

# 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\*

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*Educational and scientific value of the museum collection in the 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.*

The article is devoted to the creation and functioning of the museum collection of the History and Philology Faculty of the Bestuzhev Courses, connected with the educational and scientific activities of the girl-students. The author analyzes archival and published sources on the history of the educational institution. The problem of staging seminars on the history of art is considered from the practical point of view, as they allowed scientists in pre-revolutionary Russia to acquire the necessary vocational training for the first graduated women.

Key words: Bestuzhev Courses, Museum of Fine Arts, students, N.V. Stasova, A.N. Shchukarev, B.V. Farmakovskiy, A.A. Konstantinova, Heptahor

Higher Women's (Bestuzhev) Courses in St. Petersburg - Petrograd - the first women's university in pre-revolutionary Russia, which continuously for 40 years, from 1878 to 1918, produced the first Russian women-scientists and women-teachers. In 1918, the Courses were renamed the Third Petrograd University, and in 1919 they were merged with the First Petrograd (last Imperial) University.

Bestuzhev Courses were opened as a private higher educational institution<sup>1</sup>. By 1906, they consisted of three faculties: physics and mathematics, history and philology, law). 'The Society for the Delivery of Funds to the Higher Women's Courses' has successfully solved financial problems for forty years. It included supporters of women's university education (A. P. Filosofova, N. V. Stasova, V. P. Tarnovskaya, A. N. Beketov, N. A. Vargunin, E. I. Likhacheva, D. I. Mendeleev, more than 500 persons for the 1914-1915 academic year<sup>2</sup>). The best representatives of the sciences of the Imperial University taught at the Courses (S. F. Platonov, M. Y. Pergament, V. A. Fausek, N. I. Kareev, S. Y. Tereshin, N. O. Lossky, O. D. Khvolson, F. F. Zelinskiy, V. M. Shimkevich, only about 370 persons); according to the professor of Russian

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<sup>1</sup> FEDOSOVA, E. P. *Bestuzhevskie kursy - pervyi zhenskii universitet v Rossii (1878-1918)*. Moscow, 1980, p. 72.

<sup>2</sup> *Otchet Komiteta Obshchestva dlya dostavleniya sredstv Vysshim zhenskim kursam za 1914-1915 gg.* Petrograd, 1916, pp. 203-207.

history S. B. Okun', who made up 'the glory and pride of Russian science'<sup>3</sup>. O. B. Vakhromeeva published a complete list of names and surnames with their brief biographies in 2011<sup>4</sup>.

The curricula of the two educational institutions practically coincided (the basic training took four years). The most talented girl-graduates remained in the walls of Alma mater or went to scientific business trips for two years to prepare for teaching at the Courses. Both (men's and women's) universities gave equal amounts of knowledge to graduates, which cannot be said about rights (graduation certificates were equivalent to university diplomas only in 1911). The number of diploma graduates of the Bestuzhev Courses was 7592. From 1882 to 1918 there were 34 releases<sup>5</sup>.

At the Bestuzhev Courses, as well as at the University of St. Petersburg, there was a tradition of creating and developing scientific classrooms, seminar libraries, laboratories, museums of departments that were financed by 'The Society for the Delivery of Funds to the Higher Women's Courses' and functioned largely thanks to the efforts and concerns of teachers and girl-students. Thus, many women for the first time in their life had the opportunity to study in scientific laboratories and offices, work with historical sources in museum collections, participate in scientific discussions and conduct research work<sup>6</sup>.

At the disposal of 'The Society for the Delivery of Funds to the Higher Women's Courses' there were several dozen registered capital and scholarships, which were divided into the nominal capitals and capitals of 'The Society for the Delivery of Funds to the Higher Women's Courses'. The capitals of 'The Society' were either expendable or inviolable. The capital was kept in the State Bank and the Commercial and Industrial Bank in the form of bonds, tickets and certificates. September 1, 1915 the capital of 'The Society' amounted to 26873 rub. 12 3/4 kop. 35 nominal capitals also were mostly kept in the form of securities. The most profitable were the Capital of the woman-chemist V.E. Bogdanovskaya (14650 rub. 64 kop.) and Capital of the industrialist N.A. Vargunin (20079 rub. 48 1/2 kop.). The use of capitals was purposeful, usually the presenter stated his wishes and funds went to help and scholarships to certain students, to establish scientific offices, museums and replenish the fundamental library of the Courses<sup>7</sup>.

The three faculties of the Higher Women's (Bestuzhev) Courses focused mainly on practical activities. Girl-students attended the lecture courses at will, as they had the opportunity to be acquainted with the published courses of lectures of teachers (many young girls were forced to work as private teachers to pay for their studies<sup>8</sup>). Practical classes were mandatory for all girl-students (their successful passing gave them the right to take an exam on the subject<sup>9</sup>). They existed in two forms – proseminaries and seminaries.

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<sup>3</sup> VAKHROMEeva, O. B. *Ich den' Bestuzhevskim kursam (ob"edinennaya deyatelnost' byshikh studentok v 50-70-e gody XX veka)*. Saint-Petersburg : Lema, 2015, p. 97.

<sup>4</sup> VAKHROMEeva, O. B. *Novaya zhenshchina v staroi Rossii. Ocherki po istorii zhenskogo obrazovaniya. Konets XVIII – nachalo XX v.* Saint-Petersburg : Lema, 2011, pp. 158-180.

<sup>5</sup> VAKHROMEeva, O. B. *Studentka v tsifrah: k 130-letnemu yubileyu Sankt-Peterburgskikh Vysshikh zhenskikh kursov (1878-1918)*. Saint-Petersburg: Lema, 2008, p. 401.

<sup>6</sup> TISHKIN, G.A. *Zhenskii vopros v Rossii, 50-60-e gg. 19 v.* Leningrad, 1984, p. 146.

<sup>7</sup> VAKHROMEeva, O. B. *Dukhovnoe prostranstvo Universiteta. Vysshie zhenskie (Bestuzhevskie) kursy. 1878-1918 gg.: issledovaniya i materialy*. Saint-Petersburg: Diada, 2003, p. 47.

<sup>8</sup> Arkhiv Muzeya istorii Sankt-Peterburgskogo gosudarstvennogo universiteta (AMI SPbGU), f. VZhK, d. 2245, l. 2-2 rev.

<sup>9</sup> AMI SPbGU, f. VZhK, d. 1717, l. 15.

In the annual report of the Council of Professors for the academic year 1907-1908, it was reported: "The proseminaries were scientific exercises intended for beginners and not requiring special training. Passage through them was considered one of the conditions for admission to participation in seminaries, where girl-students demanded intensive collective work under the guidance of professors devoted to more complex and difficult scientific issues. Norms of duration of each seminary or proseminaries were supposed to be annual, but professors could read them in a shorter period. The number of girl-students in the group of the seminary and the proseminary was established by the professor-head, who appointed the conditions determining the enrollment of girl-students in his seminary. Each seminary had its own rules developed by the professor, and was specially appointed"<sup>10</sup>.

In the annual reference book of girl-students, it was said that "in order to provide the students with the most convenient conditions for systematic studies, special rooms were set up for seminaries with special libraries and study rooms for reading and practical work"<sup>11</sup>. On average, one audience for practical classes Bestuzhev Courses could hold up to 30 persons. Every year the number of girl-students wishing to study at the women's university grew, so the problem of finding new study rooms was topical.

By the academic year 1914-1915 there were eight special cabinets (physical, botanical, zoological, mineralogical, physiological, geological, anatomo-histological and mechanical), two historical-philological (Museum or Fine Arts and Cabinet of auxiliary historical disciplines) and, in addition, five separate cathedral "scientific corners" of the "historical seminary" (historical, philosophical, classical, Russian philology and Romance-Germanic philology) functioned in the form of special libraries<sup>12</sup>.

The Council of Professors and the Committee of "The Society for the Delivery of Funds to the Higher Women's Courses" adopted a joint decision on the allocation of each of them a separate, specially equipped and adapted for academic and scientific occupations of the premises. The case was arranged so that in the historical building of the Bestuzhev Courses (on the 10th line of the Vasilievskiy Island, at No. 33, where the women's university moved to in 1885), cabinets and laboratories in adjacent scientific areas were next to each other<sup>13</sup>. Thus, for the first time the idea of a "science park" emerged and was embodied in the courses, which is successfully implemented today in the activities of many leading universities all over the world.

It is important to note that neither the Fine Arts Museum of the Bestuzhev Courses, nor various classrooms and laboratories became the subject of scientific studies in the domestic historiography. The researchers considered them as applied units, auxiliary to the learning process. This article is intended to correct the situation in relation to the Museum of Fine Arts, which carried a large educational and scientific burden.

The Museum or the Cabinet of Fine Arts at the Bestuzhev Courses was conceived at the dawn of the higher female education of one of the organizers of the women's university - Nadezhda Vasilievna Stasova (1822-1895). She was the daughter of the famous St. Petersburg court architect Vasily Petrovich Stasov and sister of the famous art critic Vladimir Vasilyevich Stasov. At the end of the 1870s Nadezhda Vasilievna asked her brother to draw up a curriculum

<sup>10</sup> *Otchet Komiteta Obschestva dlya dostavleniya sredstv Vysshim zhenskim kursam za 1907-1908*. Saint-Petersburg, 1909, pp. 26, 29.

<sup>11</sup> *Spravocnaya knizhka dlya slushatel'nikh Petrogradskikh Vysshikh zhenskikh kursov na 1916-1917 akademicheskii god*. Petrograd, 1916, p. 19.

<sup>12</sup> VAKHROMEEVA, ref. 7, p. 95.

<sup>13</sup> *Otchet Komiteta*, ref. 2, pp. 43-44.

for girl-students of the history and philology department of the Higher Women's Courses of the third and fourth year of study (in 1906 the departments were renamed to the faculties). Under this plan, compulsory practical classes were foreseen<sup>14</sup>.

Thanks to the initiative of N. V. Stasova, in 1884 Andrey Ivanovich Somov (1830-1909), a well-known art historian and museum figure, was invited to read the history of fine arts at the Bestuzhev Courses. In a two-year lecture course for the last two courses, he expounded the theory and history of antiquity, primarily focusing on architecture, and the history of medieval art with an emphasis on construction.

'The Society for the Delivery of Funds to the Higher Women's Courses' did not have the opportunity to arrange an educational Museum of Fine Arts, because there were difficulties of a material nature in the first years of the existence of the educational institution and there was no own building. Professor A. I. Somov's students have repeatedly visited the Museum of the Academy of Arts, and since 1886 the Imperial Hermitage (when Andrey Ivanovich became his senior curator). Professor contributed to the fact that the girl-students did not need practical benefits, often he delivered the necessary illustrative material in the form of tables and drawings from the Academy of Arts, sometimes obliged the members of 'The Society for the Delivery of Funds to the Higher Women's Courses' to acquire the necessary copies for classes. In a memorandum of 1903 on the history Bestuzhev Courses, written for their 25th birthday, professor I. I. Holodniak recalled: 'Lectures of A. I. Somov, according to the former listeners, was distinguished by a very calm, strictly scientific presentation, and the examinations were conducted with approximate rigor. In general, as a serious teacher of his subject, Andrey Ivanovich left a good memory about himself in the Courses'<sup>15</sup>.

In 1889 the Department of the History of Arts was established, which was occupied by the ordinary professor of St. Petersburg University, the well-known archaeologist, historian of the Byzantine history Nikodim Pavlovich Kondakov (1844-1925). His brilliant erudition, comprehensive knowledge and rich teaching experience enabled the correct formulation of the subject. However, for health reasons N. P. Kondakov was forced to leave the Course in a year.

In 1890 a young scientist, a graduate of the university, a private associate professor of the St. Petersburg University and the Academy of Arts of Alexander Nikolaevich Shchukarev (1861-1900) was invited to the Bestuzhev Courses. A talented lecturer, he strove to present all the main departments of art (architecture, sculpture and painting), bringing the chronological framework of the narrative to the Renaissance. The early and unexpected death of a scientist in 1900 interrupted numerous plans and hopes. A. N. Shchukarev successfully read public lectures for students of secondary schools, which were arranged in the Alexandrinskiy Theater. Students with great enthusiasm received his appearance at the Bestuzhev Courses<sup>16</sup>.

In 1894 Alexander Nikolayevich was elected by the Council of University professors to give lectures on world history. The professor was specially engaged in ancient culture and especially ancient art. His detailed lectures were always accompanied by excellent demonstrations in the Museum of Antiquities of St. Petersburg University, where he invited the girl-students of the Bestuzhev Courses<sup>17</sup>.

A .N. Shchukarev published a series of lectures on the history of art from ancient times to the Renaissance. In addition, the professor was engaged in translation (he participated

<sup>14</sup> *Pamyati Nadezhdy Vasil'evna Stasovoi*. Sankt-Peterburg, 1896, p. 93.

<sup>15</sup> *S.- Peterburgskie Vysshie zhenskije kursy za 25 let. 1878-1903. Ocherki i materialy*. Saint-Petersburg, 1903, p. 46.

<sup>16</sup> AMI SPbGU, f. VZhK, d. 310, l. 24.

<sup>17</sup> AMI SPbGU, f. VZhK, d. 878, l. 13-13 rev.

in the preparation of the publication of “History” of Herodotus). A. N. Shchukarev’s girl-students with great impact helped the professor in the publication of his courses of lectures and in translation work. Many girl-students, mastering the basics of ancient and new languages, acquired interpreter skills that allowed them to get a job after graduating from a women’s university<sup>18</sup>.

In the year of N. V. Stasova death (1895) A. N. Shchukarev organized the ‘Cabinet of Fine Arts’ under the Bestuzhev Courses, arranged similarly to the Museum of Antiquities of St. Petersburg University. Since his appearance in the walls of the women’s university, he laid the foundation for a solid collection of drawings, tables, images and books, which he called the “Museum of Arts”. For his maintenance, he asked the Council of Professors an annual allocation of 300 rubles, which remained unchanged until the merger of the women’s and men’s universities in 1919.

T. A. Bikova (1893-1975), a graduate of the History and Philology Faculty of the Bestuzhev Courses, recalled her classmates who studied in the Department of Art History, which ‘always could be recognized by their appearance’. They concentrated working in a special ‘study of the arts’, they were distinguished by the sophistication of the costume and good manners<sup>19</sup>.

The creator of the museum is A. N. Shchukarev constantly cared about replenishing the collections of his museum; he brought the last exhibits (postcards, photographs) in 1900 when he returned from a scientific trip to Greece, where he contracted malaria<sup>20</sup>.

In 1901-1907 the Department of Art History was in charge and was the only teacher of discipline (‘History of Art’), honored ordinary professor of the St. Petersburg University and the Academy of Arts Adrian Viktorovich Prakhov (1846-1916). With the increase in the number of girl-students (this was due to the transition from the course to the subject system of training), he left the Bestuzhev Courses. A. V. Prakhov had a very wide range of research and public interests (for example, in 1895 he was one of the organizers of the Russian Archaeological Institute in Constantinople). He was a rare specialist in the history of ancient (mainly Greek) art, from the 1880s began to specialize in ancient Russian art, art monuments of the Ancient East and Byzantium.

The scientist often went to scientific expeditions, from where he brought rare exhibits to the Museum of Fine Arts Bestuzhev Courses, including figurines and art canvases. The setting of practical classes on the history of art and the publication of courses of lectures by the professor was carried out by his former girl-students, left at the Courses. They also systematized collections and kept museum exhibits of the department. The work was conducted on a voluntary basis and in free time from study. Girl-students of the Department of Art History organized the sequence with which they dealt with museum collections. Most of them studied book collections and an iconic series of monuments of those periods on which they wrote reports and conducted scientific work. All of them dreamed after graduating from a higher women’s educational institution to work for a profession<sup>21</sup>, but this became possible only after the establishment of Soviet power.

In 1906-1907 academic year A. V. Prakhov read a single special course of lectures entitled ‘The History of Greek Plastics’, and for health reasons he was forced to leave the school<sup>22</sup>.

<sup>18</sup> AMI SPbGU, f. VZhK, d. 310, l. 37.

<sup>19</sup> AMI SPbGU, f. VZhK, d. 319, l. 13.

<sup>20</sup> S.- Peterburgskie Vysshie, ref. 15, pp. 46-47.

<sup>21</sup> AMI SPbGU, f. VZhK, d. 650, l. 9.

<sup>22</sup> Otchet Komiteta, ref. 10, p. 68.

In 1908 at the initiative of the Dean of the History and Philology Faculty of the Bestuzhev Courses professor I. M. Greavs Cabinet of Fine Arts moved to a new large specialized premise. Ivan Mikhailovich wrote: 'The shelter and cosiness were soon appreciated by the girl-students, who working in seminaries, gave much labor to organize libraries by their own efforts'<sup>23</sup>. It should be noted that not only book collections were called the cathedral and seminar 'libraries' at the History and Philology faculty of the Bestuzhev Courses. This concept was conditional. They were also made up of materials, reports, documentary, material and visual sources.

Since 1909 the course on 'History and Theory of Art' has become mandatory for all girl-students of the Faculty of History and Philology, so a large number of girl-students began to specialize in the Museum's department. Of course, this led to the fact that the integrity of the collections was often violated, because girl-students often took separate copies of books and historical sources to their homes to better prepare, for example, to a report or a scientific debate<sup>24</sup>. Removal of the book outside the Bestuzhev Courses cost a few kopecks. According to the memoirs of students, it was most profitable to take books from Friday to Monday (then for three kopecks you could read the book a little longer). Money for the use of literature came to buy new books and manuals<sup>25</sup>.

According to the memoirs of the former student Zh. A. Matsulevich (1890-1973), 'books and editions of series of albums and wall tables were bought in several copies, so that during the lectures they could be used by all the students. There were also sets of good photos of famous Italian firms Alinari and Brodzhii, made directly from the originals'<sup>26</sup>. In 1919, during the merger of the Petrograd Universities, the funds of the seminary libraries and the main fundamental library of the former Bestuzhev Courses joined the scientific library of the University. Nowadays these book collections are stored in the historical building of the Higher Women's Courses and constitute a reserve fund of the University library. It is noteworthy that custodians preserve the system of accounting and storage of books, which was offered by librarians and girl-students of the Bestuzhev Courses<sup>27</sup>.

In the 1907-1908 academic year due to the large reception of girl-students and the introduction of the subject system of education, a situation has developed where the proseminaries and seminaries could not accommodate a large number of people. The Council of Professors invited new teachers: A. Y. Efimenko led two groups, M. A. Polievktov - three groups, K. V. Khilinskiy - four groups, professor of ancient languages I. I. Holodniyak gratuitously conducted seminars in excess of his academic load. Dean of the Faculty I. M. Greavs noted with regret in the report that 'the need for practical exercises related to the development of the new teaching system can not be considered completely satisfied, because there were some students who could not find a place in the seminaries and especially in the seminaries'. In addition, many groups were overcrowded. He stated that 'the faculty has even greater efforts to mechanize

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<sup>23</sup> Ibidem, p. 48.

<sup>24</sup> VOSTRIKOV, A. V. *Biblioteka Bestuzhevskikh kursov: Istoricheskaya khronika v svidetel'stvakh i dokumentakh*. Saint-Petersburg, 2009, p. 69.

<sup>25</sup> AMI SPbGU, f. VZhK, d. 564, l. 29-30 rev.

<sup>26</sup> MATSULEVICH, Zh. A. *Podgruppy istorii i teorii iskusstv. In: Sankt-Peterburgskie Vysshie zhenskije (Bestuzhevskie) kursy, 1878-1918*. Leningrad, 1973, p. 94.

<sup>27</sup> VAKHROMEVA, O. B. *Vospitannye traditsiei. Vospominaniya byvsikh slusatel'nits Bestuzhevskikh kursov*. Saint-Petersburg: Art-Express, 2016, p. 39.

practical exercises by increasing the number of participants with no more than 20-30 people, so that each student can perform individual scientific work<sup>28</sup>.

In 1907-1918, the teaching of the 'History of Art' at the Bestuzhev Courses survived a second birth.

Professor Dmitriy Vlasievich Ainalov (1862-1939) came to the women's university. His numerous courses of lectures enjoyed unprecedented popularity among students, he read general courses on ancient art, special courses on ancient Russian art until the 16th century, Russian art from the era of Peter the Great to the 19th century, the art of early Renaissance in Italy, the high Renaissance in Italy, the history of German art and others. His proseminaries and seminars, which he organized to read courses of lectures: 'The Art of Early Revival', 'Old Russian Art', 'The Art of Italy of the 15th Century', 'The High Renaissance in Italy (Raphael, Mikel Angelo, Leonardo da Vinci)'

D. V. Ainalov introduced compulsory historical trips for girl-students of the Department of Art History (he began a systematic study of monuments of ancient Russian architecture in Kiev, Chernigov and the North-West of Russia). The scientist belonged to the school of N. P. Kondakov, enriching the methods of iconographic analysis, and laying the foundations for the stylistic analysis of medieval works of art. He explored the main types of images in Christian archeology, adhering to historical views on the traditions and evolution of Byzantine art. In practical classes he taught girl-students to link the study of individual monuments with an understanding of the development of artistic culture in general<sup>29</sup>. Thus, he instilled aesthetic interpretation of the monuments of art in combination with their historical and cultural assessment. Dmitriy Vlasievich was one of those teachers whose lectures came to listen to students of other faculties; often a large number of people could not accommodate the biggest, X audience of Bestuzhev Courses<sup>30</sup>.

Associate Professor Mikhail Aleksandrovich Polievktov (1872-1942) at Bestuzhev Courses specialized in practical classes on Italian art of different periods and Russian art of the era of Emperor Nicholas I. He worked at the Department of Art History from 1907 to 1913. In addition he conducted lectures and seminars on Russian history. In 1914 the scientist published one of the most complete for that time biographies of Russian Emperor Nicholas I<sup>31</sup>.

The bright lecture palette of the Department of Art History was complemented by lectures and practical classes by professor Boris Vladimirovich Farmakovskiy (1870-1928) and his follower, graduates of the Bestuzhev Courses, Doctor of the University of Zurich, Alexandra Andreevna Konstantinova (1871-1944). They taught at the women's university in 1907-1918. Such a significant choice of courses of lectures and practical classes was not even among students of the Petersburg-Petrograd University. Girl-students had the opportunity to attend to such of them: 'The history of the addition of the classical art of Hellas in connection with the history of the arts of the ancient East', 'Venetian and Florentine Quattrocentes', 'Analysis of the monuments of art found in the Greek colonies of southern Russia and in the barrows of Scythia', 'Antique Carved Stones and Coins', 'Art in the Holy Places of the Greek World', 'History of Antiquities, in the era of Cyrus and Pisistratus', 'Greek sculpture of the VI and V centuries', 'The History of the Art of Antiquity, from the Age of the Greco-Persian

<sup>28</sup> Otchet Komiteta, ref. 10, pp. 41-42.

<sup>29</sup> *Dmitriyu Vlas'evichu Ainalovu ot uchenikov k dvadtsatipyatiletniyu ego nauchnoi deyatelnosti*. Petrograd, 1915, p. 4, 18-22.

<sup>30</sup> AMI SPbGU, f. VZhK, d. 425, l. 3.

<sup>31</sup> VAKHROMEVA, ref. 7, p. 120.

Wars', 'The Monuments of Hellenistic and Roman Art', 'The Art of the Late Middle Ages', 'Raphael', 'Florentine Painters of the 15th Century', 'The Art of the German Revival (Durer and Holbein)'.

A permanent group of girl-students has formed around the professor since his arrival at the Bestuzhev Courses. Under his leadership and with his support, he was allowed to study in the collections and libraries of the Imperial Hermitage, the Imperial Archaeological Commission, the Imperial Russian Hysteria Museum, the Museum of Art of Russian Emperor Alexander III, the Russian Archaeological Institute in Constantinople, the Museum of the Imperial Society of History and Antiquities in Odessa, the French school in Athens. For example, in the academic year 1910-1911 girl-students O. A. Beloborodova, M. L. Egorova-Kozlubey, M. B. Isachenko studied Attic lekythos in the Hermitage, N. A. Enman also examined vases of the Navkratis style, S. D. Rudneva described the black-figured vases found during the archaeological expedition in the Kiev province, at the Archaeological Commission<sup>32</sup>.

B.V. Farmakovskiy's girl-students took part in the annual excavations in the Northern Black Sea Coast, thanks to which the collections of the Fine Arts Museum of the Bestuzhev Courses were repeatedly replenished (some of them were later transferred to the State Hermitage where many graduates of the Department of Art History – M. I. Maksimova, O. V. Voinova, N. D. Flitner, K. V. Trever, N. B. Krasnov, Zh. A. Matsulevich, M. I. Shcherbacheva-Iziumova, T. D. Kamenskaya, V. G. Genkel'-Nikolaeva, K. V. Polzikova-Rubets, M. F. Nikolaeva<sup>33</sup>).

B. V. Farmakovskiy was a talented scientific adviser. He was able to raise from his pupils famous scientists. Thus, in 1913-1914 the first publications of his girl-students were published, in the future known scientists: 'Amphora of the Miletus style from the environs of the village of Tamanskaya' (S. D. Rudnev), 'Ionian amphora from the Taman peninsula' (N. A. Enman), 'Marble sculpture from Olbia' (K. V. Trever)<sup>34</sup>.

A. A. Konstantinova became the first official head of the Museum of Fine Arts Bestuzhev Courses. She came to the Department of Art History in 1907 and in 1919 (after the merger of universities) was accepted as an assistant professor at the Petrograd University, where she continued to work at the university museum.

Alexandra Andreevna spent all the time among the extensive educational museum collections, focusing her attention on the systematization of materials and the conduct of seminars. So, in the seminar on Raphael the girl-students wrote independent works on which joint scientific discussions were conducted. In the proseminaries A. A. Konstantinova's girl-students made oral stylistic analysis of the works of famous masters<sup>35</sup>. By this time, her active literary activity. She wrote and published a monographic study of the 'Madonna of Leonardo da Vinci' (1908); translated 'Classical Art' by G. Vefflin (together with V. M. Nevezhina and introductory article by professor F. F. Zelinskiy) but the manuscript was lost, as well as a number of her other works about masters of the late Middle Ages and the Renaissance, in which she produced a stylistic analysis of paintings, sculptures and architects<sup>36</sup>.

A. A. Konstantinova noted that the educational value of the Museum of Fine Arts Bestuzhev Courses was difficult to assess: 'the students were able to directly work with historical sources,

<sup>32</sup> *Otchet Komiteta Obshchestva dlya dostavleniya sredstv Vysshim zhbenskim kursam za 1910-1911*. Saint-Petersburg, 1912, p. 108.

<sup>33</sup> MATSULEVICH, Zh. A. V Ermitazhe. In: *Bestuzhevki v ryadakh stroitelei sotsializma*. Moscow, 1969, p. 157-164.

<sup>34</sup> *Otchet Komiteta Obshchestva dlya dostavleniya sredstv Vysshim zhbenskim kursam za 1912-1913 gg.* Petrograd, 1914, p. 134.

<sup>35</sup> *Ibidem*, p. 135.

<sup>36</sup> AMI SPbGU, f. VZhK, d. 714, l. 12-13 rev.



acquired research skills'. The scientific value of the Museum of Fine Arts consisted in the fact that based on its collections the girl-students had 'developed methods of storing sources, got acquainted with the methods of classification and systematization of materials, a system of methodology for museum creativity was developing'<sup>37</sup>. According to Alexandra Andreevna the Museum of Fine Arts was an invaluable experience for young women who dreamed of linking their further life with museum activities. She wrote that 'the following model worked here: theory - practice - skill - and research'<sup>38</sup>.

Among B. V. Farmakovskiy's and A.A. Konstantinova's girl-students was a separate group of seven young women who after completing Bestuzhev Courses in the 1920s, created an art association called 'Heptahor' (according to professor F. F. Zelinskiy, 'seven dancing muses' expressing music in gestures and movements of the body and embodied the principles of free dance of ballerina Isadora Duncan). The small group of the closest students included: N. V. Petkova (1890-1982) in the future editor of the Main Geophysical Observatory in Leningrad, S. D. Rudneva (1890-1989) teacher, U. F. Tikhomirova (1890-1979) an employee, the sisters I. V. Trever (1890-1955), poet, scientist at the Russian Museum in Leningrad and K. V. Trever (1892-1972) professor, doctor of historical sciences, corresponding member of the USSR Academy of Sciences, E. V. Zinserling (1887-1979) professor, doctor of geological and mineralogical sciences and N. A. Enman (1889-1961) was an artist and employee of the museums in Leningrad<sup>39</sup>.

In the 1913-1914 academic year in the seminar 'Antiquities of the archaic period found in Russia' they read a series of reports ('On Alabaster figurines of the pre-Mycenaean type from Russia', 'On the so-called Trypillian antiquities from the Kiev province', 'On Trypillian antiquities from Bessarabia', 'On Western European finds similar to Trypillian', 'On the directions in black-figure paintings of vases found in Russia', 'On the Melgunov treasure in the Imperial Hermitage', 'Stela with the transformation of the Scythian in the Kherson Museum', 'On the bronze lyre found in 1910 Kerch'<sup>40</sup>), and in the summer of 1914 traveled to Athens and Constantinople to study the works of art in their natural and cultural environment<sup>41</sup>.

Museum of Fine Arts Bestuzhev Courses was a kind of educational and scientific base for girl-students of the Historical and Philological Faculty. They comprehended the foundations of museum work, were acquainted with its scientific and exposition components. Many graduates of the first women's university went to work in museums, both in the pre-revolutionary and Soviet periods. This was the merit of their teachers. Until 1917 they served in private museum collections after 1917 actively joined the political and educational branch of the new museum construction. Their profound and comprehensive training within the walls of the Bestuzhev Courses enabled them to cope with the enormous work on the nationalization of private collections of art, archaeological, historical and cultural material and to save small local history and literary museum collections from oblivion. Knowledge of foreign languages allowed former girl-students to render invaluable assistance in the work to strengthen international scientific relations; they conducted correspondence, consultations, exchanged books and illustrative materials. Graduates of the History and Philology Faculty of the Higher Women's (Bestuzhev) Courses mastered a new aesthetics of reality, calling the museum a 'smart book', over which

<sup>37</sup> AMI SPbGU, f. VZhK, d. 714, l. 4.

<sup>38</sup> AMI SPbGU, f. VZhK, d. 714, l. 17 rev.

<sup>39</sup> VAHROMEeva, O. B. Sem' plyashushchikh dev. In: *Zhurnal Sankt-Peterburgskii universitet*, 2009, 4, p. 42.

<sup>40</sup> *Otchet Komiteta Obschestva dlya dostavleniya sredstv Vysshim zhenskim kursam za 1913-1914 gg.* Petrograd, 1915, p. 141.

<sup>41</sup> *Otchet Komiteta*, ref. 2, p. 121.

one must constantly work. Thus, they continued to develop the traditions that were laid by their teachers in the walls of the Alma mater.

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