



ZLATNO SREBRA

Bokal za pivo, zapadna Evropa, poslednja četvrtina XIX veka, doraden u Rusiji
A beer jug, Western Europe, end of the 19th century, finished off in Russia



Činija, Sazikov, Peterburg, 1855.
Bowl, Sazikov, Petersburg, 1855

DOBA RUSKOG

The Golden Era of Russian Silver

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U Etnografskom muzeju Srbije čuva se bogata zbirka predmeta od srebra izrađenih u radionicama najpoznatijih srebrnara i zlatara u XVIII, XIX i XX veku (do 1917. god.) u Moskvi, Peterburgu, Velikom Ustjugu, Kijevu. Ova dela umetničkog srebrnarstva i zlatarstva nastala su u radionicama Ovčinjikova, Gračeva, Sazikova, Filandera, Varjusa, Tegelstena, Kvasnikova, Gubkina, Gorbunova, Jegorova, Popova, Žilina, Ivanova, Serebrenikova i drugih. Nekoliko predmeta je izrađeno u zemljama Zapadne i Istočne Evrope, a potom doručeno u radionicama lokalnih ruskih majstora. Predmeti su delom namenjeni za svakodnevnu upotrebu, potom, tu su i ukrasni predmeti, a mnogo je predmeta koji figuriraju kao pokloni za razne svetkovine i jubileje i suveniri kao reminiscencija na boravak i putovanje.

U drevnoj Rusiji zlatni i srebrni predmeti izrađivani su samo za odabrane: za velikokneževske i carske dvorove, za visoke crkvene dostojnike, prestoničke hramove i bogate manastire. Složen dvorski ceremonijal zahtevao je mnoštvo srebrnih i zlatnih predmeta: posuđe, sedla, konjske amove, kovčežiče za nakit, kutijice za belilo i rumenilo, ramove za ogledala koja su zbog sujeverja zatvarana srebrnim poklop-

The Ethnographic Museum of Serbia today treasures a rich collection of silver that had been produced in the workshops of the most renowned silversmiths and goldsmiths between the eighteenth and twentieth centuries (until 1917) in Moscow, Sankt Petersburg, Veliki Ustyug and Kiev. The artisans who created these silver and gold works of art include Ovchinnikov, Grachev, Sazikov, Filander, Varyus, Tegelsten, Kvasnikov, Gubkin, Gorbunov, Yegorov, Popov, Zhilin, Ivanov, Serebrenikov among others. Several of these pieces were made in Western and Eastern European countries but were given their finish in the workshops of local Russian artisans. Both functional and decorative, the articles served two purposes; either as gifts given at various celebrations and jubilees or as souvenirs that were reminiscences of sojourns and travels.

In old Russia, gold and silver pieces were made only for the most favored individuals and institutions including the court of the tzar and the grand dukes, the highest



Čaša-čarka, Ovčinjikov, Moskva, 1908-1916.
Cup-charka, Ovchinnikov, Moscow, 1908-1916

*Kovš, Ovčinnikov,
Moskva, 1908-1916.*

*Kovsh, Ovchinnikov,
Moscow, 1908-1916*



cima, kašike, srebrne kaveze za papagaje koji su služili za zabavu carice i carskih kćeri, razne igračke i prstenčiće za dečje kolevke, srebrne mastionice. Carski majstori su za dvorski ceremonijal izrađivali predmete koji su korišćeni prilikom krunisanja careva, svečanih pojavljivanja i diplomatskih prijema. Radili su skupocene predmete i za sakralnu upotrebu: okove za ikone i crkvene knjige, kandila, krstove. Tokom nekoliko vekova postojao je običaj nagrađivanja srebrnim posuđem, u carevo ime. Srebrne posude uručivane su kao nagrada za zasluge i vernu službu plemićima, bojarima, umetnicima i vojnicima i bile su zamena za novčanu nagradu. Sa promenom ekonomskih prilika, izrađivani su predmeti za novu elitu - trgovce, plemićke krugove i gradsko stanovništvo. U XVII veku srebrno i zlatno posuđe je, posle ikona, bilo najvažniji detalj enterijera; imalo je posebno mesto u bogataškim domovima, i predstavljalo je ponos vlasnika i dokaz njegove ekonomske moći. U XVIII veku javlja se potreba za izradom srebrnih i zlatnih servisa; prvi je izrađen 1711. godine, po porudžbini Petra I. Čaj koji je do tada bio samo lek, postao je rasprostranjen napitak sa posebnim mestom u svakodnevnom životu, zbog čega su izrađivani samovari, čajnici, štupaljke za šećer, šećernice. U XIX veku dominiraju predmeti koji uz utilitarnu imaju i naglašenu dekorativnu namenu: vaze, svećnjaci, kandelabri, pribor za pisanje, pribor za toaletu i mnogi drugi.



*Viljuška za služenje hrane,
Gračev, Peterburg, 1899-1908.*

*A serving fork, Grachev,
Petersburg, 1899-1908*

*Čajnik,
Moskva,
1828. god.*

*Teapot,
Moscow,
1828*



church dignitaries, the churches in the capital and the rich monasteries. The complex ceremonies that took place in the court of the czar required a plenitude of articles made of silver and gold: flatware, saddles, harnesses, jewelry chests, powder boxes, silver-plated mirrors that satisfied an old superstition requiring silver in the manufacture of mirrors, spoons, silver cages for the parrots that entertained the empress and her daughters, various toys and rings for cradles, and silver inkwells. Ornaments and decorations for the coronation ceremonies and for both formal and diplomatic receptions were produced by the czar's artisans. Expensive works were also made for sacral purposes, including the plating on icons and church books, icon lamps, and crosses.

For several centuries it was customary to present silver tableware in the name of the czar for various purposes. For instance, to honor various merits and loyal service, silverware was presented to various members of the nobility, boyars, artists and soldiers in the place of money. As the economic situation began to change, items were increasingly produced for the new elite, which included merchants, members of the aristocracy and the urban population. In the seventeenth century, articles of silver and gold were, after icons, the most important interior decoration: they were given a special place in the homes of wealthy and were not only items of pride but perhaps more importantly, they were proof of economic bearing. In the eighteenth century there was an increasing demand for flatware made of silver and gold; the first set was made in 1711, commissioned by Peter the Great. Similarly, reflecting the new, special function of tea drinking, as tea had until then been used only as a medicinal herb, many a collection of fine samovars, teapots, sugar holders, and sugar boxes were produced. In the nineteenth century the items produced were more decorative than functional as the artisans predominantly made vases, candleholders, chandeliers, writing sets, dresser sets among other works.

Although the manufacture of silver and gold works of art in Russia in some ways closely resembles western European styles, Russian production retains its own distinctions. In the second half of the nineteenth and the beginning of the twentieth century, gold and silver

Čaša, Popov, Moskva, 1852-1862.
Чаша, Попов, Москва, 1852-1862



U izradi umetničkih predmeta od srebra i zlata u Rusiji, dolazi do određenih podudaranja sa zapadnoevropskim umetničkim stilovima, ali je ona imala svoj poseban put. U drugoj polovini XIX i početkom XX veka stvoren je ruski stil u izradi predmeta od srebra i zlata. Taj period dominacije nacionalnog stila naziva se „zlatnim dobom“ ruskog srebra. Izrađivani predmeti nalazili su uzore u staroruskim oblicima i ornamentici, i korišćeni su klasični juvelirski postupci, tj. tehnike izrade predmeta (nielo, emajl).

Centri umetničke obrade metala bili su: Novgorod, Kazanj, Kostroma, Solvičegodsk, Pskov, i drugi, a mnogi su, u XIII veku, najezdom Mongola, bili uništeni. Posle tog strašnog pustošenja, kulturni život se postepeno obnavljao. Poseban značaj u razvitku ruskog srebrnarstva i zlatarstva imala je Moskva gde su se u XVI i XVII veku otvorile kremaljske umetničke radionice podređene carskom dvoru. Godine 1703. kada je osnovan Peterburg kao prestonica, Petar I je okupio mnoge ruske i inostrane majstore (uglavnom nemačke). U XIX veku su se doselili i mnogi majstori iz Finske.

Predmeti od srebra iz najčuvenijih ruskih radionica, koji se čuvaju u Etnografskom muzeju Srbije, prvi put su bili prezentovani na izložbi 22. juna 2000. godine u Etnografskom muzeju Srbije, a

Slanik, Gračev,
Peterburg,
1908-1917.

Salt-Cellar,
Grachev,
Petersburg,
1908-1917



Kašike, Ovčinjikov, Moskva
Spoons, Ovchinnikov, Moscow



1899.

1899.

1880-1890.

1908-1916.

potom 20. aprila 2001. godine u Narodnom muzeju u Kraljevu. Predstavljaju proizvode primenjene umetnosti koji oblicima i ornamentikom odražavaju opšti likovni izraz razdoblja u kome su nastali. Bili su deo svakodnevnog života i okruživali su čoveka, te su tako danas neprocenjivi izvor informacija o životu ruskog naroda u to vreme, o izuzetnoj kulturi stanovanja i građanskom obliku života. ♦



Kašika za šećer, Gračev, Peterburg, 1899-1908.
Sugar spoon, Grachev, Petersburg, 1899-1908



1830.

1823.

Kašika, Žilin, Veliki Ustjug
Spoon, Zhilin, Veliki Ustyug



Kutlača za sos, Gračev, Peterburg, 1908-1917.

A ladle for sauce, Grachev, Petersburg, 1908-1917

Fotografije su vlasništvo Etnografskog muzeja Srbije
The slides belong to the Ethnographic Museum of Serbia



Slanik, Rusija, XVIII-XIX vek

Salt-Cellar, Russia, the 18-19th centuries

works characterized Russian art. The period has come to be known as the "golden era" of Russian silver. Works imitated old Russian styles and ornaments were crafted traditionally, i.e. by using the technique of niello enamel.

The treatment of metals was mostly carried out in the towns of Novgorod, Kazan, Kostroma, Solvichegodsk, Pskov among others, but many of these centers were destroyed in the thirteenth century during the Mongol invasion. After this horrible devastation, cultural life was slow to recover. The development of Russian silver and gold workmanship was most remarkable in Moscow, where in the sixteen and the seventeen centuries the Kremlin Court ordered the opening of workshops. In 1703, when Sankt Petersburg was declared capital, Peter I assembled numerous Russian and foreign masters, the latter of which were mostly of German origin. In the nineteenth century many artisans also arrived from Finland.

Silver from the most famous Russian workshops, now treasured at the Ethnographic Museum of Serbia, were for the first time displayed on 22 June, 2000, at an exhibition in the Ethnographic Museum of Serbia, and then again on 20 April, 2001, at the National Museum in Kraljevo. They are examples of applied art that by their shape and ornament express visually the sentiment of the period of their origin. These objects were a part of everyday life and represent a precious source of information about the exceptional culture of living and urban lifestyle that were characteristic of Russian life at the time. ♦