Drawing Education at the Russian Academy of Sciences in the First Half of the Eighteenth Century

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The early days of the Academy

The Russian Academy of Sciences was founded in 1724.[1] During the first half of the eighteenth century, it was the unique scientific, educational, artistic and publishing center in Russia. The Academy consisted of different parts, including the first Russian university, a secondary school ("gymnasium"), library, public museum (Кунсткамера/ "Kunstkamera"), astronomical observatory and anatomical theater. The wide range of tasks of the Academy included the development of natural sciences and humanities, teaching of youth in science and dissemination of knowledge in the country.

Along with the cultivation of sciences, the Academy was also planned to organize the training of artistic disciplines.[2] The draft regulation from 1725, which was not approved, witnesses the fixed intention to open an Academy of Arts within the Academy of Sciences. It was assumed that the Academy of Arts could be used to teach those students who express the desire to learn artistic practices, as well as those who were unable to study at a gymnasium.[3] However, this intention was not implemented, as the founder of the Academy of Sciences – Tsar Peter the Great (1682–1725) – died before he could approve the regulation.

However, drawing education was included in the program of the academic gymnasium as a mandatory subject. It was taught one hour a day, four times a week, in the afternoon.[4] Originally, these lessons were conducted by artists who were members of

1 The 'Russian Academy of Sciences' had different names in the first half of the eighteenth century, including 'The Academy of Arts and Sciences' and the 'Imperial Academy of Sciences and Arts in St. Petersburg'.
2 Materialy 1885–1900, vol. 1, pp. 15–16.
3 Materialy 1885–1900, pp. 320–321.
4 Tolstoj 1885, pp. 97–98.

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the official staff of the Academy of Sciences. The well-known painter of Swiss origin Georg Gsell (1673–1740) and the German artist Johann Georg Brucker must be mentioned.[5] Later, teaching became the responsibility of the apprentices who studied the art of drawing.

It is important to emphasize that in the first quarter of the eighteenth century, secular education in Russia was in the initial stage of formation. There were no specialized art schools in the country. It was only possible to study fine arts, especially painting, on trips for pensioners to the Western European countries or in the workshops of European artists who came to work in Russia. Only at the beginning of the eighteenth century was drawing included in the curriculum of several schools, for instance the Naval Academy and Archbishop Feofan Prokopovich's school. Furthermore, early regular drawing schools, for example, the Printing House of Saint Petersburg (1711),[6] were established and several project outlines for the creation of artistic educational institutions were circulating: "The Academy of drawing" by Michael Avramov (1681–1752), the former head of the St. Petersburg printing house, "The Academy of the Art of Painting" by French artist Louis Caravaque (1684–1754),[7] the Academy of Arts by Andrey Nartov (1693–1756), a talented mechanic who was the turner of Peter the Great and the head of the tsar's lathe workshop.[8] However, these projects remained unrealized although it is obvious that they were known to Peter the Great.

The death of Peter the Great changed the overall situation in Russia. His successors Catherine I (1725–1727), Peter II (1727–1730), Anna Ioannovna (1730–1740) had little interest in the development of science and education. Even the Academy of Sciences experienced serious financial difficulties during their reign and for many years did not have an approved regulation. The creation of a specialized art educational institution was postponed for several decades. The teaching of drawing and other arts (engraving, sculpture, painting, architecture) was carried out in the private realm of artists' studios and in governmental institutions, engaged with matters of construction, publishing and science.

The drawing within the Academy

Although they did not have a particular department within the institution, artists and engravers had served in the Academy of Sciences since the first years of its existence. They were necessary to create sketches and drawings for scientific purposes as well as for the illustration of publications, prepared by the printing house, which was founded

5 Materialy 1885–1900, vol. 2, pp. 484–485, 803–804.
6 Alekseeva 1990, pp. 111–112, 131.
7 Gavrilova 1971, pp. 221, 223–225.
8 Breneva 1999, pp. 20–21.

at the Academy of Sciences in 1727. It produced scientific publications, calendars, fiction, and the newspaper "St. Petersburg Chronicle" in German, Russian, Latin and other languages.[9]

The progress of the scientific and publishing activities finally led to the emergence of special art workshops within the Academy of Sciences in the 1720s–1730s. During the eighteenth century they were called "art chambers" because they were located in specially equipped rooms of the academic building next to the embankment of the Neva river (» *Fig. 1 and 2*). Among those 'art chambers', there were optic, lathing, metalworking, tool-making and carpentry workshops for scientific instruments used by physicists, chemists, botanists and astronomers.[10] Books were bound in the bookbinding chamber and masters of typography were running the type workshop and also practicing carving on stone, steel, wood, bone and medal.[11] The book illustrations, portraits and landscape engravings were created in the engraving chamber, which developed particularly rapidly.[12] Afterwards, the engravings were printed in a special workshop called "typography for engravings." Furthermore, there was a mapmaking workshop specialized in the production of geographic maps and inscriptions on engraved boards.[13] Employees of the drawing chamber made all necessary drawings and illuminated prints for those differently specialized workshops. In archival documents, the first mention of the drawing chamber as a separate workshop dates back to the early 1730s.[14]

The art workshops in the Academy of Sciences were headed, as a rule, by Western European masters. According to the requirements by law, they were obliged to teach Russian students. Every master signed a contract with the Academy of Sciences, which stipulated all possible types of work. For the training of the students, fairly large rewards were received.[15]

However, up to 1738 there was no single center for drawing education at the Academy of Sciences. During this period, several students of drawing were trained in the studio of the artist Gsell and his wife Maria Dorothea Gsell (1678–1743), the daughter of the famous Dutch artist Maria Sibylla Merian.[16] Georg Gsell taught them painting, and Maria Dorothea taught miniature art and work with watercolors. The students lived in the house of artists and helped them to create numerous works.[17]

Students of the engraving and instrumental arts attended drawing classes organized in the engraving chamber – first under the guidance of the Dutchman Ottomar Elliger (c. 1703–1735), then under the direction of the German Christian Albrecht Wortmann

9 Kopelevich 1977, p. 113.
10 Breneva 1999, pp. 6, 18, 42.
11 Materialy 1885–1900, vol. 7, p. 450.
12 Alekseeva/Pyatnitsky/Vinogradov 1985, pp. 8–9, 52, 73.
13 Alekseeva/Pyatnitsky/Vinogradov 1985, p. 20.
14 SPbB ARAS, F. 3, Op. 1, No. 8, p. 260; No. 9. p. 70.
15 Materialy 1885–1900, vol. 1, p. 232; vol. 4, p. 38.
16 Materialy 1885–1900, vol. 1, pp. 454–455, 484, 489, 559; vol. 3, pp. 378, 520–521; vol. 7, p. 267.
17 Materialy 1885–1900, vol. 3, pp. 402–403; vol. 4, p. 61.

Fig. 1 The buildings of the Academy of Sciences (right) and the "Kunstkamera" (left). Detail of the engraving by G. A. Kachalov from the drawing of M. I. Makhaev. From the album of engravings "Plan stolichnogo goroda Sankt-Peterburga s izobrazheniem ego znatnejshih prospektov, izdannyj trudami Imperatorskoj Akademii nauk i hudozhestv" [The plan of the capital city of St. Petersburg with the image of its noble avenues, published by the works of the Imperial Academy of Sciences and Arts], St. Petersburg 1753.

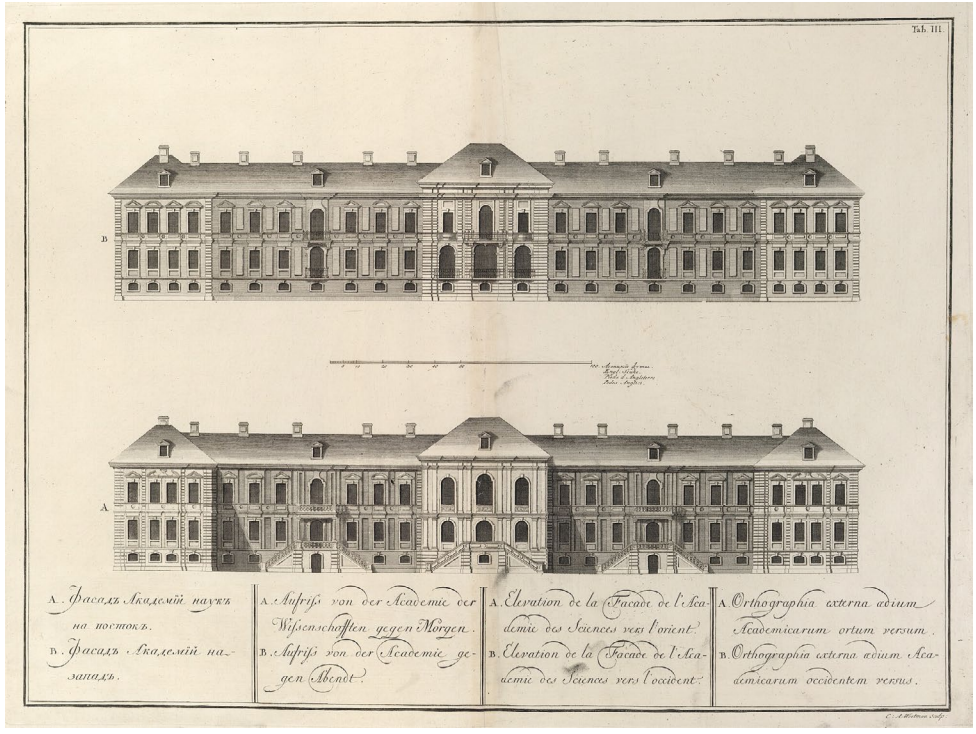

Fig. 2 Eastern (A) and Western (B) facades of the building of the Academy of Sciences. Engraving by C. A. Wortmann, in: *Palaty Sanktpeterburgskoj Imperatorskoj Akademii nauk* 1741.

(1692–1760).[18] According to the instruction of 1733, the head of engraving chamber Elliger was to teach drawing three times a week after noon as well as "drawing from life" once a week.[19] Unfortunately, the archive materials do not allow us to make a final conclusion about the regularity of Elliger's classes and about the organization of the drawing lessons from life.

The professionalization of drawing education

In the 1730s the number of students, the volume and complexity of work in the workshops increased. Therefore, in 1738, the successful Italian artist Bartolommeo Tarsia (?–1765) – a native of Venice, who worked in Russia from 1722 – was invited to teach drawing as a separate subject at the Academy of Sciences. His lessons addressed all art students and took place three times a week, lasting two hours, since 1740 four times a week.[20] From then on, the teacher of drawing at the Academy of Sciences received a salary not for the training of each individual student but for his teaching activities in general. In 1738, drawing classes at the Academy acquired a regular character. The drawing chamber, in which the classes of Tarsia took place, soon became an academic and a city teaching center. Indeed, this was a significant event in the history of drawing education in Russia.

The students of Tarsia were divided into three grades. Ten students of the third (lower) grade daily copied engravings from the famous book of Johann Daniel Preissler (1666–1737), director of the Academy of Painting in Nuremberg.[21] It was translated into Russian and printed at the Academy of Sciences in 1734.[22] In the educational process, the bilingual St. Petersburg edition was used because it offered parallel texts in Russian and German (» *Fig. 3*). The governing body of the Academy suggested that this manual should be used in all Russian schools as Preissler was considered the "best master" and his book was used "in other Academies",[23] too. Indeed, the book of Preissler was the first drawing manual in Russia. Illustrations of the book gave an idea of the principles of the human body, of the proportions of man, of the ways of depicting figures draped with fabrics, of the distribution of shadows, etc. The printing house of the Academy of Sciences published it four times in the eighteenth century. Over time it became a deskbook for many Russian draftsmen.

18 Materialy 1885–1900, vol. 4, p. 426; vol. 7, p. 70.
19 Alekseeva 2003, p. 23.
20 Materialy 1885–1900,, vol. 4, pp. 296, 368.
21 Preissler 1728–1731; Müller-Bechtel, Susanne: *Kat. 4.4*, in: Heilmann/Nanobashvili/Pfisterer/Teutenberg 2014, pp. 99–102.
22 Preissler 1734.
23 Materialy 1885–1900, vol. 2, p. 537.

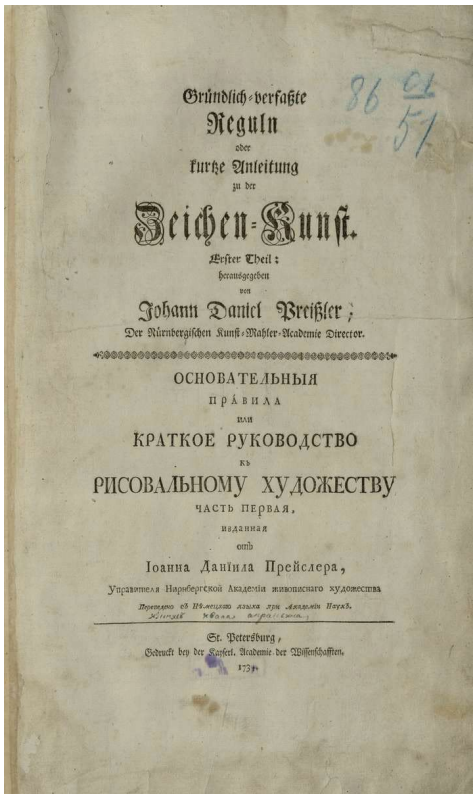
Gründlich-verfaßte
Reguln
oder
kurtze Anleitung
zu der
Zeichen-Kunſt.
Erſter Theil:
herausgegeben
von
Johann Daniel Preißler,
Der Nürnbergiſchen Kunſt-Mahler-Academie Director.
ОСНОВАТЕЛЬНЫЯ
ПРАВИЛА
или
КРАТКОЕ РУКОВОДСТВО
къ
РИСОВАЛЬНОМУ ХУДОЖЕСТВУ
ЧАСТЬ ПЕРВАЯ,
изданная
отъ
Іоанна Даніила Прейслера,
Управителя Нарнбергской Академіи живописнаго художества
St. Petersburg,
Gedruckt bey der Kayſerl. Academie der Wiſſenſchafften.
1734.

Fig. 3 Johann Daniel Preissler: Gründlich-verfaßte Reguln oder kurtze Anleitung zu der Zeichen-Kunst / Osnovatel'nye pravila ili Kratkoe rukovodstvo k risoval'nomu hudozhestvu [Basic Rules or Concise Manual of the Art of Drawing]. St. Petersburg: Gedruckt bey der Kayserl. Academie der Wissenschafften, 1734. The National Electronic Library of Russia. The Archive of digitalized materials, http://arch.rgdb.ru/xmlui/handle/123456789/33677#page/3/mode/2up [23.11.2017].

Twelve young men of the second grade painted plaster statues four days a week, for two hours after noon, while five students of the first (senior) grade painted from life three days a week in the afternoon.[24] Engraving was also part of the curriculum of the second and first grade.

The Academy of Sciences accepted boys aged 11–14 years, able to write and read. Within two months they were tested for their ability to paint. In case of success, the boys took the oath and entered the civil service as students of the Academy. They received a salary.[25]

All drawing chamber students, as mentioned above, were divided into three grades. The time spent in each grade depended only on the abilities and talents of the students. In the lower grade, they copied engravings and simple drawings daily.[26] The above-mentioned Preissler's book was the main manual. Each student received it.

24 Alekseeva/Pyatnitsky/Vinogradov 1985, p. 58.
25 SPbB ARAS, F. 3, Op. 1, No. 61, p. 65.
26 Rovinsky 1855, p. 59.

Students of the second grade of the drawing chamber copied drawings made from life, and engravings with multi-figured compositions. The collection of "originals" (drawings and engravings) formed purposefully for more than 30 years. It started in 1737 when the Academy of Sciences acquired "different drawings" from Tarsia.[27] There was no permanent schedule of drawing classes from plaster statues in the Academy of Sciences. In the 1740s students painted plaster casts for two hours after noon four days a week,[28] and in the 1760s three days a week.[29]

The order of drawing from life studies was formed in the late 1730s – early 1740s. Life drawing classes mainly took part in the summer on Tuesdays, Wednesdays and Thursdays in the afternoon from 5 to 7 pm.[30]

The pedagogical activity of Tarsia is practically not reflected in the sources, but it is clear that drawing from plaster statues and from life was led by him. The master of the aforementioned engraving chamber, Christian Albrecht Wortmann, and the apprentice of the same chamber Philip Georg Mattarnovi (1714–1742) taught the basic techniques of drawing as well as the copying from the Preissler illustrations to the first graders.[31]

Drawing "materials"

Despite the activities of Tarsia, the final introduction of the 'central European method' of teaching drawing is connected with the name of the German painter Johann Elias Grimmel (1703–1758), who served in the Academy from 1741 to 1758. Grimmel was specially invited to Russia in 1741, primarily for teaching and the fulfillment of any work connected with drawing in the Academy of Sciences. As an artist, he replaced Gsell, who died in 1740.

Grimmel came to Russia on the recommendation of his countryman, a native of the city of Memmingen (South Germany), the Professor of Eloquence of the Academy of Sciences Jacob Stählin (1709–1785). Stählin knew very well that Grimmel was one of the best students of the Academy of Fine Arts in Vienna. In Austria Grimmel studied painting and composition and received two academic medals for his achievements.[32] In the Academy of Sciences, this artist led the drawing chamber. As a chambermaster, he was obliged to teach the art of drawing to all academic students of artistic specialties.[33]

27 Materialy 1885–1900, vol. 3, p. 355.
28 Alekseeva/Pyatnitsky/Vinogradov 1985, p. 58.
29 SPbB ARAS, F. 3, Op. 7, No. 93, p. 37.
30 Materialy 1885–1900, vol. 8, pp. 108–109.
31 Materialy 1885–1900, vol. 4, p. 426; vol. 7, p. 70.
32 Malinovsky 1990, vol. I, p. 55.
33 Materialy 1885–1900, vol. 4, pp. 562–563.

Over 17 years, numerous representatives of governmental organizations as well as youths, not obliged to carry out civil service, studied in Grimmel's classes.

In the years 1758–1766, the Italian theater artist Francesco Aloisi Gradizzi (1729–1793), a native of Venice, who had lived in Russia since 1752, took over the drawing chamber. According to the contract, Gradizzi was required to teach the copying of engravings and drawings, the drawing from plaster statues as well as from life and also the principles of composition. He had to attend the drawing chamber every day in order to examine the students' works and to present to the students "the best examples in drawing and working with ink."[34]

In 1749 the Academy of Sciences published a further manual about anatomy from Italy – Carlo Cesios (1626–1686) "A Clear and Fundamental Presentation of Anatomy for Painters" (St. Petersburg, 1749).[35] In Russia, the German translation of Cesio's "Cognizione de Muscoli del Corpo Umano per uso del Disegno" (Rome, 1679) was published, with a preface written by Preissler.[36] The book was especially important for Russia, due to the absence of special anatomical exercises for draftsmen in the first half of the eighteenth century.

The handbook of Cesio was published at the suggestion of a talented Russian engraver, the master of the engraving chamber Ivan Sokolov (1717–1757), who possessed a German copy of this book.[37] The Russian edition of Cesio contained parallel texts in German and Russian. Thus, popular European tutorials were well-known in Russia and they were translated and reprinted a short time after their appearance in Europe.

At the same time, another important acquisition of educational material was made: in the 1740s–1750s French, Italian, Dutch and German engravings were bought in order to present some of the best examples to the students both in drawing and engraving.[38] In 1750, for instance, 32 copies of French engravings were purchased by the Academy of Sciences for the drawing chamber. They were sent from Paris by the engraver and prints merchant J. Audran.[39] In 1752, Grimmel offered to purchase abroad "good landscapes", including works by Joseph Wagner (1706–1780), printed in Venice, and a series of engravings "The Battles of Louis XIV", as well as 130 sheets of "landscapes of the most famous masters", recently published in England. It was decided to buy the necessary engravings from Augsburg or Nuremberg.[40]

34 SPbB ARAS, F. 3, Op. 7, No. 94, p. 12.
35 Cesio 1749.
36 Materialy 1885–1900, vol.8, pp. 509, 510.
37 Materialy 1885–1900.
38 Alekseeva/Pyatnitsky/Vinogradov 1985, p. 93. The authorship of engravings is not always possible to establish, but at least in most cases the country of origin is known.
39 Materialy 1885–1900, vol. 10, pp. 150, 356; SPbB ARAS, F. 3, Op. 7, No. 93, pp. 114–115.
40 Materialy 1885–1900, F. 3, Op. 1, No. 161, pp. 147–149.

However, the largest acquisition was made at the suggestion of Grimmel in 1757: the Academy bought 580 sheets of a "brilliant collection", compiled in Italy. This collection included "academic and other drawings of famous masters and a large number of rare Italian prints". Sixteen prints from the Italian collection decorated the hall in which the training sessions were held.[41] Professor Stählin wrote that the intention was to offer the draftsmen "something for consideration, reflection and imitation".[42]

In 1759 the drawing chamber room was decorated with 10 artworks, representing various Italian schools of painting: "Judith with the head of Holofernes" in the style of Guido Reni, "Susanna and the Elders" in the style of Pietro Liberi, "Tarquin and Lucretia" by the artist Alessandro Varotari, called Padovanino, "Christ in the House of Martha and Mary" and "The Abduction of Europe" from the school of Paolo Veronese, "Sleeping Venus" in imitation of Tintoretto, etc. They were purchased in 1759 at an auction in St. Petersburg for the expansion of the collection of "originals" for a colossal amount of 800 rubles.[43]

Furthermore, students of the second and first grades of the drawing chamber drew from plaster casts, which were difficult to acquire in Russia, but the Academy of Sciences used all opportunities. Thus, in 1741 plaster busts and statues were purchased from the widow of the engraver Stepan Korovin (1700–1741), who studied in France.[44] And in 1746, plaster castings were purchased at an auction in St. Petersburg, but, unfortunately, they soon burned down.[45] A new collection of plaster casts was ordered in the best workshop in Holland in 1748.[46] More objects were purchased later.[47]

Statues and low-reliefs on famous ancient and Christian subjects were at the disposal of the master and students of the drawing chamber too: sculptural groups like "Hercules and Antaeus", "Samson and the Lion", "Apollo and Daphne", "Pluto and Proserpine" as well as "heads" of Diana, Venus, and satyrs, statues of the twelve apostles and bas-reliefs of the four evangelists. The workshop also kept casted parts of the human body and plaster images of animals – fox, hound dog, horses, and lions.[48] No other institution of Russia in the middle of the eighteenth century had a comparable educational collection of graphics and plaster casts.

Nevertheless, the highest step in the program for the preparation of art students was drawing from life, which was taught to the students of the first (highest) grade of the drawing chamber. The drawing from life, apparently, started in 1739 and did not

41 Materialy 1885–1900, No. 228, pp. 151–152.
42 Malinovsky 1990, vol. 1, p. 420.
43 SPbB ARAS, F. 3, Op. 1, No. 243, pp. 114–115; Malinovsky 1990, vol. 1, pp. 365–367.
44 Petrov 1864, p. XII.
45 Materialy 1885–1900 vol. 8, p. 471; vol. 9, p. 174.
46 Materialy 1885–1900, vol. 9, pp. 313, 434–436.
47 Pronina 1973, p. 81.
48 Materialy 1885–1900, vol. 8, p. 471; vol. 9, pp. 313, 434–436.

stop until the closing of the art department in 1766.[49] In this context it is important to note that in Russian schools (i.e. in the drawing classes at the printing house of St. Petersburg, in the chancellery of construction) life drawing was practiced from the beginning of the eighteenth century because these classes were easier to organize than drawing from plaster casts or foreign engravings and paintings.

The models in the Academy of Sciences were serfs who had been let off by their owners to work. In the early 1740s the Academy of Sciences bought a model – Prokofiy Ivanov – from his owner because he was outstanding as a model. Thus, Ivanov became a free man. He worked at the Academy as a model and a rower on an academic boat. Subsequently, Ivanov compensated expenses for the Academy of Sciences from his own salary.[50] In the spring of 1746, a second model was hired for the summer season, so the draftsmen could study two different models.

The classes of drawing from life were open to the public. Every year the Academy of Sciences placed an advertisement for these classes in the "St. Petersburg Chronicle." So, according to the announcement of 1742, Grimmel had to publicly teach drawing and painting daily from 10 to 12 noon. Residents of St. Petersburg wishing to draw a "living person" were invited to the Academy on Tuesdays, Wednesdays and Thursdays from 4 to 6 pm[51]. Such announcements the Academy published annually.[52]

Serious attention to drawing from life classes is also proven by the contract of Gradizzi. According to this contract, he regularly had to organize a joint drawing with the students, teaching them by own example. Gradizzi examined the student's drawings and evaluated the corrections made by apprentices in the student drawings.[53]

Students of the senior grade of the drawing chamber also drew draperies, thrown on a mannequin. These "human machines" (Gliederpuppen) were brought from Germany by Grimmel and were transferred to the Academy of Sciences in 1745.[54] In 1746 several draperies of different varieties were made for them.[55] The first mannequins were destroyed in a fire in 1747, but in the contract of Gradizzi (1758) the drawing of draperies was mentioned again. Perhaps this artist owned further mannequins to teach the technique of depicting draperies.

Besides those educational materials and human models, each student of the drawing class received a Preissler's manual, white, gray or blue paper, a red pencil and a copper drawing pen.[56] In the 1730s the Academy of Sciences received blue and gray paper for

49 Materialy 1885–1900, vol. 3, pp. 842, 851; vol. 4, pp. 9, 244.
50 Materialy 1885–1900, vol. 4, p. 107; vol. 5, pp. 41–43.
51 Materialy 1885–1900, vol. 5, p. 310.
52 Materialy 1885–1900, vol. 7, p. 310; vol. 8, pp. 108–109.
53 SPbB ARAS, F. 3, Op. 7, No. 94, p. 12.
54 Materialy 1885–1900, vol. 7, p. 292.
55 Materialy 1885–1900, vol. 8, p. 136; SPbB ARAS, F. 3, Op. 1, No. 102, p. 178.
56 Materialy 1885–1900, F. 3, Op. 1, No. 61, p. 28; Materialy 1885–1900, vol. 3, pp. 654–655.

drawing from Holland,[57] until in the 1740s a factory of gray paper used for drawing from life was established near St. Petersburg.[58] The type, color and quality of the paper for drawing and engraving had to comply with European norms, as the wish was for it to be exactly "like in other Academies of Arts."[59] Full-scale drawings were made by students on gray and blue drawing paper with white and black "Venetian" chalk and a red pencil.[60] Plaster statues were painted with black chalk.[61]

Art rooms, students, exams

In the 1730s–1740s the drawing and the engraving chambers occupied three rooms in the east wing on the second floor of the main building of the Academy of Sciences (» *Fig. 4*). On the floor plan, published in the album of engravings entitled "The Chambers of the St. Petersburg Imperial Academy of Sciences, the Library and the KunstKamera" (St. Petersburg, 1741, 1744), these rooms are marked with the letters "N", "O", "P". The "big" hall was marked with the letter "O."[62] (» *Fig. 5*). The hall was the place for the common lessons for all draftsmen. After 1748, the drawing and engraving workshops were transferred to the same rooms on the first floor of the building of the Academy of Sciences.[63]

The youngest draftsmen copied drawings and engravings at the table in the big hall. A table with a pedestal was intended for drawing plaster casts. Over it, special lighting was arranged, and the white cloth screen avoided a change in lighting. The model was in the same room.[64]

Usually, before the start of the classes, Grimmel asked for certain preparations of the drawing room.[65] In 1748, for instance, he asked for the windows to be covered with canvas and felt as well as for 12 chairs and 24 small benches to be arranged in order to create space for more than 30 people in the hall.[66]

According to the special rules of conduct in the drawing room (1745), "all the academic employees, from apprentices to the last student" were to be present in the

57 Materialy 1885–1900, vol. 4, p. 155.
58 Materialy 1885–1900, vol. 5, p. 257.
59 Materialy 1885–1900, vol. 9, p. 614.
60 SPbB ARAS, F. 3, Op. 1, No. 221, p. 306.
61 SPbB ARAS, No. 140, pp. 89, 93; Materialy 1885–1900, vol. 10, p. 464.
62 *Palaty Sanktpeterburgskoj Imperatorskoj Akademii nauk* 1741; *Palaty Sanktpeterburgskoj Imperatorskoj Akademii nauk* 1744.
63 Materialy 1885–1900, vol. 9, pp. 90–91.
64 Materialy 1885–1900, vol. 9, p. 173.
65 Materialy 1885–1900, vol. 5, pp. 127, 778.
66 Materialy 1885–1900, vol. 9, pp. 173, 220.

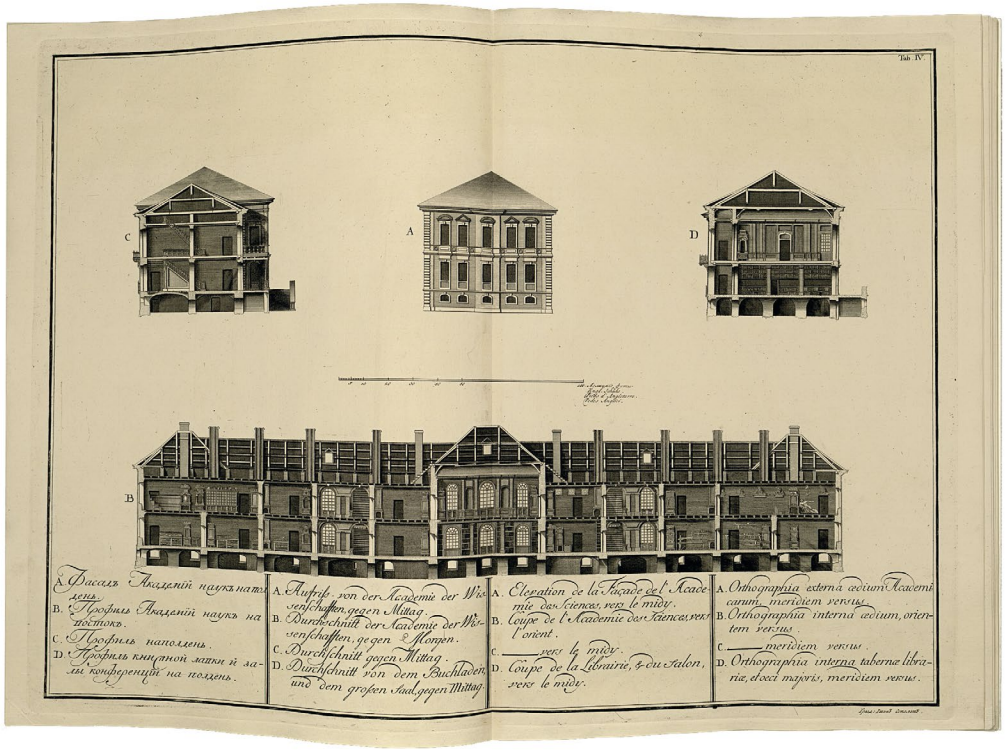

Fig. 4 The side facade and internal views of the building of the Academy of Sciences. The premises of the Engraving and the Drawing Chamber were located on the second floor in the right wing of the building. Engraving by I. A. Sokolov, in*: Palaty Sanktpeterburgskoj Imperatorskoj Akademii nauk* 1741.

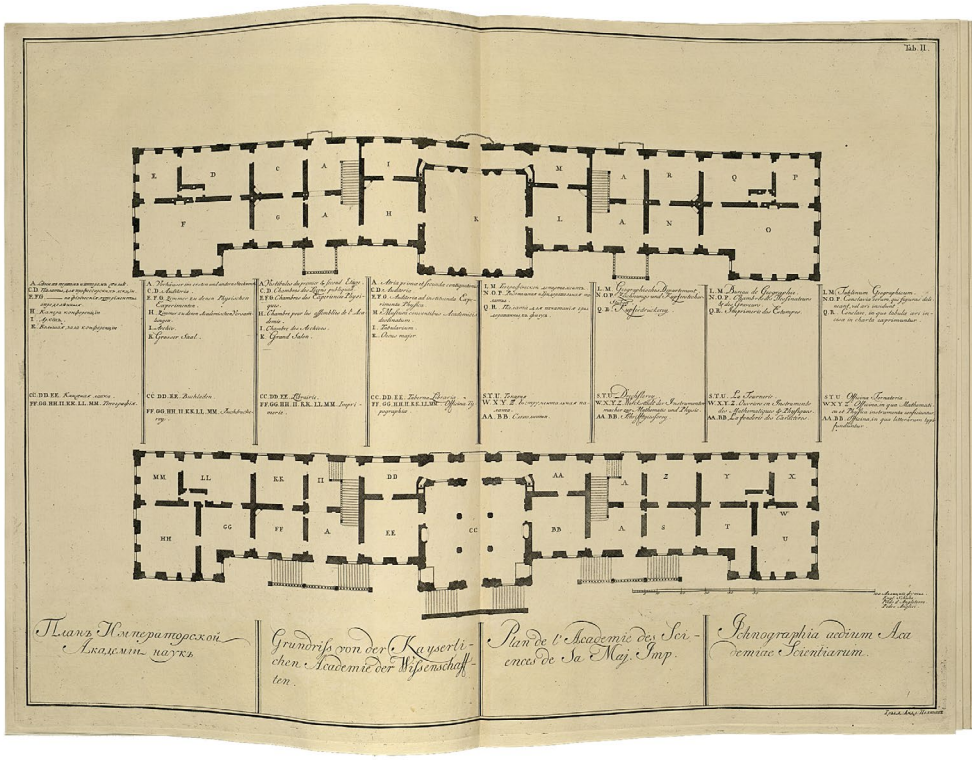

Fig. 5 The layout of the premises of the Imperial Academy of Sciences. The premises of the Engraving and the Drawing Chambers are marked with the letters "N", "O", "P". Engraving by A. I. Polyakov, in: *Palaty Sanktpeterburgskoj Imperatorskoj Akademii nauk* 1744.

drawing from life classes. Noise, shouts and omissions were not allowed. All external draftsmen were able to attend these classes too.[67]

The success of students in copying engravings, drawing from plaster and nature were assessed every month through an exam. A "general examination" was arranged once a quarter. Afterward, the students were transferred to the next grade or left in the same class. Untalented persons could be "excluded" from the drawing chamber and sent to learn a craft instead, where drawing skills were not necessary, for example printing.[68]

Two apprentices of the art of drawing were obliged to "correct" the students' drawings, to fix the authorship of the picture, to collect, to save and to show students' works in the exams (» *Fig. 6–8*).[69]

During the years of studying at the drawing chamber, the students mastered the art of drawing in pencil and black chalk. In addition to that, some of the students mastered ink and watercolor techniques as well in order to draw objects in the natural science collections of the "KunstKamera," and to assist the professors of the Academy.[70] But by far the most attention was paid to the training of future engravers. They painted every day and drew intensively the plaster casts and from life.[71]

However, only a small number of the drawing chamber students completed their training as draftsmen, and even fewer became professional painters. This was due to the fact that the art workshops made numerous practical works for the needs of the Academy and the imperial court. For example, in the workshops, albums of the empresses Anna Ioannovna and Elizabeth Petrovna (1741–1761) were created on the occasion of the coronation as well as numerous portrait engravings and vedutes of St. Petersburg.

Students of the second grade of the drawing chamber were distributed to other art workshops of the Academy of Sciences, where they began to study different artistic disciplines: engraving, perspective, mapmaking, carving in stone and wood, etc. At the same time, two or three times a week they continued to attend classes in the drawing chamber[72].

The Academy freely allowed students to expand the boundaries of learned skills in accordance with their desire. For example, the student S. Fedorov studied drawing for four years, then engraving for a year, and completed his education by studying stone carving and medal art.[73]

67 Materialy 1885–1900, vol. 7, pp. 396–397.
68 Rovinsky 1855, p. 59.
69 SPbB ARAS, F. 3, Op. 7, No. 93, p. 25; Rovinsky 1855, p. 60.
70 See for example: "Drawings of objects kept in the "Kunstkamera" during the eighteenth century" [A document database SPbF ARAN] URL: https://ranar.spb.ru/files/visual/Narmuzei.pdf [12.23.2017]; the drawings of the Kunstkamera objects were published and described in: Kistemaker 2005.
71 Alekseeva/Pyatnitsky/Vinogradov 1985, p. 58.
72 Rovinsky 1855, p. 59; SPbB ARAS, F. 3, Op. 7, No. 93, pp. 37–38.
73 Materialy 1885–1900, vol. 9, p. 303.

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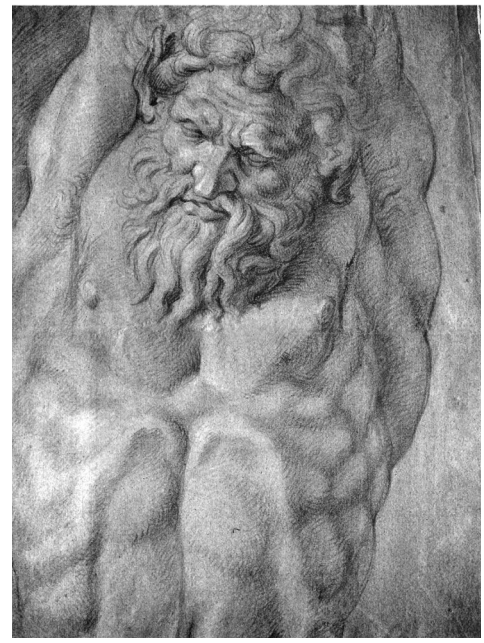

Fig. 6 Drawing by an unknown chamber's student: Marsyas, mid-eighteenth century. SPbB ARAS, R. IX, Op. 3, No. 38, p. 1 (in: Stetskevich 2011).

Fig. 7 Drawing by S. Lapkin, a student of the drawing chamber, according to Johann Daniel Preissler's manual, signed "Painted by the disciple Semen Lapkin", mid-eighteenth century; SPbB ARAS, F. 3, Op. 1, No. 223, p. 182 (in: Stetskevich 2011).

Fig. 8 Drawing by S. Lapkin, a student of the drawing chamber, according to Johann Daniel Preissler's manual, signed "Painted by the disciple Semen Lapkin", the mid-eighteenth century; SPbB ARAS, F. 3, Op. 1, No. 223, p. 185 (in: Stetskevich 2011).

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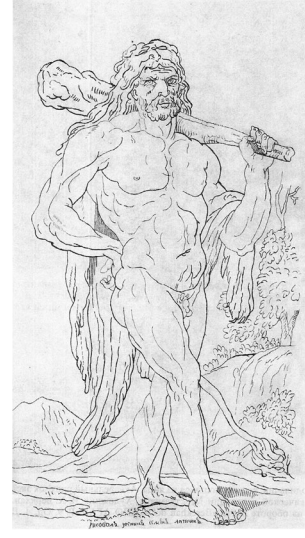

The drawing chamber trained not only academic students but also employees of various governmental organizations, such as the Synod, the Mint office, the Chancellery of Construction, the Admiralty, the Heraldry Chancellery, and others.[74] Officially, the training was free to those attendees, but the governmental organizations paid all expenses for the maintenance of their students, for instance the purchase of teaching aids, paints, pencils, brushes and paper.[75] After completing their studies at the Academy of Sciences, the students returned to their organizations. Thus, the arts division of the Academy of Sciences, primarily the drawing chamber, to some extent played the role of an academy of arts.

The last decades

In the 1740s–1750s the arts chambers of the Academy of Sciences reached its peak in development because in 1747, Empress Elizabeth Petrovna signed the first regulation in which she doubled the funding of the institution and added new staff members to the art workshops. The regulation also changed the name of the institution into "Imperial Academy of Sciences and Arts in St. Petersburg." In the Empress' decree of 1747 the different art workshops were even addressed directly as "Academy of Arts." According to the regulation, "students from all over Russia were to be admitted to the Academy of Sciences to study all the arts […] sponsored by the institutions to which they belong." All individuals, except for serfs, were also able to study civilian sciences and arts at the Academy of Sciences and Arts free of charge.[76]

After 1747, new teachers appeared at the Academy: the Italian artist Giuseppe Valeriani (c. 1708–1762) taught perspective and painting, the German sculptor Johann Franz Dunker (1718–1795) taught modeling, carving in stone and wood, and the architects Johann Jacob Schumacher (1701–1767) and Savva Chevakinsky (1709/1713–c. 1780) were hired to teach the principles of construction. Grimmel, the head of the drawing chamber, remained the principal drawing teacher.

In 1748, the assembly of the Academy of Arts was created in order to improve the management of the institution. The assembly distributed students to classes and masters, conducted exams and assessed the quality of works made by craftsmen and apprentices of the Academy. In 1757 Stählin was appointed "director" of the Academy of Arts.[77] Under his care were all fine arts – engraving, carving, drawing, etc. He paid a lot of attention

74 Stetskevich 2011, pp. 186–223.
75 Materialy 1885–1900, vol. 4, pp. 505–506.
76 Istorija Akademii nauk SSSR 1958, pp. 436, 448.
77 Stählin closely studied the development of the fine arts in Russia and composed Zapiski (The Notes), in which he described the development of painting, engraving, sculpture, architecture, medal art in Russia in the eighteenth century; Malinovsky 1990.

to the correct organization of teaching.[78] In the 1740s to the first half of the 1760s, the Academy of Sciences expanded the number of students studying the arts. In 1758, according to Stählin, 95 students worked and studied at the Academy simultaneously. 40 of them were trained in the drawing chamber, i.e. by far the largest number of students, 24 in the engraving chamber, 16 in the sculpture chamber and 15 in the carving chamber.[79] The Academy of Sciences also organized the first government-sponsored trip to Western Europe in 1757. The apprentice of the art of carving Mikhail Pavlov (1734 – after 1784) and a student of the drawing arts Nicholas Bahturin were sent to Paris where they were supposed to improve their drawing and carving skills.[80]

In March 1759, the first two award medals for the encouragement of students were announced in order to honor the best students in the six-month examinations.[81] This is important to note because it proves the introduction of elements of encouragement in the Academy of Arts within the Academy of Sciences that were used in the Academies of Fine Arts in Western Europe, too.[82]

Despite those manifold processes of improvement, radical change was about to come in the late 1750s which affected the development of art education in Russia. In 1757, at the initiative of the favorite of Empress Elizabeth Petrovna, Ivan Shuvalov (1727–1797), an independent Academy "of the three most important arts," i.e. painting, sculpture and architecture, was founded in St. Petersburg. The new Academy received the patronage of the Empress, excellent funding and the best teachers available. It was not burdened by a complex structure of different workshops and began to develop rapidly and successfully. The new Academy was based on the principles similar to those of the French Academy of painting and sculpture. Gradually, the best employees and students of the art workshops of the Academy of Sciences were transferred to the new Academy of Arts.[83]

Under this competitive pressure, the Academy of Arts within the Academy of Sciences began to decline rapidly in the early 1760s. In 1766, the staff at art workshops was significantly reduced. The new master of the drawing chamber, the Italian painter and draftsman Francesco Gandini (1723 – after 1778), a native of Bologna, complained in 1766 that it was impossible to find students in the workshop after noon anymore, and that the model was so fat that it was impossible for him to conduct drawing from life.[84] In the second half of the 1760s, drawing from life at the Academy of Sciences finally ceased to exist, which affected the whole educational process negatively.[85]

78 Malinovsky 1990, vol. 1, p. 11.
79 Malinovsky 1990, vol. 1, p. 423.
80 SPbB ARAS, F. 3, Op. 1, No. 246, pp. 239–244, 301–303.
81 Rovinsky 1855, p. 74.
82 Hirsch, Martin: *Kat. 67*, in: Heilmann/Nanobashvili/Pfisterer/Teutenberg 2015, pp. 332–337.
83 Malinovsky 1990, vol. 1, pp. 143, 155.
84 Rovinsky 1855, pp. 75–76.
85 Malinovsky 1990, vol. 1, p. 87.

In the second half of the 1760s the drawing chamber and the art department of the Academy of Sciences completely lost their former importance as the center of art education. The number of academic students significantly decreased. The drawing chamber no longer accepted external students and representatives of other governmental institutions of St. Petersburg. The former system of teaching was completely destroyed. The activity of academic draftsmen and engravers after 1766 was focused only on the production of scientific drawings and illustrations.

Conclusion

Summarizing, it should be noted that in the first half of the eighteenth century the Academy of Sciences was a major center for the training of masters of art. In the drawing chamber, dozens of young men, who made up a significant part of the artistic estate of Russia, learned the art of drawing.

The Academy of Sciences was the first institution in Russia that could independently produce educational literature on drawing. Prominent Western European manuals were translated and published. The Academy possessed an excellent collection of graphics and a significant collection of plaster casts. The practical and theoretical aspects of the preparation of students of fine arts were sufficiently balanced. The artists who headed the drawing chamber successfully used and disseminated European methods of teaching drawing.

The Academy of Arts, which existed in the Academy of Sciences from 1747 until 1766, was in fact a complex of art workshops. Its main task was to train as many practitioners as possible. However, the activities of the Academy of Sciences had largely prepared the creation of an independent Academy of Arts in Russia, which, as noted above, was founded in 1757 and made the old institution unnecessary.

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