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RUSSIAN ARTISTS IN ROME: THE ERA OF HENRYK SIEMIRADZKI (BASED ON THE ANNIVERSARY EXHIBITION AT THE STATE RUSSIAN MUSEUM IN ST. PETERSBURG)

The topic of the lives and art of Russian artists in Rome in the first half of the 19th century is fairly well developed. It could not have been otherwise: Karl Briullov, Orest Kiprensky, Fyodor Bruni, Aleksandr Ivanov, and a number of less important masters who made up the “face” of Russian art of that time worked in Rome during the Romantic era. Yet, scholars did not rush to do research on the art works made by the “Russian Romans” in the second half of the century, which is quite understandable taking into account the history of Russian art. The turn to realism and the formation of the powerful movement by the Association of Travelling Art Exhibitions, known as the Wanderers (Peredvizhniki) created an entirely new mainstream, fuelled by the liberal reforms of Alexander II. The most talented artists addressed modernity and captured the public’s attention with the relevance of the topics they touched on. Consequently, adherents of academic art, with their Italian reveries, were relegated to the periphery. Italy did not attract young artists the way it used to, and those masters who still found themselves on the “Roman soil” were certainly inferior to their distinguished forebears, both in terms of ambition and the significance of their talent. Henryk Siemiradzki was the only Rome-based St. Petersburg Academy alumnus

eligible for the role of the “new Briullov” with his brilliant gift and the extent of his ambitions. Siemiradzki’s painting *Nero’s Torches* (fig. II) achieved basically the same triumphant success as *The Last Day of Pompeii* (fig. 8), and the artist reminded many viewers of Briullov. That is why for Russian artists based in Rome the last three decades of the 19th century were, without doubt, the era of Siemiradzki. His colleagues would argue about him, jealously study his art, and spread intriguing tales about him. But they also sincerely admired him and *acknowledged* the service he rendered to Russian and European art.

The anniversary exhibition *Henryk Siemiradzki and Colony of Russian Artists in Rome. (Генрих Семирадский и колония русских художников в Риме)* held at the State Russian Museum in St. Petersburg allowed us to exhibit not only works by Siemiradzki himself, but also pieces created by his contemporaries who are now overshadowed by the famous artist, among them Fyodor Bronnikov, Aleksandr (Alessandro) Rizzoni, Wilhelm Kotarbiński, Aleksandr and Pavel Svedomsky, and many others. In total, about 100 paintings from Russian museums and private collections were on display at the exhibition, in addition to works of graphic art and sculptures. This comprehensive show of Siemiradzki’s works in the context of works created by other St. Petersburg Academy alumni who worked in Rome has allowed us to construct a more many-sided and complex image of the phenomenon that is now referred to as Late Academic Art.

In the second half of the 19th century the colony of Russian artists in Rome divided into two unequal parts – temporary and permanent ones. The first one was not numerous. Even if we leave aside the question of obtaining permission to live outside Russia, an artist’s long stay abroad required either commercial success or permanent subsidies from the state and patrons. Having both in the first half of the 19th century in Italy there worked Orest Kiprensky, Karl Briullov, Silvestr Shchedrin. At the same time Aleksandr Ivanov settled in Rome, having conceived his long-term work – the picture *The Appearance of Christ to the People* (1837-1857, State Tretyakov Gallery). In the mid-1850s besides Ivanov, who kept to himself, in Rome there lived Fyodor Moller, Pimen Orlov and landscape painter Anton Ivanov, once brought here by the brothers Grigory and Nikanor Chernetsov. The second much more numerous part of the colony, mainly consisted of pensioners of the Imperial Academy of Arts such as Evgraf Sorokin, Aleksei Chernyshev, Fyodor Bronnikov, Orest

Timashevsky and others. The composition of the colony, whose members almost daily gathered in the famous Caffè Greco, near Piazza di Spagna, changed regularly, as the term of stay of some artists ended, and others came instead. Sometimes the Academy demanded the return of some pensioners ahead of schedule, due to lack of creative results or reprehensible behaviour: their lives were supervised, although not very strict. The Academy was hoping that the pensioners would be succeeded, and they always had to be prepared to stand before the eyes of wealthy collectors, academic authorities or members of the Imperial family. For the latter, if they came to Rome, a visit to the workshops of Russian artists was part of the mandatory programme.

In the 1850s Russian art was on the eve of great changes. At the end of the reign of Nicholas I and in the early years of the reign of Alexander II the authority of the “great Karl”, as then Briullov was called, and his outstanding contemporaries – professors Petr Basin, Aleksei Markov, Fyodor Bruni, Vasily Shebuev – still remained indisputable at the St. Petersburg Academy of Arts. However, there was already a feeling that the era of big topics, big tasks, big style was passing away. It was felt by its adherents. The success of the genre, landscape and portrait led to a gradual revision of the concept of the “holy of holies” of academic art – historical painting. Having arrived in Rome in 1857, Nikolai Ge tried for some time to work in the romantic “Briullov” style. However, in 1860 he overcame the spell of “Roman captivity” and went to Florence, where he created his *Last Supper* (1863, State Russian Museum) – an innovative picture for Russian painting, imbued with the power of emerging realism. The work was well received in St. Petersburg, and Alexander II bought it for the Museum of the Academy.

The exhibition began with works created by artists of an older generation who lived in Rome in the 1860s, when Siemiradzki was studying at the Imperial Academy of Arts. The centrepiece of this part of the exhibition was a huge painting by Konstantin Flavitsky, *Christian Martyrs in the Colosseum* (fig. 9), commissioned by Grand Duchess Maria Nikolaevna, president of the Imperial Academy of Arts. Flavitsky had put great effort into it, but it was a failure for his career. Despite its elevated subject, the excellence of execution, and the patronage of the Academy’s president, *Christian Martyrs* did not make Flavitsky an academician or a professor. Moreover, the painting provoked displeasure among the Academy Council because of the

artist's explicit imitation of Briullov's style and his work *The Last Day of Pompeii*.¹

Luckier was Karl Wenig. Like Aleksandr Ivanov and Fyodor Moller, he was interested in the work of the German painter Johann Friedrich Overbeck, who lived permanently in Rome and was the head of the so-called Nazarenes with their stylization of the Renaissance. As before the picture by Moller *John the Theologian Preaching on the Island of Patmos* (1856, State Russian Museum), for which he received the title of Professor, picture by Wenig *The Entombment* (fig. 10), painted in the "Nazarene" style with reminiscences of Italian classics, had success in St. Petersburg: the artist became an academician.

And yet, more and more pensioners and those who came to Rome for their own money or funds from patrons wished to study landscape, portrait and genre, which were increasingly encouraged by the Academy. This, in particular, was due to the fact that in Russia, in parallel to the political and economic processes of development of bourgeois society, there gradually developed art market, similar to what had already existed in the main cultural centres of Europe. Thousands of painters, sculptors, graphic artists, masters of applied art from different countries worked not so much for the national Academies and the Courts, as for private collectors, customers, rich tourists and visitors of vernissages in Rome. Market competition forced to focus on mass tastes and, at the same time, to develop individuality in art, to carve out a niche in the market. Russian artist could get lost in a new environment or perform his duty to alma mater, or could try to fit into this market situation in order to stay in Rome forever.

Fyodor Bronnikov, Pavel Chistiakov, and Vasily Vereshchagin's understanding of the art market was more acute. In their works, one could trace both the influence of fading Romanticism and, at the same time, certain realistic trends.

Fyodor Bronnikov received all the applicable titles and awards from the Academy barely leaving Rome. He came to Italy as a fellow of the Academy of Arts in the late 1850s and stayed there forever. His painting *Scene at a Well* (1858, State Tretyakov Gallery) still follows Briullov's tradition in the choice of colours and rendition of images. Yet, subsequently Bronnikov noticed this change in tastes just in time.

1) See: Николай Николаевич Ге: письма, статьи, критика, воспоминания современников. (Nikolai Nikolaevich Ge: letters, articles, critique, memories of the contemporaries), Сост. и прим. Н. Ю. Зюграф. Искусство, Москва 1978, p. 218.

In 1860s and later on, he created a number of genre and history paintings, the best of which were bought by Pavel Tretyakov, major patron of Russian realism, for his Gallery. Such paintings as *Old Beggar* (fig. 11) and *Execution Yard in Ancient Rome. Crucified Slaves* (1878, State Tretyakov Gallery) demonstrate a delicate balance between being true to life and making the depiction of this life beautiful that was found by Bronnikov.

For many years, Bronnikov maintained correspondence with the artist and collector Mikhail Botkin who also spent a lot of time in Rome. Bronnikov's letters to Botkin are preserved in the Pushkin House, St. Petersburg, and have not been published yet. These letters contain a lot of interesting information concerning the life of Russian artists in Rome. For instance, Bronnikov frequently mentioned Siemiradzki in his letters. Although Bronnikov was not a close friend of his, they communicated with each other fairly regularly. This allowed him to be aware of Siemiradzki's artistic plans. For example, it is thanks to Bronnikov's letters that we can now date two large panels created by Siemiradzki for the History Museum in Moscow. Bronnikov jealously observed Siemiradzki's commercial success writing that "he is a Pole and will remain a Pole" in order to emphasize how foreign Siemiradzki's works were to Russian national art. Yet, as time went on, he softened his opinion. Commenting on the fact that Siemiradzki's painting *Phryne at the Festival of Poseidon in Eleusis* was purchased for the Russian Museum, in his letter to Botkin Bronnikov wrote that, after all, Siemiradzki "belongs to our school".²

During 1860s, two other major Russian artists – Pavel Chistyakov and Vasily Vereshchagin – worked in Rome as fellows of the Academy of Arts.

Upon his arrival to Rome, Chistyakov wrote to St. Petersburg, "I believe for an artist there is no place better than Italy and Rome."³ For six years, he worked on history pieces a lot, but all his endeavours in the field remained unfinished. He was much more successful with portraits and genre paintings. His portraits of the Roman girl Giovannina, who used to be his model, belong to the best examples of lyrical portraits of the time. When Chistyakov came back to Russia, he became

2] Manuscript Department of the Institute of Russian Literature (=MDIRL). (Рукописный отдел Института русской литературы). Fond. 365, ser. 1, rec. 16, f. 60.

3] П.[авел] П.[етрович] Чистяков. Письма, записные книжки, воспоминания. 1832-1919. Сост. и прим. Э. Белютин и Н. Молева. (P. P. Chistyakov. Letters, notebooks, memories. 1832-1919. Com. and notes by E. Belyutin, N. Moleva), Искусство, Москва 1953, pp. 34, 35.

a professor of the Imperial Academy of Art, and educated a myriad of artists pursuing very different artistic trends, starting from Viktor Vasnetsov and ending with Valentin Serov and Mikhail Vrubel. During all the time he spent in the Academy of Arts, Chistyakov was a consistent critic of Siemiradzki. He believed that at the basis of any painting were the artist's faithfulness to nature and neat drawing; and, according to him, Siemiradzki's art lacked both. But this excessive exactingness towards himself, as well as others, played a cruel joke on Chistyakov: he never managed to finish any of the large paintings he had in mind.

Much more efficient as an artist was Vasily Vereshchagin, the namesake of the famous battle painter. He, just like Chistyakov, would later become a professor at the Academy of Arts. Yet, Vereshchagin made a name for himself not as a teacher but as a portraitist, history painter, master of monumental murals in churches and nobles' palaces. In Rome, Vereshchagin looked closely at street characters. The watercolour *An Italian Woman in a Red Blouse Holding a Rifle in Her Arm* (1865, State Tretyakov Gallery) stands out from the other works created by the artist at that time. Vereshchagin watched with great interest Italy being united, the process to which the Papal States strongly opposed. In autumn 1867, the Russian artists witnessed a severe battle for Rome between Giuseppe Garibaldi's soldiers and the Pope's army supported by the French troops. Though Garibaldi was defeated, sympathy of the Russians staying in Rome was completely on his side. At that time Vereshchagin created a watercolour *Portrait of Aleksandra Peshkova-Toliverova* (1867, The Pushkin House, Moscow), the wife of Valery Jacobi. Peshkova-Toliverova took part in the Garibaldi's movement and worked in a hospital as a nurse. One of those days, she sneaked into the Roman prison *San Michele* pretending to be a fiancée of an imprisoned Garibaldian to pass him a letter with a detailed escape plan. The escape was successfully carried out later. This amazing story could possibly have suggested to Vereshchagin a plot for the painting *Prisoner Meeting His Family* (1868, State Tretyakov Gallery). The painting was displayed the same year at Piazza del Popolo gallery where it was awarded the first prize. Aleksandr Rizzoni, a genre painter, enthusiastically wrote in his letter to Pavel Tretyakov: "Finally, Russian artists start to prove themselves abroad."⁴

4] *Письма художников Павлу Михайловичу Третьякову. 1856-1869.* Сост. и прим. Н. Г. Галкина, М. Н. Григорьева. (*Artists' letters to Pavel Mikhailovich Tretyakov. 1856-1869.* Com. and notes by N. G. Galkina, M. N. Grigoryeva), Искусство, Москва 1960, p. 205.

The works by Aleksandr Rizzoni and other artists, who depicted the life of Rome of that time, were displayed in a separate hall. The father of Rizzoni was an Italian, native of Bologna, who found himself during the Napoleonic wars in the Russian Baltics where he married a German woman. After Rizzoni finished the Academy of Arts he went to Rome as the Academy's fellow and stayed there to the end of his life. He chose as his main specialization the depiction of the life of Catholic monks and high-ranking clerics, although he also reproduced scenes from the life of the Jewish diaspora, as well as women's heads. Rizzoni concentrated exclusively on the external aspect of life, as he was indifferent to religious matters and highly valued the beauty of Catholic architecture and ritual (fig. 12). Small, precisely painted pictures of the interior of old monasteries and scenes of the meetings and appearances of cardinals brought Rizzoni success among collectors and the title of professor from the St. Petersburg Academy. His artistic manner was distinguished by naturalism and preciseness of depiction. The whole concept of Rizzoni's art was the very opposite of Siemiradzki's. It was probably because of this the relationship between these artists went awry. In autumn 1873, soon after his arrival to Rome, Siemiradzki complained to Piotr Iseyev the Conference Secretary of the Imperial Academy of Arts that Rizzoni spread unreliable rumours about him and in fact made political denunciations. The life of Rizzoni in Rome ended in a tragic way. In 1902, the year of Siemiradzki's death, Rizzoni was shaken by insulting comments on his art published in *Мир искусства* [*The World of Art*] and shot himself dead.⁵ It is known that Rizzoni always kept his house open for artists. Some very interesting photographs of his Rome studio can be found in the Russian Museum collection.

By the end of the 1860s when Vereshchagin and Chistyakov returned to St. Petersburg they found themselves in an entirely new artistic milieu. 1870 was marked by the appearance of the Association of Traveling Art Exhibition (the Wanderers) uniting the leading realist artists. Besides the Imperial Academy of Arts there emerged another powerful centre which could influence the development of national art. Many things that previously enjoyed favourable treatment acquired negative connotations for the Academy graduates, thus giving them an

5] In his mocking style article "Interview with Mr Rizzoni", Alfred Nurok, who wrote under the pseudonym "Silen", stated that "Rizzoni is the worst painter of all" and that "this is an axiom that requires no proof." ("Мир искусства", ["Mir iskusstva"], 1901, no. 6, p. 330).

incentive to reorient from Rome to Paris, from classic art to modernity, from following established art forms to searches for individual distinctiveness.⁶ Firm adherents of “pure art” purposefully went to Rome, most of them were ethnic Poles. With many of them the choice was politically motivated. The situation when Poland was divided among Russia, Austria-Hungary and Germany made some of the Poles wanted to paint in Rome without any political pressure.

Besides Siemiradzki among the “Russian Poles” working in Rome in the 1870–1890s such artists as Pavel Kovalevsky (Paweł Kowalewski), Wilhelm Kotarbiński and Stefan Bakałowicz were of special notice.

Pavel Kovalevsky was the son of a famous philologist Osip Kovalevsky (Józef Kowalewski). He was a close friend of Siemiradzki but, unlike him, was not much interested in antiquity as such. Having completed the battle scene class of the St. Petersburg Academy, while in Rome he continued painting scenes from life in the Caucasus. Kovalevsky did not find the historical past of Rome to be a source of inspiration, but was enthralled by the mind-boggling fact that the ancient city survived in such proximity to the modern man, whose life was just a flash when compared to the centuries of history that surrounded him. This spurred the artist on to the theme of a large-scale work full of modern people, *Excavations in Rome* (fig. 13) for this painting, Kovalevsky was given several international awards.

Stefan Bakałowicz was a different sort of painter. After he completed his fellowship trip Stefan Bakałowicz moved to Rome permanently. Like Rizzoni he painted small-scale works that recreated everyday life of ancient times, aided by a profound knowledge of archaeology and almost photographic accuracy. Greek and Egyptian motifs which had become ingrained in ancient Roman culture repeatedly appeared in his *oeuvre* (fig. 14). Bakałowicz’s naturalistic style was not lacking in lyricism. Secret passions often hid behind the external restraint exhibited by the characters in his paintings. Bakałowicz’s pieces, done with a refined taste and artistic mastery, were quite popular in Russia. At the exhibition in the State Russian Museum they were displayed in the same room alongside the works of other painters who worked on the subjects from the history of Ancient Rome – Wilhelm

6] Aleksei Bogoliubov played a significant role in this reorientation. In the early 1870s, he settled in Paris and patronized fellows of the Imperial Academy of Arts there. Later on, Fyodor Bronnikov recalled: “Bogoliubov has always been of the opinion that fellows of the academy should not live and, moreover, extend their stay in Rome, and that Paris is the only city for them where they can learn and develop”. MDIRL. Fond. 365, ser. 1, rec. 16, f. 43, 44.

Kotarbiński, the brothers Aleksandr and Pavel Svedomsky, and Vasily Smirnov.

Wilhelm Kotarbiński never studied at the St. Petersburg Academy of Arts. He graduated from the Warsaw School of Drawing and then studied for a couple of years at the Academy of Saint Luke in Rome, after which he remained in the city giving drawing lessons. The common search for lucrative customers brought Kotarbiński close to Russian artists. In the mid-1880s he began participating in academic exhibitions, and in 1887 he entered into a contract to assist in the painting of the St. Vladimir Cathedral and moved to Kiev. His large and evocative canvases in the theme of antiquity soon found admirers. Kotarbiński's work is similar to that of Siemiradzki in its sweeping brushwork, otherwise his creative conception differs from that of Siemiradzki in its indifference to *en plein air* painting. In Kiev Kotarbiński was chiefly occupied in decorating private houses and by the end of the 1890s his works acquired a certain tinge of *Art Nouveau*.

Kotarbiński's huge canvas *Orgy* (fig. 15) was one of the highlights of the exhibition. The State Russian Museum has been in possession of the canvas from the time of its foundation nevertheless from the 1920s the painting has been stored in the museum fund due to its poor condition. The painting has been restored for the exhibition so that it could reveal the magnitude of the artist's talent both to the audience and the experts.

Starting in the mid-1870s, the brothers Aleksander and Pavel Svedomsky – well-to-do landowners from Perm who fell in love with Italy – were the real soul of the Russian colony in Rome. They obtained their artistic education in Germany. The Svedomskys chose the bloodiest and most scandalous themes from antiquity, the Bible, and modern history. In this domain, Pavel Svedomsky became the more famous of the two; the colourful manner in which his works were executed gained attention at European exhibitions and were eagerly reproduced in popular magazines (fig. 16). The success of the Svedomskys didn't remain unnoticed. In 1887 together with Kotarbiński they were invited to decorate the St. Vladimir Cathedral in Kiev.

In the summers, the Svedomskys would return to their estate near Perm, where they had a studio constructed so that they might pursue their painting there as well. The rest of the time, however, they lived in Rome, maintaining friendly relations with those from the Russian Empire, regardless of their ethnicity. In 1884, Bronnikov wrote ironically to Mikhail Botkin: "At last the Svedomskys have arrived and

immediately gathered around themselves a whole array of Poles living here among whom Kotarbiński enjoys their special favour. It would be nice if they have brought money and much enough then all will be well for everyone, including Roman wenches and their procuresses.⁷⁷

Some old photographs stored in the archives of the State Russian Museum testify to the fact that Russian artists visited each other in their studios and their families were friends, they walked together around Rome and its picturesque outskirts. Most of the photographs date from the 1880s when besides Bakałowicz there lived in Rome as fellow students of the Academy such painters as Isaak Asknazy, Vasily Savinsky and Vasily Smirnov. All of them studied under Pavel Chistyakov and Vasily Vereshchagin who passed on to their students their love to the Eternal City. Smirnov's talent manifested itself most fully during his Roman period. His large canvas *Death of Nero* (fig. 17) can be classed among the masterpieces of Russian history painting. In this frieze-like canvas with several static figures the artist managed to render great dramatic tension using only colour and a perfectly balanced composition. No doubt great future awaited Smirnov but he fell ill and passed away prematurely on his way from Rome to Russia.

The outstanding canvases by Siemiradzki from Russian museums and private collections undoubtedly took the major place at the exhibition. The visitors especially noted the following large-scale drawings by Siemiradzki: *Christ Descending into Hell (The Last Judgment)* (1868, State Russian Museum), *The Massacre in Bethlehem* (1869, State Russian Museum) and *The Destruction of Sodom and Gomorrah* (1869, State Russian Museum). The artist created these works in sepia and whiting in the last years of his studies at the St. Petersburg Academy of Arts. They have never been exhibited before and until quite recently have been unavailable for specialists. The drawings demonstrated that Siemiradzki had set off for Rome with a large store of fairly mature skill and enormous creative potential. To realise this potential, one needed will, diligence and passionate love for his vocation. Siemiradzki possessed all those qualities. For this very reason we speak today about this prominent and truly European master whose personality and *oeuvre* combined several cultural, ethnic and historical backgrounds.

The 1880s were the heyday of Siemiradzki, Bakałowicz, Kotarbiński, the Svedomsky brothers and other outstanding representatives of late academic art, whose life was connected with Rome. But the artistic

7] MDIRL. Fond. 365, ser. 1, rec. 15, f. 117.

process in Russia, influenced by new trends, gradually developed, and by the beginning of the next decade, the heyday of late academic art would be perceived by critics as a deeply peripheral, conservative phenomenon. The reform of the St. Petersburg Academy in 1893, when the Wanderers started teaching young artists was meant to change general priorities in fine art. In 1891, shortly before the reform, Bronnikov wrote with sadness from Rome: “there are very few Russians here, and so artists are almost never seen. Only Stankevich’s [Polish painter Aleksander Stankiewicz] always sitting at Caffè Greco”.⁸

In 1902, shocked by the offensive review on his work on the pages of the magazine *Мир искусства* [World of Art], Aleksandr Rizzoni committed suicide in Rome.⁹ Then a small Roman colony lost two more members: Fyodor Bronnikov and Henryk Siemiradzki, who died in his estate Strzałków near Radomsko. It is impossible not to see in this coincidence a sign of the end of the epoch of academism in Russian art. But the fact of the matter is that the time changes but Rome, as an immortal idea of power, glory and beauty, remains.

Bronnikov, having visited in 1888 one of the Roman exhibitions, where he found a lot of works “without drawing, without modelling and even colour”,¹⁰ wrote: “I don’t know what the reason for this decline is, but I’m beginning to think that it’s almost a real shameless realism. Finally this direction, perhaps, will lead to the fact that it will be necessary again to make a turn to classicism and again take up the study of antiquities.”¹¹ These words were prophetic. It took only a few years after the death of the artist, as in 1908 *Society for the Encouragement of Young Artists*¹² was founded in Rome, and the ancient heritage was actualized in the works of the next generation of neoclassicists, who in the future had to compose a new version of the Imperial style and build the front facade of the “Soviet Empire”. Indeed, *Roma Aeterna*.

The work of Russian artists in Italy has always attracted the attention of researchers and this theme, one way or another, has been

8] MDIRL. Fond. 365, ser. 1, rec. 16, f. 16.

9] See: footnote 5 above.

10] MDIRL. Fond. 365, ser. 1, rec. 16, f. 51.

11] Ibid.

12] On the life of Russian artists in Rome in the 1900s-1910s, see further: И. В. Кувалдина, *Русские художники в Италии в первой половине 20 века*, (I. V. KUVALDINA, *Russian Artists in Italy in the First Half of the 20th Century*), “Грамота” (Gramota), 2013, no. 7 (33): в двух частях (in 2 parts), I, pp. 116-120.

performed at the Russian Museum on many exhibitions, ranging from themes like *Romanticism in Russia*, *With an Easel Around the World*, *Remembering Italy* to monographic projects dedicated to Karl Briullov, Sylvestr Shchedrin, brothers Chernetsov and other famous masters of the first half of the XIX century. Thus the exhibition *Henryk Siemiradzki and Colony of Russian Artists in Rome* continued this tradition, covering the period of the second half of the century and the work of outstanding artists whose names for various reasons are still little known to a wide audience.



8. Karl Briullov, *The Last Day of Pompeii*, 1830-1833, oil on canvas, 456.5 × 651 cm, State Russian Museum, St. Petersburg. Photo in public domain.



9. Konstantin Flavitsky, *Christian Martyrs in the Colosseum*, 1862, oil on canvas, 385 × 539 cm, State Russian Museum, St. Petersburg. Photo in public domain.

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10. Karl Wenig, *The Entombment*, 1859, oil on canvas, 273 × 361 cm, State Russian Museum, St. Petersburg. Photo in public domain.



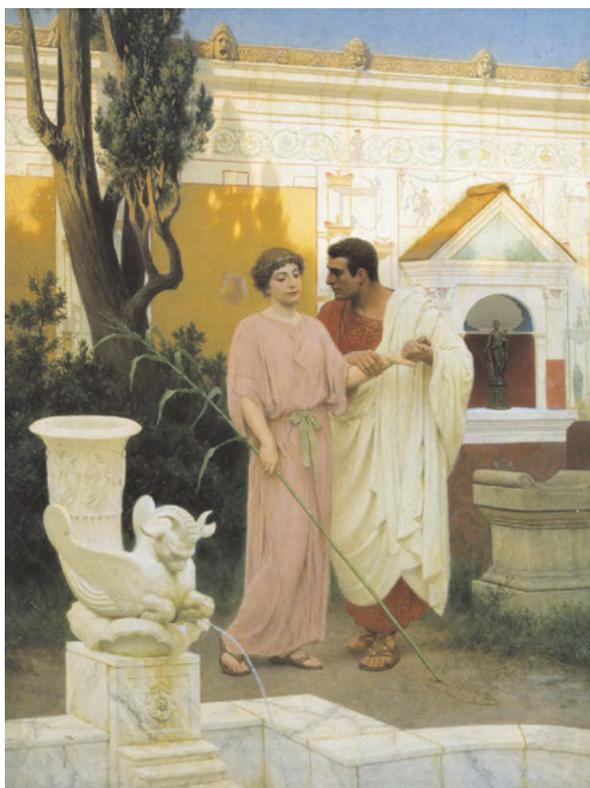
11. Fyodor Bronnikov, *Old Beggar*, 1869, oil on canvas, 76.2 × 52 cm, State Tretyakov Gallery, Moscow. Photo in public domain.



12. Aleksandr Rizzoni, *The Cardinals Meeting*, 1900, oil on canvas, 61.3 × 44 cm, State Russian Museum, St. Petersburg. Photo in public domain.



13. Pavel Kovalevsky, *Excavations in Rome*, 1876, oil on canvas, 165 × 300 cm, State Russian Museum, St. Petersburg. Photo in public domain.



14. Stefan Bakałowicz, *Question and Answer*, 1900, wood, oil, 58.5 × 45 cm, State Russian Museum, St. Petersburg. Photo Museum.

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15. Wilhelm Kotarbiński, *Orgy*, 2nd half of the 1890s., oil on canvas, 300 × 500 cm, State Russian Museum, St. Petersburg. Photo Museum.



16. Pavel Svedomsky, *Messalina*, 1900, oil on canvas, 178 × 90 cm, State Museum of Fine Arts of the Republic of Tatarstan. Photo in public domain.



17. Vasily Smirnov, *Death of Nero*, 1888, oil on canvas, 177.5 × 400 cm, State Russian Museum, St. Petersburg. Photo in public domain.