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## Western European and Russian Worlds in G. A. Stroganov's Book Collection

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### Abstract

The article presents results of an analysis of Earl G.A. Stroganov's family book collection stored in the Scientific Library at the National Research Tomsk State University. For the first time, this book collection is examined as a whole single unit. It is argued that the personality of its owner influenced the formation of the book collection and its content. The novelty of the research is to uncover the relationships of the Western European and Russian cultures in Stroganov's book collection.

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### 1. Introduction

The book stock housed at the Scientific Library of Tomsk University originated from a family book collection, owned by the members of the Stroganovs, a branch of a well-known Russian aristocratic family. The family history of this clan including big landowners, industrialists, public and cultural figures goes back to the 16th century. The last owner of this book collection was Earl Grigory Alexandrovich Stroganov – a Russian diplomat, an ambassador to Spain, Sweden, Turkey, a prominent state and public official in the epoch of Alexander I and Nikolai I, an official representative of Russia at the coronation of Queen Victoria in 1838.

G. A. Stroganov (1770-1857) as a personality can be described as a «Russian European». G. A. Stroganov's lengthy stay abroad, fluency in various languages had an impact on the formation of his personal book collection which totals over 22,000 volumes. The collection contains around 300 volumes in Russian, and 22,000 volumes in

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the major European languages: French, German, English, Spanish, Italian, Polish, Swedish and others. The Earl's personality, his (spiritual) interests and passions influenced the thematic content of the collection, the choice of writers, the kinds and types of print and graphic editions.

After G.A. Stroganov's death his library was gifted to the Imperial University of Tomsk by his sons Sergey Grigorievich (1794-1882) and Alexander Grigorievich (1795-1891) in 1879. A study of the Stroganovs' book collection started in 1880. The first people who were involved in the examination of this book collection were V. M. Florinskiy (1834-1899), a Trustee of the West Siberian school district, S. K. Kuznetsov (1854-1913) and A. I. Milyutin (1865-1930), both librarians. Later such well-known specialists in literature as M. K. Azadovskiy (1888-1954) and M. P. Alekseev (1896-1981) had an interest in this book collection. Currently, the Stroganovs' book collection is being researched by a team of lecturers and employees at the Scientific library of Tomsk State University. The focus of their research activities is to describe and electronically catalogue the independent internal collections in French, German, Spanish and Russian that the whole Stroganovs' book collection contains including collections of graphic works and music pieces.

As a result of a continuous study of the Stroganovs' book collection it can be described by means of addressing its independent internal collections. These are internal collections in French, German, Spanish, Russian, and other languages. This approach allows, for the first time, to consider this book collection as a whole unit and reveal the interrelations of Western European and Russian cultures on its basis. The given approach reflects the process of the book collection formation resulting from the influence of its owner's interests. Thus, the article aims to present the process of interaction of the French, German, Spanish and Russian cultural worlds within the Stroganovs' book collection.

## 2. Methodology

The present article is based on the theoretic research outcomes presented in the works by foreign and Russian specialists whose research interests are books per se, national and private book collections, history of reading and theory of communication. These are Marshall McLuhan, Roger Chartier, Umberto Eco, Jean-Claude Carrière, Krzysztof Migon, E. L. Nemirovskiy, A. A. Belovitskaya, O.G. Lasunskiy, A. I. Slutskiy, O. N. Ilyina.

The study of family book collections belonging to the Russian nobility of the 18-19th centuries is implemented on the basis of the historical, cultural and meta-communicative methods of analysis. The latter allow to reveal the interrelations of the various language and ethnic cultural worlds within the Stroganovs' book collection and their refraction in the owner's mind as a reader.

## 3. Description of Internal Collections

A long time ago the Grand Duke Nikolay Mikhailovich Romanov (1859-1919) wrote about the members of this famous family: «Of all the noble families of the Russian empire the family of Stroganovs stands notably out due to their merits to the State. These glorious their deeds were commemorated in grant-charters, gracious rescripts and should not be forgotten by history» (Romanov, 1903).

The family book collection of the Stroganovs, which was being gathered by several members of the eminent family, is now kept in the Scientific Library of the TSU as whole unit and is of exceptional interest as a unique fact of the Russian culture. The last owner of this book collection was Earl Grigoriy Alexandrovich Stroganov, the Russian plenipotentiary envoy to Madrid (1805-1809), the plenipotentiary minister in Sweden (1812-1816), the head of the diplomatic mission in Constantinople (1816-1821), a member of the State Council, Emeritus member of St. Petersburg Academy of Sciences.

As it was noted by V.M. Florinsky, who was the first to examine the Stroganovs' book collection, it contained many book rarities. But, in compliance with the wish of Grigoriy Alexandrovich's sons, 34 unique handwritten and printed books were handed over to the Imperial Public library in 1889 (Report, 1893). The handwritten books were dated from the 12-17th centuries and, what is more, four of them at some time belonged to the library of the French king Louis XVI, which was proved by the stamps of the Burbons royal family (three fleurs-de-lis in the round shield and the crown above it) on them, and among printed books there were several palaeotypes and incunables.

### 3.1. The French Collection

The collection of books in French is the most extensive in the Stroganovs' book collection. It includes works written during the Enlightenment period of the 18th century. These are the works written by Charles-Louis Montesquieu, Jean-Jacques Rousseau, Paul-Henri Holbach, Étienne Bonnot de Condillac. The complete works collection by Voltaire containing 92 volumes and printed in 1785-1789 belong here as well.

The Stroganovs' book collection contains many editions devoted to the history of France, to the events of the French revolution and to Napoleon's personality. There is a set of daily French newspaper «Le Moniteur Universel» which used to come out during the whole period of revolution and later. History of the French revolution is represented by the works written by the active participants of those events (Honoré Gabriel Riqueti, comte de Mirabeau, Camille Desmoulins), by historians (Louis-Adolphe Thiers, François-Auguste Mignet), authors of memoirs (Nicolas de Condorcet, Jacques-Pierre Brissot, Manon Jeanne Roland).

Among the works devoted to Napoléon there is «Histoire populaire an ecdotique et pittoresque de Napoléon et de la grande armée» which came out in 1846 in Paris. It was written by a famous French writer Emil Marko de Saint-Hilaire (1790–1887). The book by E.M. de Saint Hilaire represents a compilation of Napoleon's biography, embracing main events of his personal life and military career. It has an introduction, six chapters, an epilogue and twenty three lithographs, created by Jule David (1808–1892) – a famous artist and lithographer, a grandson of J.-L. David.

Historical writings by E.M. de Saint Hilaire fit the tradition of the French historiography, related to the formation of the «Napoleonic legend», in which there was an integration of the cultural-historical perception stereotypes of Russia and the Russians with the glorification of Napoleon's personality and political-ideological reasoning of the necessity of his invasion in Russia. The mythologization of Napoleon's personality in the works by E.M. de Saint Hilaire was already declared in the preface to the described edition. There the author writes that «Today we perceive Napoleon as a hero of Plutarch. It is felt something antic in this great past personality. Moreover, Napoleon was endowed with such absolute genius that being examined from various points of view, he cannot but compel admiration» (Saint-Hilaire, 1846). The interest of the Russian society to the historiography of Napoleon and the Patriotic War of 1812 becomes in this period of time an important stage on the way of the pluralistic understanding of the events of the West European and Russian history and gets multiple responses in the foreign and national literature, publicistic works, diaries and memoirs (Poplavskaya, 2012).

In the French collection there is a great many editions related to the travel literature. One of them represents the collection of tonal lithographs in 24 volumes depicting various regions in France. The first volume «Voyages pittoresques et romantiques dans l'ancienne France. Normandie» was published in 1820-1821 in the printing house of Dido in Paris. Such people as the Baron Isidore Justin Séverin Taylor (1789–1879), a writer and drawing artist, a friend of V. Hugo and A. de Vinyi, and also a famous romantic novelist and bibliophile Charles Nodye (1780-1844) and Adolf de Gallie contributed to the publishing of the volume. The authors of seventy seven graphic works in this edition are Théophile Fragonard (1761–1837), a grandson of a famous artist Jean-Honoré Fragonard; Jean-Baptiste Isabey (1767– 1855), a miniaturist, drawing artist and lithographer, a court painter of Napoleon I and others. The graphic images in the collection are perceived as an integral component of the visual text (Slutskaya, 2013).

This collection of lithographs accompanied by the preceding reference-type texts is a special type of publication, largely correlated with the romantic aesthetics. Among the lithographs of this collection one can often see views of ruins. A ruin as an aesthetic object is perceived in the literature of Romanticism as a visual materialization of time-flow, pointing to the existence of the providential world order. Simultaneously the ruin as performance is connected with the aesthetic category of sublime, eliciting associations with God, with supreme power and with death. Ch. Nodye in the preface to this edition says that the architectural monuments of ancient France «are connected with the spectrum of ideas that are to the highest degree national, which, nevertheless, are not destined to be reborn. More fearful ruins, those imprinted in consciousness, can be seen coming through these ruins ». This is due to the fact that the architectural monuments of ancient France «for a long time were the core of the monarchy and their destruction was perceived as a dangerous harbinger of its terrible fall» («Voyages pittoresques et romantiques...», 1820–1821).

Another type of travel is «Voyage pittoresque en Italie: partie meridionale et en Sicile» by Paul-Edm de Musset (1804–1880), a writer and dramatist, an author of historical writings, an older brother of Alfred de Musset. This

creation is 524 pages long, with the golden book edge, with sixteen black-and-white and five colored engravings. The illustrations are made by the Ruark brothers. The book was published in Paris in 1856 by a book publisher Morizo. Paul-Edm de Musset is a walking tour and a guide book at the same time, created on the basis of the author's trip around the cities in Central and South Italy: Florence, Ravenna, Rome, Naples and its suburbs and the Sicily island. These main toposes act not only as story-centers of the trip, but also as cultural-historical representations of different regions of Italy: Tuscany, Latium, Campania.

The book by Paul-Edm de Musset includes 20 chapters, a significant part of which is devoted to the description of Rome and Naples. At the end of it there is a chapters directory with a short description of the content and an index of geographical names that were mentioned in the text, which carry out the function of paratext and contribute to the additional semantics of the trip interpretation (Poplavskaya, 2013). One can say that comprehensive travel literature about Italy in the French language, which was being edited in the first half of the 19th century, forms a holistic national-historical and cultural image of this country in the all-European consciousness, chronologically coinciding with the epoch of the Late Risorgimento.

On the whole, the French internal collection is a reflection of how the French language and culture influenced the life of the Russian aristocracy and the formation of the Russian classic literature in the first half of the 19th century. The events of the Great French Revolution and Napoleon's wars encouraged an interest in the study of the Western European and Russian history, led to an influx of French immigrants to Russia and contributed to the emergence of Russian literature in French.

### 3.2. *The German Collection*

The German world in the Stroganovs' library is represented by the works on history, philosophy, the theory of art, and also by the works of famous writers: G. E. Lessing, I. V. Goethe, I. K. F. Schiller, and others. Among them there are two unique editions in the German language: «Excerptions (fragments) for «The song of the Bell» after Schiller, depicted by M. Retzsch» and «Excerptions (fragments) from «Faust» Goethe, depicted by M. Retzsch». Both books were edited by a famous German painter and engraver F. A. M. Retzsch (1779-1857) in 1834 in the publishing house named after Goethe (Stuttgart and Tübingen) (Hildebrand-Schat, 2004). Both editions represent a recital of «Faust» and «The song of the Bell» in the illustrations in the form of engravings. In the German reference books a specific genre definition – «Engravings in sketches» – became permanent for them.

The edition of Goethe includes the following parts: preface; «Directions for excerptions from «Faust» after Goethe, depicted by M. Retzsch», in other words explanations to the illustrations in the form of quotations from «Faust»; engravings; commentaries (several pages at the end of the book). The structure of the book about Schiller is different: The text «The song of the Bell»; «Directions for outlines of «The song of the Bell» after Schiller, depicted by M. Retzsch»; engravings by Retzsch. If the work by Retzsch as a Faust's interpreter consisted in the extractions of fragments for the depicted scenes and selection of quotations to them, in the situation with Schiller the investigation section is enhanced. Except for that, illustrations, usually, have their names. For example, engraving № 1 is titled Dision (in Latin «Sight»), № 2 – Prolog (Prologue), № 6 – Des Lebens erster Gang (The beginning of life), № 11–24 – do not have titles, № 25 – Die Ruckkunft (The forward return) etc. (Dashevskaya, 2012).

The German world in the Stroganov's book collection is represented by a collection of engravings from Munich Pinacotheca, which is one of the famous art galleries in the world. There is an edition named «Pinakothek zu München und Gemälde-Gallerie zu Schleissheim ...», issued in Munich in 1836. It includes 181 engravings, the major part of which was created by the famous German artists and lithographers Ferdinand Piloty (1786-1844) and Josef Lele (1807-1840). It is possible to divide this collection into several sections: pictures with evangelic subjects, seascape painting, battle painting, pictures based on historical subjects, still-life paintings, general topics, portrait-painting, genre paintings. All the titles on the engravings are made in the German and French languages. An important place in the collection is given to the pictures related to the Crucifixion, the Holy Family figures and depictions of saints Mary the Egyptian, Magdalene, saint John, saint Agnes. The major part in this collection includes the reproductions of pictures by Raphael «The Holy Family», «The baptism of Christ», «Resurrection», «Madonna Tempì», «Saint Johann». They were the object of G.A. Stroganov's personal interest. Also in the collection there are pictures by P.P. Rubens «The Holy Trinity» and «Christ and four sinners», A. van Dyck «The Lamentation of Christ», Italian artists of the 16-17th centuries (Dashevskaya, 2014).

Thus, the German world in the Stroganovs' book collection reflects its owner's interest in the classic works of the German literature and culture, as well as in novel original editions.

### 3.3. *The Spanish Collection*

G. A. Stroganov is known to have been the Russian envoy in Spain from 1805 to 1809. The Spanish world in the collection of the Stroganovs is represented, at least, by five editions of the novel by Cervantes «Don Quixote» (France, 2001). Among them is the unique Madrilian publication of 1780, in 4 volumes, in Spanish, issued in the of the Charles III of Spain's kingdom period (1759-1788). The book was edited in the publishing house of Joaquin Ibarra (1726-1785), the editor of the Royal Academy of Spain, it contains 33 illustrations, most of which were accomplished by the artists Antonio Carnicero and Jose del Castillo. The given edition fits the general tendency, connected with the process of national self-identification in the Spanish culture at the turn of the 18-19th centuries and the definition of its place in the Western European and the world culture (Zheravina, 2012).

The interest of the Russian readership in the work by Cervantes arise from the fact that the novel gave the beginning to the modern novel history (Mackay, 2011). From the viewpoint of Jose Ortega y Gasset, every modern novel contains the imprint of «Don Quixote» reminding a subtle filigree string (Ortega-i-Gasset, 1991). The myths about a rebel, an impostor, a wanderer and superfluous man presented in the text of Cervantes' novel appear to be the line of intercrossing which draws together the Spanish and the Russian national characters and largely explains the typological resemblance of the historical destinies of Spain and Russia (Bagno, 2003).

The Spanish world in the Stroganovs' collection also includes a graphic series referred to as «Portraits of the eminent Spaniards with the short description of their lives», whose edition began in Madrid in 1791. In this series there were portraits of the Spanish national hero from the 11th century El Cid Campeador (the Champion), the protagonist of the epic poem «The Song of My Cid»; the Cardinal, Grand Inquisitor Francisco Jiménez de Cisneros (1436-1517); the conquistador and conqueror of Mexico Hernán Cortés (1485-1547); a priest, missionary, historian Bartolome de las Casas (1484-1566); Cervantes (1547-1616); a playwright and poet Pedro Calderon de la Barca (1600-1681); a founder of the philological science in Spain Elio Antonio de Nebrija (1441-1522); a researcher of classical languages and rhetoric Francisco Sanchez de las Brozas (1523-1600) and others (Zheravina, 2012 a). The engraved portraits were published in the form of separate fascicles, each containing 6 portraits, a brief profile of the depicted person and his/her short biography. They represent a kind of the intermedial text typical of the end of the 18th century, in which the visual-literary image doubles the semantics of names of famous Spaniards introduced in the collection. In this case the name of a person becomes the foundation for creating new texts: scientific and literary. The process of myths creation (literary and historical ones) is intertwined with the name. But taken as a whole, this graphic collection reflects the development of the Spanish culture in the period from 11 to 17th century and may serve as an equivalent to the library-type-museum, where static and dynamic perception coincides and the synthesis of stereoimpression and time perception (time impression) of masterpieces takes place.

### 3.4. *The Russian Collection*

When his diplomatic service came to an end, G. A. Stroganov returned to Russia. While living in Russia, G. A. Stroganov continued to complete his library with many publications in foreign languages, as well as with books in Russian. Among Russian books two mini-collections are of unquestionable interest. The first includes editions, illustrating some events of the Patriotic War of 1812 and the Napoleonic army warfare, the other contains literary works by Russian authors of the first half of the 19th century.

In the first mini-collection there are some works by D. P. Boutourlin (1790-1849) that are of great interest because the author wrote a series of military and historical works including those devoted to the history of the Patriotic War of 1812, in which D.P. Boutourlin presented his own observations and memories. In the Stroganovs' book collection there is a French edition of the work by D. P. Boutourlin titled «Histoire militaire de la champagne de Russie en 1812», published in 1824 in two volumes. It also contains an edition of this work in Russian titled «История нашествия императора Наполеона на Россию в 1812-м году» («The history of the emperor Napoleon's invasion in Russia in 1812»), which was published in two parts as a second edition in 1837-1838 in

St. Petersburg. The translation into the Russian language was made not by the author, but by the major-general A. I. Khatovim (1780-1846). There were four maps applied to the first part: «The general map of the war theatre of 1812», «The general map of the suburbs of Vitebsk and Smolensk», «The map of the Russian army warfare» and «The plan of the battle near Borodino village» (Kolosova, 2013).

Another famous historian of that period was A. I. Mikhailovsky-Danilevsky (1790–1848). In the Stroganovs' collection there are two editions (the first and the second) of the work by Mikhailovsky-Danilevsky «Записки о походе 1813 года» («Sketches about the march of 1813»), where he gives a detailed description of military occurrences that were happening in Russia from the middle of December in 1812 through December of 1813. At the end of the book, in the form of an appendix, there were given texts of some letters and rescripts of Alexander I, which the author cited partially. But «Описание Отечественной войны в 1812 году» («The description of the Patriotic War in 1812»), prepared on the order of Nikolai I, became the most outstanding historical work of Mikhailovsky-Danilevsky. During the process of writing the author submitted manuscripts to Nikolai I, who was reading them, making corrections and commentaries. As a result of such an unusual joint work – of the military general and the emperor – the work was published in St. Petersburg in four volumes in 1839.

In the last years of his life, Mikhailovsky-Danilevsky became the author and the chief editor of such a great work as «Император Александр I и его сподвижники в 1812, 1813, 1814, 1815 годах. Военная галерея Зимнего дворца» («Emperor Alexander I and his supporters in 1812, 1813, 1814, 1815. The military gallery of the Winter Palace»), where some graphical portraits of the most prominent participants of the Patriotic War were included. The graphical portraits were copying the painted originals made by the English artist George Dawe (1781-1829), which were kept in the Military gallery of the Winter Palace. In the period from 1845 to 1846 there were issued 100 fascicles, where 100 portraits were placed, two out of them were engraved, and the other were made in the lithography technique. Each portrait included the biography, written by Mikhailovsky-Danilevsky.

A collection of art books, engravings and prints became a sort of Stroganov's response to the events of the Patriotic War of 1812. Among them there was a series of engravings titled «The gallery of the engraved portraits of the generals, officers and others, who by their own courage, military talents or their love to the motherland promoted the success of the Russian army during the war, which started in 1812». This series was being issued from 1813 until 1821, its author was the Italian engraver Francesco Vendramini (1780-1856), who lived and worked in Russia beginning from 1808. «The Gallery» by F. Vendramini, created on the basis of the French artist Louis de Saint Aubin's the drawings, is the only serial publication of the portrait engravings in Russia during the war with the French in 1812 – 1815. It appeared several years earlier than the main monument to commemorate the victory of the Russian military forces – The military Gallery of the Winter Palace. The edition was being published in St. Petersburg in the publishing house belonging to *Pluchart*, it was being published in series (fascicles) of five portraits with the biographical text in the Russian and French languages. The pages with portraits were printed separately from the rest of the edition, in the London studio of Boydell (Goncharova, 2012).

Quite another view represents the collection of Russian feature literature. G.A. Stroganov was personally acquainted and was on intimate terms with many writers and poets of that time, among them were V. A. Zoukovsky, A. S. Pushkin, P. A. Vyazemsky and others. By his mother's side, Elizaveta Alexandrovna Stroganova, born Zagryazhskaya, G. A. Stroganov was a great cousin to Pushkin's wife, Natalya Nikolaevna (1812-1863). As a relative, Pushkin met the Earl very often. According to his contemporaries, visiting the country house of G. A. Stroganov, «it was possible to see Alexander Sergeevich converse with the old man» (Kolmakov, 1891). In spite of the close relations with the Pushkin's family, in the library owned by G. A. Stroganov there is just one Pushkin's work – «The history of the Pugachev's riot» in two volumes. The book saw the light in the December of 1834. In the Stroganovs' collection there are also all four books of Pushkin's journal «Sovremennik», issued in 1836.

M. Yu. Lermontov's works are represented in the Stroganovs' book collection by the first life edition of the novel «Герой нашего времени» («A Hero of Our Time»), which came out in St. Petersburg in 1840 in two parts. Except for that, the Stroganovs' collection also includes a book of the poet's verses in four parts, which was edited from 1842 through 1844 in the publishing house of I. I. Glazunov. In compliance with G. A. Stroganov's order the four books were bound up in two parts. G. A. Stroganov's attention was also drawn by the writings by N. V. Gogol. The Stroganovs' book collection includes the first life edition of all works by the writer published in the publishing house of A. Borodin in St. Petersburg in 1842. The whole collection of works was issued in four volumes, and the number

of its copies amounted to 5,000. Also the Stroganovs' library contains Gogol's book «Выбранные места из переписки с друзьями» («Excerpts from the correspondence with friends»), published in St. Petersburg in 1847 in 2,400 copies.

In spite of the fact that the reviewed collection is insufficiently numerous in comparison with the other inner collection in the Stroganovs' library, it is possible to say that it reflects the level of interest of its owner to the contemporary historical and feature literature quite well and demonstrates the sphere of his reading. In this regard, the reviewed collection, apparently, is of great historical and cultural interest.

#### 4. Conclusion

G. A. Stroganov's personality, his professional and cultural interests had an impact on the formation of his own library. For the first time, this book collection has been studied from the holistic viewpoint. The Stroganovs' family book collection is studied on the basis of a description of its independent internal collections. The largest internal collection is in the French language, moreover, it is the most valuable part of the whole collection. The newspaper «Le Moniteur Universel» issues reflect the chronicle of events of the whole period of the Great French revolution. The works by French Enlightenment authors, historical books of the French Revolution and the Napoleonic era, memoirs, travel literature speak in favour of the close ties of the French and Russian history and culture in the 18-19th centuries. The German world is represented by Goethe and Schiller's illustrated works as well as by the graphic works from the Munich Pinacotheca. The Spanish part of the book collection sheds light on its owner's interests to the rare editions of the late 18th century that include Cervantes' novel «Don Quixote» and a collection of graphic portraits of prominent Spaniards. The Russian collection reveals Stroganov's interest in the historical works devoted to the Patriotic War of 1812, as well as his interest in the graphic portraits of heroes of that war and in the works by Russian authors like Pushkin, Lermontov, Gogol. These independent collections allow to disclose the interrelations between the Western European and Russian cultural worlds in the Stroganovs' book collection. This fact make it possible to consider the book collection at the Tomsk State University library as a unique artifact of the Russian aristocratic culture of the 18-19th centuries.

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