studied many generations of art historians and artists. At the end of her life, when she was sick a lot, communication with students brought joy to her life"²².

¹⁴ Personal'nyj arhiv N.V. Blagovo (Sankt-Peterburg). F. Materialy E.Yu. Mel'nikova. D. Materials for the biography bestuzhevok in the Hermitage, l. 4-4 rev.

¹⁵ VAKHROMEEVA, ref. 2, p. 47.

¹⁶ MATSULEVICH, ref. 1, p. 99.

¹⁷ Personal'nyj arhiv, ref. 14, l. 4.

¹⁸ *Gosudarstvennyj EHermitazh. Sbornik*. Vyp. III. Leningrad : gosudarstvennaya Akademicheskaya tipografiya, 1926, p. 8-12.

¹⁹ Personal'nyj arhiv, ref. 14, l. 4 rev.

²⁰ Personal'nyj arhiv, ref. 9, l. 9.

²¹ Personal'nyj arhiv, ref. 14, l. 5.

²² Personal'nyj arhiv, ref. 14, l. 4.

Maria Ivanovna Maksimova (1885-1973) was daughter of a Petersburg merchant. She graduated of the St. Petersburg M. N. Stoyunina women's secondary school with a gold medal. In 1909, she graduated of Bestuzhev Courses. Maksimova was a student of professor M. I. Rostovtsev. After she interned at the universities of Bonn and Berlin. In 1914, at Berlin University she received her Ph.D. This gave her the right to be accepted in the same year to serve in the Imperial Hermitage in the Department of Antiquities, where she was engaged in the systematization of 16 thousand carved stones. At the same time she worked on her master's thesis "Antique curly vases", which she defended in 1918 (the monograph of the same name was published in 1916, and in 1927 a French edition was published in Paris)²³.

In 1919, Glyptic was allocated to a special museum department within the Numismatics Department. Maksimova headed the Department of Glyptic until its disbandment in 1930. In the 1920s, she was the organizer of two exhibitions ("Antique carved stones" and "Carved stones of the XVIII-XIX centuries."), for which she wrote guidebooks. Maksimova was published a lot, for example, in the Hermitage Compilations in 1926 her article "Portraits of Russian princes and sovereigns by carver Johann Dorsch" was published²⁴.

Full list of scientific papers of M. I. Maksimova is impressive. To her 80th birthday (1965), it consisted of 62 titles²⁵. Among them are publications were: articles in the collection "Hellenistic Technique" (1948), "Anabasis Xenophon (translated from Greek and commentary)" (1951), "Ancient Cities of the South -Eastern Black Sea Coast" (1958) and others. At the end of her life, the scientist worked on the large Bospori burial complex of the Hellenistic era, preparing the monograph "Artyukhovskiy kurgan" (published in 1979). For all his scientific works in 1945, Maksimova was awarded the degree of Doctor of Science²⁶.

In 1919-1925, Maksimova taught at the Faculty of Social Sciences at the Leningrad State University (a course on the history of ancient art and the art of antiquity and a seminar on ancient art, historical topography and methods of work on ceramics artifacts). Later she returned to teaching in 1945-1947 at the Institute named after Ilya Repin.

From the Hermitage, the scientist was dismissed because of non-proletarian origin, although she was officially presented with "participation in reactionary groups, communication with counterrevolutionary white immigrants of Europe". The reason for the dismissal was Maksimova's extensive scientific contacts with world scientists who respected her contribution to science²⁷.

Since 1925, Maksimova intermittently engaged in scientific work at the Institute of Archeology of the USSR Academy of Sciences. For example, from 1939 to 1941 she processed artifacts from new excavations in Mtskheta and Armazi (Georgia). She received the title "Honored Scientist". In 1945, she was able to return to the Hermitage²⁸.

Ksenia Vladimirovna Rubets (born Polzikova) (1889-1949) was from the lieutenant's family and was a graduate of the St. Petersburg Pavlovskiy Institute of Noble Maidens and 2 years studied as a student at the Sorbonne. She graduated from the Bestuzhev Courses in 1912. She worked all her life as a history teacher in school. She had the title of "Honored Teacher". She was a first-class teacher and educator of the younger generation. She wrote books and articles for

²³ Personal'nyj arhiv, ref. 9, l. 5.

²⁴ *Soobshcheniya Gosudarstvennogo EHrmitazha (I)*. Leningrad : Iskusstvo, 1940, p. 134-140.

²⁵ BRASHINSKIJ, Iosif. K 80-letiyu Marii Ivanovny Maksimovoj. In: *Sovetskaya arheologiya*. 1965, 2, p. 132.

²⁶ Personal'nyj arhiv, ref. 9, l. 6-7.

²⁷ Ibidem, l. 5 rev.

²⁸ *Soobshcheniya Gosudarstvennogo EHrmitazha (XXXVIII)*. Leningrad : Avrorra, 1974, p. 112.

children (about life in besieged Leningrad, teaching history in school and aesthetic education of children)²⁹.

Polzikova-Rubets started working in the Hermitage in 1939 as a guide at the request of her friends, to lead the school sector. During the blockade, she remained in Leningrad: she taught at school number 239, led 3 children's camps and was a blood donor³⁰.

After re-evacuation of the museum in 1945-1949, she was a senior fellow at the Hermitage's Political and Educational Department. She was the main curator (methodologist) on the work of the museum with schools. From 1947, Polzikova-Rubets organized a special series of lectures and excursions for schoolchildren: in the museum children could see what they were reading in school textbooks. She suggested that teachers make more active use of drawings, photographs and other visual aids. According to her recommendations, sets of photographs of the Hermitage artifact were compiled³¹.

Natalia Evgenievna Garshina (born Engelhardt) (1887-1930) was daughter of a hereditary nobleman, graduated from the Vologda Mariinsky women's school with a gold medal and Courses (1913). She worked at the Hermitage from 1917 to 1930 as a specialist in numismatics. She was engaged in the scientific inventory of the collection. To do this, she studied in detail the Roman portrait art on coins, medals and carved stones. Zh. A. Matsulevich mentions her 4 published articles³², one of them in the Hermitage Compilations ("New cameo of the Hermitage")³³.

Elena Viktorovna Ernstedt (1888-1942) was daughter of academician V. K. Ernstedt, a graduate of the St. Petersburg women's E. P. Schaffe women's secondary school and the Faculty of History and Philology in the Department of Art History (1913); student of professors M. I. Rostovtsev, F. F. Zelinsky and I. M. Greavs. She continued research at the Bestuzhev Courses, studying ancient art in the Hermitage. She taught art history and Latin at E. P. Schaffe women's secondary school and the St. Petersburg Catherine Institute of Noble Maidens. She was an employee of the Pavlovsk Palace Museum, the Hermitage, the Institute of Archeology, the Public Library and the Leningrad State University. In 1930, Ernstedt was arrested and until 1934 she was in a camp for political prisoners³⁴.

In the Hermitage Ernstedt worked as a researcher in the Department of Antiquities, as a specialist in ancient art and archeology. She investigated the Tanagri statues, prepared their catalog. She also worked on archaeological materials from South Russian excavations (she was preparing to publish material on the burial complex of the Kul-Oba and Bolshaya Bliznitsa mounds). She was the author of a number of scientific works, but many of them saw the light after her death³⁵.

Tatyana Davidovna Kamenskaya (1890–1970) was a noblewoman, graduated from the St. Petersburg Petrovsky secondary school, the Faculty of History and Philology of Courses in universal history (1913) and the Petrograd Conservatory in the piano class with the title of "free artist" (1920).

²⁹ Personal'nyj arhiv, ref. 9, l. 36.

³⁰ Ibidem, l. 37.

³¹ YAKOVLEVA, Elena – DELOVA Anna. Polzikova-Rubec Kseniya Vladimirovna (nekrolog). In: *Uchitel'skaya gazeta*. 1949, 11 iyun', 45, p. 4.

³² Personal'nyj arhiv, ref. 9, l.35-36.

³³ Gosudarstvennyj EHrmitazh, ref. 18,p. 34-40.

³⁴ VAKHROMEVA, ref. 7, p. 394.

³⁵ Personal'nyj arhiv, ref. 9, l. 29.

Kamenskaya left a detailed autobiography. We can see that she began working at the Hermitage in 1919 as a librarian (she organized a general reading room). After she was transferred to the Graphic Department, and from 1932 to 1960 she was in charge of the drawing department, which was part of the Hermitage's Western European Art Department³⁶.

The meaning of her scientific activity was to familiarize the wider art community with drawings of various national schools on selected topics (architectural, decorative drawings), various techniques (watercolors, pastels), organization of exhibitions and catalogs. In the 1920s, Kamenskaya was a member of the Scientific and Educational Department, introducing visitors to the graphic materials of complex exhibitions; she worked more deeply with students at art schools in Leningrad, Moscow and Kiev. Already being a candidate of sciences, she headed the Hermitage's postgraduate school for several years and prepared two graduate students³⁷.

During the Great Patriotic War, she carried out the evacuation of 30 thousand drawings, accompanied them to Sverdlovsk, where she was engaged in the protection of valuable collections, and then conducted their re-evacuation. In the evacuation she headed the Department of graphics, participated in the exhibition "The military past of the Russian people"³⁸.

Kamenskaya was the author of about 50 scientific publications. Below are the most famous of her works: a monograph on Güber Robert (1959), a study on the work of Rubens (1956), pastels by Western European artists of the 16th - early 19th centuries (1960) and others. She often published in the "Hermitage Communications". The scientist considered important two publications in the French journal *Gaz des Beaux Arts* (in 1929 and 1934) about the drawings by Jacques Bellange and Grez. Kamensky's great erudition made her a unique specialist, so she often prepared exhibitions of drawings in conjunction with museums in Italy, Germany, Sweden, and Belgium³⁹.

Kamilla Vasiliievna Trever (1892-1974) graduated from the St. Petersburg Pedagogical Institute and Bestuzhev Courses (1913). She was a student of professor B. V. Farmakovskiy (participated in the excavations of Olbia) and with his assistance was hired by the Archaeological Commission; she was later an employee of the Academy of the history of the material culture. In 1943, Trever was elected as a member correspondent of the Academy of Sciences. She began to work the Hermitage in 1919 in the Archeology Department of Russia. Since 1920, she went to work in the Department of Antiquities. For this time, she made a pointer to 11 thousand artifacts. In the summer of 1924, she was a helper of the guardian of the Hellenistic-Skifsky, in addition, she was the keeper of the Departments of the Caucasus, Iran and the Middle Asia antiquities⁴⁰. In 1922, the first exhibition of the collection of Sassanian antiquities of Iran was opened. In 1924-1925 - an exhibition of art of the Ancient East and the Muslim world⁴¹.

Since 1928, together with professor I.A. Orbeli Trever organized the Department of the East, where she worked until retirement and continued to give consultations until the end of her life. She specialized in the complex question of Greek-Bactrian and Kushan art related to the problems of Zoroastrianism. In 1935, she organized an exhibition of Iranian art and archeology (the catalog totaled more than 600 pages). This exhibition has been associated with

³⁶ Personal'nyj arhiv, ref. 14, l. 5rev.-6.

³⁷ Personal'nyj arhiv, ref. 9, l. 16-17.

³⁸ Personal'nyj arhiv, ref. 14, l. 6.

³⁹ *Soobshcheniya Gosudarstvennogo EHrmitazha (XXXIII)*. Leningrad : Avrora, 1971, p. 132.

⁴⁰ ANANIEV, Vitaly – BUKHARIN, Michail. Akademik S.A. ZHebelev i Gosudarstvennyj EHrmitazh. In: *Journal of Modern Russian History and Historiography*, 2018, 11, p. 62-64.

⁴¹ Personal'nyj arhiv, ref. 9, l. 9, 11.

the holding of the Third International Congress of Iranian art. At the congress, Trever spoke on "The problem of the Greco-Bactrian art." In addition, she was engaged in receiving foreign guests from more than 20 countries. For her great contribution to science she was awarded a doctoral degree. In 1940, at a conference dedicated to the 175th anniversary of the Hermitage, Trever reported on relations between the West and the East⁴².

During Great Patriotic War after the evacuation of the Hermitage, Trever was sent to work in the branches of the Academy of Sciences in Tashkent and Yerevan. She received the title "Honored Scientist" of the Uzbek SSR, in 1943 she was elected a member correspondent of the Academy of Sciences.

K.V. Trever was competent expert in the field of culture and art of ancient and medieval Iran, the author of a significant number of scientific works. Here are some of them: "Sassanid Silver" (1935, together with I.A. Orbeli), "Artifacts of Greek-Bactrian Art" (1940), "Essays on the History of Ancient Armenia" (1952), "Essays on the History and Culture of the Caucasus Albania 6th c. BC - 7th AD (1959)⁴³.

Maria Illarionovna Shcherbacheva (born Izjumova) (1888-1968) graduated from the history and philology department of Courses (1913). She came to the Hermitage in 1920 as a photo-library specialist and bibliographer. Working in the department of the Art Gallery, she began to study Western European painting. In 1927-1928, she explored the collections of foreign museums. Returning from a business trip, Shcherbacheva presented a report from which the reorganization of the storage system of the art gallery began. Being engaged in inventory of collections of the gallery, she participated in changing the exposition of canvases by Italian, Spanish, Dutch and Flemish schools⁴⁴.

In the 1920s, Shcherbacheva was engaged in methodical work: she prepared guides for sightseeing tours of the Hermitage, held specialized seminars for employees of other museums in the city, worked with graduate students. From 1928, she participated in the work of the Methodical Sector and was a member of the Museum's Restoration Commission. In 1930, she headed the Departments of Italian and Spanish painting of the Western European Department (she organized complex exhibitions and studied anonymous paintings, prepared material for the catalog). For her work in 1938, she received a PhD degree, in 1939 she became a member of the Hermitage Academic Council⁴⁵.

After the evacuation of the Hermitage, Shcherbacheva remained in the besieged Leningrad for 2 years and served as the museum curator. She was taken to Pyatigorsk for health reasons, and from there to Sverdlovsk, where she lectured in hospitals and organized exhibitions to raise the morale of the population.

After re-evacuation, she restored the exposition of her department, often went on business trips to exchange experience with colleagues, brought up young museum employees. In the late 1950s, Shcherbacheva retired, but continued to participate in the work of the Department of Western European art, made scientific reports and published in the "Hermitage Communications" (she was the author of several dozen articles and monographs)⁴⁶.

Olga Ivanovna Beach (1891-1983) graduated from Semipalatinsk women's secondary school with a gold medal and the Bestuzhev Courses (1914). She specialized in Russian history. She

⁴² *Sobshcheniya Gosudarstvennogo EHermitazha (XLI)*. Leningrad : Avrorra, 1976, p. 91.

⁴³ Personal'nyj arhiv, ref. 9, l. 12.

⁴⁴ Personal'nyj arhiv, ref. 14, l. 9 rev.-10.

⁴⁵ Personal'nyj arhiv, ref. 9, l. 13.

⁴⁶ Ibidem, l. 14-15.

began working in the Hermitage in 1920, where until 1925 she studied the collection of antique vases in the Department of Antiquities. In addition, she worked at the Academy of the history of the material culture. In 1925-1931, she was in charge of the reading room of the Central Library of the Hermitage, after which she headed the Hermitage Archive for 10 years before the beginning of the Siege of Leningrad. She did a lot to systematize archival materials so that they could be accessible to researchers.

Among the few published works by Beach, almost all are devoted to book and archival collections (for example, “The fate of the Diderot library”, “The Archive of A. Spitsyn”). Most of her works are still in manuscript state; the scientist described various artifacts: “Small Figure Cilicus from Berezan”, “Mexican Golden Rattle of the Stroganov Collection”, “Peruvian Hermitage Vases” and others. Beach survived the blockade of Leningrad⁴⁷.

Anna Germanovna Nikolaeva (born Genkel’) (1889-1942) was born in a family of Orientalist-hebraist and translator G. G. Genkel’. She had an excellent erudition in the field of history and knowledge of European languages. In 1914, she graduated from Bestuzhev Courses (majored in Russian philology). After she continued her studies with professor D. V. Aynalov. In the 1920s, she worked as a teacher and was a professional tour guide (she took excursions to Staraya Ladoga, Petergof and the Hermitage). Since 1922, Genkel’-Nikolaeva was an employee of the Institute of Archeology, from 1926 to 1933 she taught at the music school.

From 1934 she again worked at the Hermitage in the Propaganda Department. Her report in 1940 on the 175th anniversary of the museum on the “Methodology of propaganda work in the Hermitage” was noted as the best in the section. The academic studies of Genkel’-Nikolaeva concentrated on the collection of German sculpture in the Hermitage. In 1940 she defended her thesis “The sculptural group Pietá Michelangelo and its popular foundations”. After that, 2 years before her death in Leningrad blockade, she taught at Leningrad State University the history of Western art and headed the Cabinet of Literature and Visual Aids⁴⁸.

Natalia Borisovna Krasnova (1889-1965) was daughter of an engineer. In 1914, she graduated from the Faculty of History and Philology at the Bestuzhev Courses in the department of general history. The Courses graduated and her younger sister Olga. In the Hermitage Krasnova was accepted as a researcher at the Library. She studied illuminated manuscripts, for example, published an Italian manuscript with miniatures of the early 16th century.

In 1922, she moved to the Department of Glyptic and became the assistant keeper of M. I. Maksimova. Krasnova was engaged in the systematization of the Department’s funds and the technical preparation of exhibitions. As an object of study, she chose antique carved cameos, which she selected from 16,000 other artifacts of the Glyptic Department. In 1923, she made 2 reports (“On the origin of relief carving of cameos” and “Roman portrait cameos”), which served as the basis for the exhibition of cameos. After that, she was appointed head of the carved cameos of the Renaissance period of the 17th – 19th centuries. Krasnova systematized new artifacts, compiled a scientific catalog and made various reports. Some of them were published, for example, “The Wedding Gift of Pope Clement VII”⁴⁹. In the fall of 1928, she prepared a large exhibition of Western European carved cameos from the 13th to the 17th centuries.

⁴⁷ Ibidem, l. 33.

⁴⁸ Ibidem, l. 26-27.

⁴⁹ Gosudarstvennyj EHrmitazh, ref. 18, pp. 101-110.

Also in 1926, she managed the inventory of the Art Gallery, involved in updating exposure of the Hermitage, arranged an exhibition on the history of the Hermitage (1917-1927). In 1930, Krasnova moved to the Graphics Division of the Western European Art Sector, where she was awarded for successful work in creating an exposition in 1933. But she soon became one of the "enemies of Soviet power", and served a sentence from 1937 to 1955. Krasnova returned to Leningrad in 1957 after rehabilitation⁵⁰. She worked in the Hermitage as a consultant with graduate students and wrote articles ("The manuscript of Lorenz Nutter in the Hermitage")⁵¹.

Zhanneta Andreevna Matsulevich (born Virenius) (1890-1973) was daughter of a vice-admiral, she graduated from the Courses in 1914, where she specialized in universal history. She was the author of fundamental memories of graduates of Courses at the Hermitage (she had a literary gift, she was a member of the Writers Union).

Matsulevich has described in detail her activity in the Hermitage⁵². She began working in the museum since 1920. At this time, A. N. Benoit organized a Department of Western European sculpture in modern times. Matsulevich was the head of it 30 years. Zhanneta Andreevna was a great expert on Western European and Soviet sculpture, the author of about 40 scientific papers. She proposed to publish short guides to the Hermitage. She participated in the exhibition work, advised specialists from other cities of the USSR. During the Great Patriotic War Matsulevich was responsible for the evacuation of the Hermitage treasures and worked in Tashkent. She was a professor of art history at Leningrad State University, Art high school named after V. I. Mukhina and Institute named after Ilya Repin⁵³.

Evgenia Ottovna (Karlovna) Prushevskaya (1890-1942), daughter of a state councilor, graduated from the E.V. Staviskaya women's secondary school with a gold medal and the Bestuzhev Courses (1914), where she was a student of Professor B. V. Farmakovskiy. According to his recommendations, in 1918 she was admitted to the Academy of the history of the material culture. She worked in the Hermitage from 1924 to 1942 (when she died of starvation in Leningrad blockade). At first, she studied ancient Russian excavations in the departments of antiquities; from 1928, she worked with coins from the Black Sea cities in the department of Numismatics. She was the author of 4 articles (3 of which were published after her death)⁵⁴.

Zinaida Aleksandrovna Petrova, after graduating from the Bestuzhev Courses in 1915, she worked as a teacher in secondary schools in Petrograd. In 1925, she graduated from the Faculty of Economics of the Polytechnic Institute and until 1937 was an economist. In 1938, she became a listener to attend courses of guides at the Hermitage organized by A. G. Genkel'. Petrova knew European languages, so she led tours for foreign delegations, later participated in the lecture work. She studied the history of Russian gems⁵⁵.

Sofya Evgenievna Vanina was a graduate of the Courses of 1917. She studied the history of magazines, newspapers and books, was an employee of literary critic L. K. Ilinsky in the State Publishing House. In the 1920s, Vanina worked in the Hermitage for a short time.

Anna Germanovna Walter (born Prokope) (1889-1942) was daughter of a major general. She graduated from the Kolomna women's secondary school in St. Petersburg and the Courses (1917). She went to work at the Hermitage in 1918, where in the Department of Glyptic she

⁵⁰ Personal'nyj arhiv, ref. 9, l. 23-25.

⁵¹ *Sobshcheniya Gosudarstvennogo EHRmitazha (XXI)*. Leningrad : Iskusstvo, 1961, pp. 29-32.

⁵² Personal'nyj arhiv, ref. 14, l. 7-8.

⁵³ Personal'nyj arhiv, ref. 9, l. 19-23.

⁵⁴ Ibidem, l. 31.

⁵⁵ Ibidem, l. 33-35.

studied Gnostic carved stones and seals of the Ancient East. In 1933, she went to work to the Antique Department, where she studied carved stones of the Hellenistic era. She knew European languages, had scientific publications in Russian and German journals. Walter was dead in Leningrad blockade⁵⁶.

Tamara Nikolaevna Ushakova (1883-1959) was daughter of a state councilor, graduated from the I Tiflis women's secondary school of Grand Duchess Olga Fedorovna, the Bestuzhev Courses in Russian philology and the Institute of Art History (1918). She planned to continue her scientific studies at the women's university, but the Courses were combined with the Petrograd University. She worked at the Hermitage from 1920 to 1952; until 1931 in the Department of Antiquities (studied and described antique bronze), after 1931 in the Department of Graphics, where she was the keeper of engravings of the German School. She was the author of several dozen articles (on the antique portrait, the connection of engraving and industry, the comic opera *Deserter*, etc.). During the Great Patriotic War, Ushakova was in besieged Leningrad, where she retained that part of the engravings that had not been evacuated⁵⁷.

Wilma Karlovna Gaeva (born *Shtegman*) (1894-1986) was sister of the famous ornithologist B. K. Shtegman, she studied at the courses, but graduated from Petrograd University. In 1920, she started working in the Hermitage in the Glyptic Department, and after its disbandment she *continued to work* in the Department of Western European art. Gaeva studied carved stones in the Middle Ages, Renaissance and Modern time; Hermitage Collections published her articles on miniature figurines, ivory dishes, etc. (a total of 24 articles)⁵⁸.

Militsa Edwinovna Mathieu (1899-1966) was a student of N. D. Flittner at Bestuzhev Courses, but after their closure, she graduated from Petrograd University. Almost all of her life is connected with the Hermitage (from 1921 to 1965). Doctor of Arts, Honored Worker of Science, Head of the Department of the Ancient East, then the Department of the East, and 1953-1965 of the Department of the Foreign East; from 1933 to 1949 (with a break for the war years) she was the deputy director of the museum for the scientific part. But her main research interests was the history of Egypt; In 1940 and 1956, Mathieu published two versions of her famous book "The Myths of Ancient Egypt" (in total, she was the author of more than 10 monographs and several dozen scientific articles on the history and culture of Ancient Egypt)⁵⁹.

Tatyana Vasilievna Domogalskaya-Andryushchenko and *Olympiada Dmitrievna Dobroklonskaya* (1889-1959) did not have time to finish the Courses. Both were fluent in European languages, engaged in translation and foreign correspondence. The first worked in the Central Library of the Hermitage in 1936-1958. The second after graduating from the Institute of Art History was a senior researcher at the Hermitage in the Department of Art of the Middle Ages and the Renaissance; she was a unique specialist in Italian majolica⁶⁰.

Engenia Yakovlevna Vilchevskaya (1899-1962) was a volunteer at the Courses. She worked as a guide in suburban palaces, museums of Leningrad. She began to work to the Hermitage in 1931 as a specialist in decorative and applied arts from the 18th and 19th centuries, where she

⁵⁶ Ibidem, l. 31.

⁵⁷ Ibidem, l. 29-31.

⁵⁸ Ibidem, l. 32.

⁵⁹ *Soobshcheniya Gosudarstvennogo EHrmitazha (XXIX)*. Leningrad : Izd-vo Gos. EHrmitazha, 1968, p. 83.

⁶⁰ Personal'nyj arhiv, ref. 9, l. 27-28, 35.

organized and studied a rich museum collection of furniture (she was the author of several articles) before the Great Patriotic War⁶¹.

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⁶¹ Personal'nyj arhiv, ref. 9, l. 35.

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