The Magic Spell of the White Rose

ALEXANDRA FEDOROVNA AND THE COTTAGE SERVICE

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Sometime late in 1829 or early in the 1830s, the Imperial Glassworks and the Imperial Porcelain Factory began to turn out two new services for use at Alexandria, the little summer cottage at Peterhof built by the reigning emperor Nicholas I for his wife Alexandra Fedorovna (fig. 1). These two services, decorated with the blue shield used throughout the Alexandria Cottage, have received some attention because of their status as the first Russian porcelain and glass services produced with coordinated decoration.[1] In comparison to far more complex productions such as the Imperial Porcelain Factory's grand Gur'ev service or the Imperial Glassworks' monumental vases and glass furniture of the early nineteenth century, these more technically modest pieces have suffered because of their relative simplicity. Yet, at the time of its making, this service stood out as an example of technical innovation as well as an important prop in a new scheme of imperial self-presentation. Its decorative forms were the product of an entirely modern image of monarchy, but one based on a picturesque vision of life during the Middle Ages in western Europe, the Crusades, chivalry, and courtly love. The service also reflected a changed vision of the role and status of the empress. While her independent eighteenth-century predecessors—Anna Ioannovna, Elizaveta Petrovna, and Catherine the Great—had kept the reins of power firmly in their grasp, in the nineteenth century the Russian empress was more likely to personify purity, domesticity, and maternal felicity.

To see how all of these complicated notions are connected to the creation and use of this cut glass service from the early 1830s, we must first return to the court of Emperor Paul I (r. 1796-1801). Sometime in the late 1790s, the Imperial Cabinet ordered from Britain the very first cut glass service for the Emperor.[2] After its delivery in 1801, it surely must have caused a sensation among all those invited to dine at the Imperial table. Before the first decade of the nineteenth century, a glassware service in which each vessel—water glasses, red and white wine glasses, champagne flutes, liqueur glasses, tumblers, water carafes, wine decanters and perhaps even salt cellars, dishes for butter, cream, fruits, or nuts, and decorative sculptures—was finished in a single decorative scheme was entirely unknown. Even more impressive than the total coordination of every piece in the suite of objects, however, was the service's decoration by means of elaborate and deep cutting.

This might be a difficult point of view for the late twentieth-century viewer to appreciate. Over the last

FIGURE 1
ADAM MENELAWS, *Alexandria Cottage*, Peterhof, Russia, 1826–29.
Photograph by Anne Odom

two centuries, hundreds of glassworks have produced an almost unlimited quantity of inexpensive—and sometimes poorly made—mold-blown pieces that imitate cut glass so that today we are overly accustomed to the forms. A resident of Saint Petersburg in 1800, no matter how sophisticated or discerning, however, would only have been familiar with the more modest forms of cutting and engraving done on hand- or water-driven lathes and typically applied to a thin-walled vessel such as a goblet. Around 1790 several British glasshouses began to use steam to power their lathes, which allowed for deeper and more complex forms to be cut into the object's entire surface.[4] With this increased cutting power artisans could produce far thicker and heavier vessels whose walls provided sufficient depth for elaborate cutting and they could create more sculpturally complex objects.

Although the first cut glass service had arrived in Russia by 1801, the new technology was sufficiently unfamiliar that the Imperial Glassworks does not seem to have attempted producing such a set until August 1823, when the Cabinet of Emperor Alexander I ordered a service for one hundred persons intended for use at the Great Peterhof Palace that has since come to be called the Country (*Prigorodnyi*) Service (fig. 2). Although originally ordered for Peterhof, it was eventually used at several palaces in the countryside beyond Saint Petersburg, a practice that led to the name.[5] The commissioning document specified that the service had to be completed in the "very best taste," a reference to the newly fashionable cut glass.[6] The various tumblers and glasses from this service in Hillwood's collection illustrate some of the complexities of this new sort of decoration and how it fulfilled the requirement of demonstrating a high standard of taste.

Early nineteenth-century cut glass tended to be decorated in hori-

FIGURE 2
Pieces from the Country Service, 1823, various sizes.
Hillwood collection 23.59–.65

zontal bands of contrasting forms that were often taken from classical art. In the case of the Country Service, Ivan Alekseevich Ivanov, then the chief designer at the Imperial Glassworks, composed a decorative system in which the bowl of each vessel is divided into three parallel zones. The uppermost displays a very fine diamond pattern relieved by an alternating series of lozenges and circles. In contrast to this strict geometry, the middle section is cut in a highly polished, repeating pattern of swirling leaves. The final, lowest section, cut into a heavy diamond pattern much favored in the early nineteenth century, again forms a strong contrast to the pattern above it. The design of the service's stemware is completed by a faceted stem, and a foot has been cut in a star pattern on the underside. The variety of straight and curvilinear cutting on the surfaces provides hundreds of tiny angles and corners intended to reflect candlelight and to intensify its brilliant glow at the table. With cut glass, in other words, the designer was using the surface of the glass to sculpt and manipulate light.

Beginning late in 1829 or in the early 1830s, the Imperial Glassworks produced another, far more complex cut glass service (fig. 3). It included three types of decanters, four kinds of wine glasses, champagne glasses, two sizes of tumblers, a cruet stand, covered dishes for sugar and butter, mustard dishes, salt cellars, slop basins, compote dishes, sugar bowls, cake dishes, and custard cups.[7] The new service was intended for use at the Cottage, the little house Nicholas I commissioned Scottish architect Adam Menelaws[8] to build for him at Peterhof in 1826. He named it Alexandria in honor of Empress Alexandra Fedorovna after its completion in 1829. Originally known as Her Majesty's Own Service (*Sobstvennyi*), today it is often referred to as the Cottage Service in keeping with the fact that it, unlike other glass services, was not used at more than one imperial residence.[9]

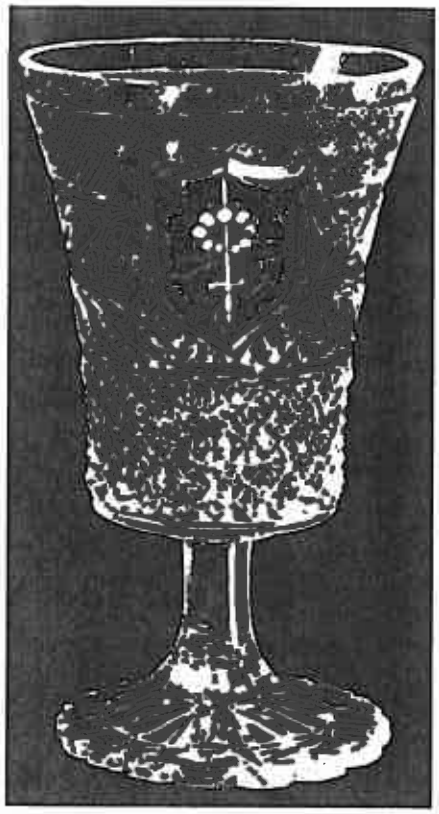

FIGURE 3
Wine glass, Cottage Service, after 1829, 5⅛ inches, blue and colorless glass.
Hillwood collection 23.51

Though based quite closely on the forms of the Country Service, the new service was distinguished by the substitution of a double chain of leaves in the central zone and, more importantly, the inclusion of the Cottage's coat of arms. On the front of each piece, artisans placed a small shield of blue glass outlined in gold, and then drew a gilt-handled silver sword within a wreath of white roses and green leaves above the motto "For Faith, Tsar, and Fatherland" *(Za veru, tsaria, i otechestvo)*.[10] The overtly medieval imagery of the coat of arms was in keeping with the Cottage's interior ensemble. Architect Menelaws oversaw

decorative painter D.B. Scotti, the Saint Petersburg cabinetmaker Heinrich Gambs, and a host of others to create an interior decorated in the manner of the English country houses that were finished in the relatively new Gothic Revival style.[11] This style revived the forms and decoration of the Gothic, a pan-European artistic and architectural style that prevailed, often with important regional variations, from 1100 to 1400, although in some places the style was used well into the sixteenth century.[12] It is described as a revival because the types of structures to which the style was applied in the early eighteenth century differed substantially from its medieval forebears. Gothic construction in the medieval period was largely focused on ecclesiastical structures, most importantly Gothic churches and cathedrals such as Westminster Abbey in London or Nôtre-Dame in Paris. Eighteenth-century architects, however, first applied the Gothic sensibility to picturesque sham ruins and grottoes that embellished grand gardens in England and Germany. By 1753, Horace Walpole, author of the first Gothic novel, *The Castle of Otranto* (1764), that inspired Sir Walter Scott and other writers of medieval tales, used the Gothic as the basis for rebuilding Strawberry Hill, his house in Twickenham. Like numerous other Gothic Revival homes such as Sir Walter Scott's Abbottsford (1812) and George Noble Jones' Kingscote House in Newport, Rhode Island (1839), Strawberry Hill did not bear close resemblance to a Gothic cathedral. Instead, architects applied decorative details typical of the Gothic (pointed arches, quatrefoil windows, finials, fan vaulting, etc.) to the exterior and interiors of a house whose basic plan differed little from others of the period.

By the nineteenth century, the importance of the Gothic Revival had evolved far beyond its eighteenth-century roots. For some proponents, especially those in England, it seemed inappropriate for Christian nations to build in styles based on forms developed in the pagan world (i.e. classical Greece and Rome) when the more "moral" forms of the great European cathedrals were so close at hand. As the century went on, the Gothic Revival gained increasing strength as a reaction against the spread of industrialization and modernization. In the second half of the nineteenth century, numerous middle-class and wealthy Americans were building little Gothic Revival cottages in the countryside as private summer refuges from overcrowded, dirty cities. This is precisely what Nicholas I and Alexandra did, albeit decades earlier, in building and furnishing Alexandria Cottage.

Like a Gothic Revival summer house, the Cottage Service glass applies some elements of "medieval" ornament to an existing template, in this case the classically-inspired Country Service. It would be wrong, however, to see the service as simply an expedient solution to furnishing the interior. The Imperial Glassworks, in other words, did not simply take existing stock, modify it, and add a shield that would harmonize with the interior. The clearest evidence of this is the fact that the porcelain Cottage Service also combines the revivalist shield with an austere classical gilt ornament on a pure white ground. That the service was not merely thrown together is further demonstrated by the painstaking care with which each coat of arms was completed. The handle of every sword is finished in tooled gilt, the hilts are rendered more life like through a delicate shading of different tones of silver,

and the slightest hint of pink has been applied to the center of each white rose.

The shield used on the porcelain and glass, as well as throughout the Cottage, was an important new political symbol that both enlivened a domestic interior and transmitted an essential message about the inhabitants. The very first clue to its significance can be found in the biography of its designer, the poet Vasilii Zhukovskii.[13] Perhaps better known for his composition of patriotic poems during the Napoleonic Wars and his translations from the German Romantics, Zhukovskii served as Alexandra Fedorovna's first tutor in Russian after she arrived in her adopted country in June 1817. In her unfamiliar surroundings, his fluency in German must have been a comfort to Princess Charlotte of Prussia. (She was rebaptized Alexandra Fedorovna when she joined the Russian Orthodox Church in preparation for her marriage to the future Nicholas I.) Zhukovskii remained close to the imperial family and in 1826 was named tutor to the heir to the throne, the future Alexander II. During the 1820s and 1830s, the poet participated in creating a new imperial image that was propagated by the court. He wrote poems dedicated to the family and penned patriotic essays that described and explained important events such as the raising of the Alexander Column on Palace Square in 1834. Perhaps most notably, he supplied the words to a new national anthem, *God Save the Tsar*, based on Britain's rousing paean to the sovereign.[14] Any imperial endeavor in which Zhukovskii took part, therefore, deserves close examination.

Although definitive proof as yet remains elusive, it is generally agreed that the shield Zhukovskii designed derives from a great public festival held in Potsdam in 1829 on the occasion of the thirty-first birthday of Alexandra Fedorovna, who had returned to Prussia for the first time since she had been crowned empress four years earlier. For the July 13 celebrations, her father, Friedrich Wilhelm III of Prussia, and her uncle, Duke Carl von Mecklenburg, organized *The Magic Spell of the White Rose (Der Zauber der weissen Rose)*, a mock medieval tournament on the grounds of the Neues Palais.[15] The white rose had always been Alexandra's favorite flower; indeed, it was even her personal symbol. Throughout her life she was reported to have worn white roses at her waist or in her hair, and among her friends and family she was called "Blanchefleur."[16]

This particular event celebrated Alexandra Fedorovna as a mystical personification of a feminine ideal represented by the white rose. It clearly drew from the meticulous descriptions of jousting, banquets, and medieval clothing that Sir Walter Scott had provided in his Gothic novel *Ivanhoe* (1819). In the afternoon, several European princes in medieval dress and attended by standard bearers, knights, squires, and pages rode in a "carousel," a formal, circular parade on horseback around the grounds (fig. 4). Seated on a dais was Alexandra Fedorovna, dressed in a pseudo-medieval white costume embroidered with pearls and diamonds, and attended by ladies, all of whom wore wreaths of white roses in their hair. At the end of the carousel, a rider approached the dais and requested "her consent in their jousting in chivalrous strife, in honor of the white rose."[17] It was clear, then, that the entire spectacle was meant to evoke the medieval ideals of chivalry and courtly love in which the knightly male completed a difficult task or defeated a threatening force

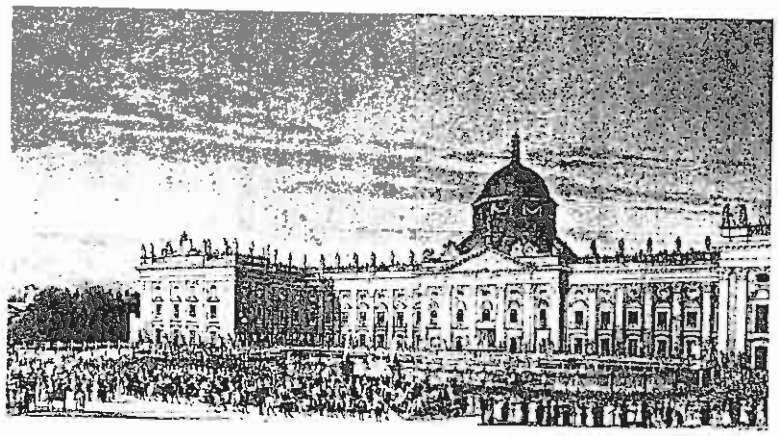

FIGURE 4
E. GARTNER, *View of the New Palace in Potsdam on July 13, 1829*, lithograph, in *Beschreibung des Festes der Zauber der weissen Rose gegeben in Potsdam am 13. Juli 1829 zum Geburtstage Ihrer Majestat der Kaiserin von Russland* (Berlin, Gebr. Gropius, 1829).

Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

in honor or protection of a pure and idealized woman.

As the lavishly illustrated album *A Description of the Festival of the Magic Spell of the White Rose* (*Beschreibung des Festes der Zauber der weissen Rose*) demonstrates, each prince carried a special shield that had been designed specifically for use in the mock tournament. Many of them used a blue background and/or the motif of the crown of white roses to reinforce the notion that their "quest" was in honor of the white rose. An illustration of the parade of knights (fig. 5) includes at the bottom center the blue shield of Alexandra's brother, Prince Wilhelm of Prussia, emblazoned with a gilt-handled sword and, at the top, the motto *Gott mit uns* (God is with us). Quite similar is the shield of the Russian Prince Malakhovskii, which appears at the lower left. A wreath of white roses tinged with pink hangs from a gilded scythe, again on a blue background. It seems clear that Zhukovskii used different elements of some of the participants' shields, especially that of Prince Wilhelm, as the basis for the Cottage's shield, which was officially adopted on December 24, 1829.[18]

Several other key facets of this mock medieval celebration merit attention. The first was its decidedly public character. This event was not merely an entertainment for courtiers or to gratify a bored public. As both scenes from the commemorative album (fig. 4) and later memoirs attest, a great number of Berlin's residents of all classes came to witness the spectacle.[19] Even if this mass of viewers could not hear the speeches or the chorus that sang throughout the event, it could well understand the complex political message that the pageant and its imagery presented. It implied first that the daughter of the King of Prussia, now the Empress of Russia, was a woman whose purity and goodness had achieved an almost mystical level. As such, it has to be seen in the context of serious political and even physical attacks on the divine right and legitimacy of monarchs across Europe since the revolutions of the late eighteenth century. In this period, monarchs in part sought to deflect such criticism, and legitimize their right to rule, by publicly emphasizing their moral goodness.

The female members of royal or imperial families, especially the queen or empress, became particularly important as symbols of purity, chastity, and maternal felicity, both within their families and for the nation as a whole. Much of this argument was made visually, through the sponsorship of royal portraiture emphasizing the modesty and morality of the imperial family as well as through spectacles such as the Potsdam festival.[20] But it was also backed up by very real actions. During outbreaks of cholera, Empress Eugénie of France, for example, put herself in some danger by visiting hospital wards to comfort the sick, a fact that was well known from illustrated press coverage and inexpensive prints.[21]

To return to the mock medieval tournament: if the royal or imperial women were now held up as paragons of virtue and purity within a pseudo-medieval spectacle, from what evil or threatening forces were the knights defending them? In the case of *The Magic Spell of the White Rose*, the designers clearly meant to evoke the Crusades and the battles of Christian forces seeking to wrest the Holy Land from non-Christian inhabitants. As Alexandra Fedorovna's close confidant Augustus von Grimm recalled, during the jousting and "chivalrous strife," "[p]illars with rings, targets, and Moors' [Muslims of North African descent] heads were displayed, all encircled with white roses, and every time the shield was hit a white rose fell."[22] As contemporaries knew, this reference to the Crusades was meant to evoke the recent Russian struggles against the Ottomans in the 1828-1829 war.[23] While the conflict was motivated in part by Russia's desire to keep the Turkish Straits open and exports flowing, public spectacles such as *The Magic Spell of the White Rose* were more likely to emphasize Russian protection of their Orthodox brethren living in Greece, who

FIGURE 5

THEODOR HOSEMANN, untitled view of riders participating in *The Magic Spell of the White Rose*, lithograph, in *Beschreibung des Festes Der Zauber der weissen Rose gegeben in Potsdam am 13. Juli 1829 zum Geburtstage Ihrer Majestat der Kaiserin von Russland* (Berlin, Gebr. Gropius, 1829).

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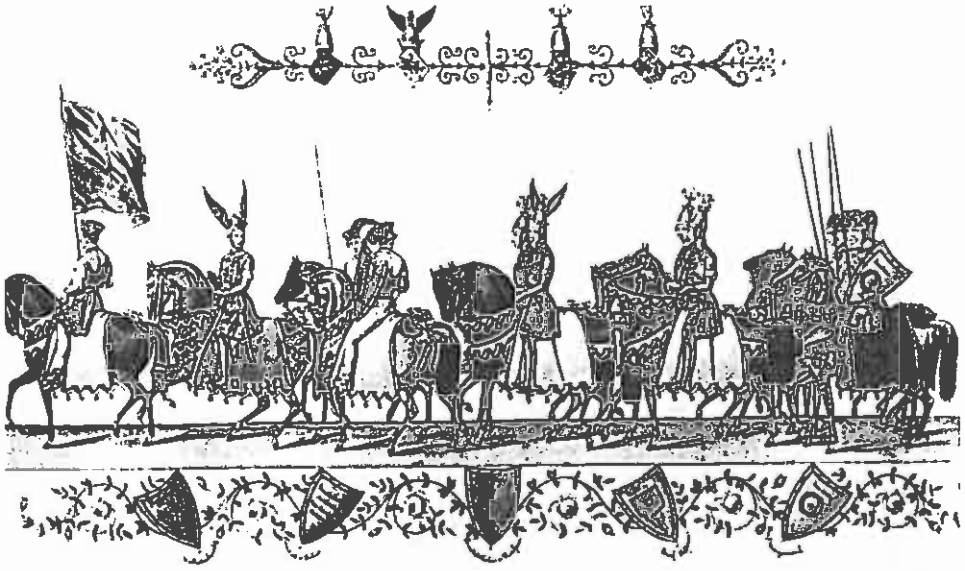

had been involved in bloody uprisings against the Ottomans since 1821.

Indeed, the battles of the Turkish campaign were essential to the interior design of Alexandria Cottage. The vestibule had embedded within its walls a stone taken from the Ottoman fortress at Varna in 1828, on the door was hung the shell of a large sea turtle, presumably found near the Ottoman fortresses on the Black Sea, emblazoned with the Alexandria Cottage's familiar blue shield, and a pair of captured Turkish cannons was placed at the gates.[24] Such objects recalled chivalrous tokens brought back as proof of a victorious conclusion to a knightly quest. The motto on the shield itself ("For Faith, Tsar, and Fatherland") likewise reinforced the connection between the Gothic Revival structure and Nicholas' defense of Orthodox Christians living within the Ottoman Empire.

To understand the full significance of this imagery within Russia, it is important to note that on certain days of each year, the Alexandria Cottage served as the backdrop for spectacles as public as the mock medieval celebrations held in Potsdam in 1829. This public access seems quite opposed to the way in which Nicholas himself discussed the summer house. As he once told a guest, "It is when I get there, just with my family, (for it holds no more,) that I am really happy."[25] As his statement emphasizes, the very size of the little building excluded all outsiders, unlike his enormous residences such as the Winter Palace, allowing him a brief respite from public duties and a place in which to live out the most average sort of daily life among his beloved family members. From this point of view, the Cottage was essentially a private, domestic space. Nevertheless, until 1848, when revolutions took place across Europe, the Cottage was the center of public celebrations of the empress's birthday.[26]

During the month of July, the area around Peterhof was filled with thousands of visitors who gathered there for the celebrations.[27] On July 13, the empress's birthday, crowds were admitted to watch as the family engaged in celebrations honoring the matriarch, and they were later invited to a large public ball and fireworks.[28] Much to the surprise of many foreign visitors, persons of every class were admitted and freely mixed with the crowd.[29] Unlike the Potsdam celebrations of 1829, however, there was little mystical or overtly theatrical content evident. Instead, the public was treated to a more subtle display in which they were permitted to observe a special day in the imperial family's private life. Although the day's activities were quite formal by today's standards, observers of the period recalled that they felt an unprecedented closeness to the family on that day and that the usual divide between the rulers and the ruled was temporarily erased. On the following day, the public was invited to view a far more humble, domestic event: the family taking afternoon tea prepared and served by Alexandra Fedorovna. One member of the crowd was even selected to join the imperial family in their domestic idyll. As Grimm described the day's events:

> The Imperial family come out after dinner into the open air, and are gazed at by the public in silent devotion, as something sacred. They seat themselves, still in bright daylight, at a circular table in the garden before the house. Father Czar at their head, round the familiar Samovars, while the crowd look on, and see how the Empress makes and pours out the tea. . . . Sometimes Nicholas rises, and talks with one of the most insignificant in the crowd, or Alexan-

FIGURE 6
Family Ruble of Nicholas I. Smithsonian Institution, National Numismatic Collection.
Photograph by Douglas A. Mudd

> dra invites some one to draw near the tea-table. Thus the greatest simplicity succeeds the utmost magnificence; yesterday the Empress of all the Russias was admired, but to-day the family of the Czar is honoured, the wife, the mother, in their quiet domestic life.

This practice of imperial "privacy on display," as literary historian Margaret Homans has recently described it, was yet another facet of the larger effort to publicize the moral purity and domestic perfection of European royal or imperial families.[31] Nicholas I and Alexandra Fedorovna were certainly not alone in their efforts. In the same period, for example, both state portraits and popular prints invited average British citizens to peek into Queen Victoria's nursery and drawing room as she and Prince Albert romped with their children, drank tea, or engaged in other mundane activities.[32]

Lest we forget how vast was the shift that had taken place in imperial representation, it is instructive to compare the efforts of Nicholas I with the public persona projected by his grandmother, Catherine the Great. From the moment of her accession, Catherine utilized classical imagery, issuing a medal in which she was represented as the Roman goddess Minerva, a patron of wisdom and enlightenment who can also transform herself into a fierce warrior in defense of these values.[33] Nicholas I, on the other hand, issued in 1835 the so-called "Family Ruble," a commemorative coin whose rarity guaranteed that it functioned as a medal rather than as a unit of monetary exchange.[34] On the front it depicted the emperor in profile, but on the reverse, where one might expect to see the double-headed eagle or some other symbol of his right to rule, we find profile portraits of the empress and their seven children (fig. 6). The point here, of course, was that domestic happiness and familial devotion was an important source of Nicholas's imperial legitimacy. And for many Russians, Nicholas I's contented family life was displayed against the background of the Alexandria Cottage.

The Cottage glass service, despite its distinctly nineteenth-century political message and the technological innovation it displayed, retained many of the most important traits of table services of the previous century. Just as the sculptural decorations and the painting on pieces of grand eighteenth-century porcelain services advertised Catherine's erudition or military might, and thus served as an essential component in

imperial self-presentation, the services for the Alexandria Cottage supported a new Russian imperial myth of chivalry, morality, and domesticity. The rich symbolic functions of the exterior and interior design of the Alexandria Cottage make it clear why this glass service was never used in other imperial residences. Beyond the Gothic Revival style house with its tokens from the 1828-1829 war and its evocations of domesticity and chivalry, the pieces would have lost their significance, and their message would have been diluted. Today they serve as important reminder of a decisive shift in the way Russia's imperial family represented itself to the public. While they would seem to be a token of a family's private life, it was a private life that was lived, at least partially, in public.

Notes

1. For a more detailed discussion of the porcelain service, see Anne Odom's forthcoming *Russian Imperial Porcelain at Hillwood* (Washington, D.C.: Hillwood Museum, 1999), 55.

2. The first of these was the so-called Cut Crystal (*Grannyi khrustal'nyi*) Service, now more typically known as the Ministers (*Ministerskii*) Service. Pieces from the Ministers Service are reproduced in *An Imperial Fascination: Porcelain, Dining with the Czars, Peterhof* (New York: A la Vieille Russie, 1991), 12-13, 45, 51. For a discussion of nineteenth-century glass services ordered by the imperial court, see T.A. Malinina, "O nekotorykh servizakh XIX veka Imperatorskogo stekliannogo zavoda," in *Kul'tura i iskusstvo Rossii XIX veka* (Leningrad: Iskusstvo, 1985), 101-112.

3. The glass service, which is generally believed to have emerged around 1800 and includes a variety of serving pieces in addition to drinking glasses, should be distinguished from a glass set in which a number of pieces of stemware were similarly decorated. Such sets were known in the eighteenth century; indeed, Empress Elizabeth ordered a set of similarly decorated goblets in 1747. See Anne Odom and Liana Paredes Arend, *A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum* (Alexandria, Va.: Art Services International, 1997), cat. no. 27, 115.

4. Charles R. Hajdamach, *British Glass, 1800-1914* (Woodbridge, England: Antique Collectors' Club, 1991), 39-62.

5. B. Shelkovnikov, *Russkoe khudozhestvennoe steklo* (Leningrad: Sovetskii khudozhnik, 1969), 134.

6. This extraordinary and underappreciated group of objects has yet to receive scholarly study. This is most surprising because it is not only the first Russian cut glass service, but it is also the first Russian glass service to be ordered with an accompanying porcelain service, although not with matching decoration. It is my supposition that it was meant to be paired with the Imperial Porcelain Factory's Bab'egon Service. This pairing is based on the fact that both were presented for use at the Great Peterhof Palace in July 1824, although specific archival information confirming this does not seem to exist. After 1848, the Country Glass Service was paired with the Banquet Service of the Grand Peterhof Palace. The Bab'egon Service was expanded in 1839 and 1840 and parts of it were subsequently moved to Tsarskoe Selo and to the Belvedere Palace, which is located on the Bab'egon Hills and the service took its name from this area. A.A. Tatevosova, "Peterburgskii stekliannyi zavod i khudozhestvenno-dekorativnoe steklo Rossii (posledniaia chetvert' XVIII-pervaia XIX v.)," unpublished dissertation (Leningrad: Leningradskii Gosudarstvennyi Universitet im. A.A. Zhdanova, 1979), 84 and *An Imperial Fascination*, 57, 105.

7. Malinina, 105.

8. Adam Menelaws (1748-1831), whose name is sometimes spelled without the 'w' in Russian or Russian-authored sources, was hired by Catherine the Great's Court Architect Charles Cameron in 1784. On his career in Russia, see Dmitri Shvidkovsky, "Architect to Three Emperors: Adam Menelas in Russia," *Apollo* (January 1992): 36-41 and Dimitri Shvidkovsky, *The Empress and the Architect: British Architecture and Gardens at the Court of Catherine the Great* (New Haven and London: Yale University Press, 1996), 225-37.

9. The Cottage Service, with its blue glass shield, should not be confused with the glass service for the Imperial Yacht *Alexandria*. This service was ordered in 1851 and is engraved with the same shield but is not enameled or gilded. On the glass service for the *Alexandria*, see *An Imperial Fascination*, cat. nos. 286 and 287, 125 and V.V. Znamenov et al., *Russkie imperatorskie iakhty: konets XVII-nachalo XX veka* (Saint Petersburg: EGO, 1997), 14-18, 34-35, and 214-19.

10. It has recently, and apparently incorrectly, been described as the motto of the Russian Army. See cat. no. 342 in Nikolaus Thon, ed., *St. Petersburg um 1800: Ein goldenes Zeitalter der russischen Zarenreiches. Meisterwerke und authentische Zeugnisse der Zeit aus der Staatlichen Ermitage, Leningrad* (Recklinghausen: Bongers, 1990), 395.

11. V.V. Antonov, "Zhivopistsy-

dekoratory Skotti v Rossii," in *Russkoe iskusstvo vtoroi poloviny XVIII-pervoi poloviny XIX v.: Materialy i issledovaniia* (Moscow: Nauka, 1979), 89.

12. It is important to note, however, that the Gothic style never entirely died out. Many important European churches of the sixteenth and seventeenth centuries were designed in this style. To differentiate them from their medieval counterparts, they are referred to as examples of Gothic Survival.

13. See Zhukovskii's June 1844 letter to A.O. Smirnova-Rossett in A.O. Smirnova, *Zapiski, dnevnik, vospominaniia, pis'ma* (Moscow: Federatsiia, 1929), 346-47.

14. James von Geldern and Louise McReynolds, *Entertaining Tsarist Russia: Tales, Songs, Plays, Movies, Jokes, Ads, and Images from Russian Urban Life, 1779-1917* (Bloomington: Indiana University Press, 1998), 107.

15. The day's events were divided into three sections. The first was the mock tournament open to the public. The second portion, "Das bewegliche Bild in Zauberspiegel," a performance by members of the Berlin Opera and Theater that was designed by Karl Friedrich Schinkel, was performed only for participants in the earlier tournament and courtiers. A ball in medieval dress finished the evening. For a complete description of the event and the text of pieces sung, see *Beschreibung des Festes der Zauber der weissen Rose gegeben in Potsdam am 13. Juli 1829 zum Geburtstage Ihrer Majestat der Kaiserin von Russland* (Berlin, Gebr. Gropius, 1829).

16. Alexander Theodore von Grimm, *Alexandra Feodorowna, Empress of Russia*, trans. Lady Wallace (Edinburgh: Edmonston and Douglas, 1870), 1: 321.

17. Ibid., 323.

18. See L.I. Tiutiunnik et al., *Mir russkoi imperatritsy: Aleksandra Fedorovna-Charlotte von Preußen* (Saint Petersburg: Sokrovishcha Rossii, 1997), 5.

19. S.P. Iakovlev, *Imperatritsa Aleksandra Fedorovna: Biograficheskii ocherk* (Moscow: Universitetskaia tipografiia, 1866), 77-79 and Grimm, 1:321.

20. For a survey of this phenomenon, see Simon Schama, "The Domestication of Majesty: Royal Family Portraiture, 1500-1850," *Journal of Interdisciplinary History* 17, no. 1 (Summer 1986): 155-183.

21 See Matthew Truesdell, *Spectacular Politics: Louis-Napoleon Bonaparte and the Fête Impériale, 1849-1870* (New York and Oxford: Oxford University Press, 1997), chap. six ("The Politics of Sincerity: The Charitable Work of the Empress Eugénie"), 121-35.

22. Grimm, 1:323.

23. On this war, see Frederick W. Kagan, *The Military Reforms of Nicholas I: The Origins of the Modern Russian Army* (New York: St. Martin's Press, 1998), 77-100.

24. A. Shemanskii and S. Geichenko, *Petergofskii kottedzh (b. dacha Nikolaia I)* (Leningrad: Ekskursionno-lektorskaia baza L.O.O.N.O., Upravlenie Petergofskikh Dvortsov-Muzeev, 1929), 7; Richard S. Wortman, *Scenarios of Power: Myth and Ceremony in Russian Monarchy. From Peter the Great to the Death of Nicholas I* (Princeton: Princeton University Press, 1995), 339; and *An Imperial Fascination*, 89.

25. Wortman, 341.

26. Ibid., 329.

27. "Inostrantsy o Rossii: Tri nedeli v Rossii." *Istoricheskii vestnik* 135 (January 1914): 262-63; M.I. *Putevoditel' po Petergofu. K 200-letiiu Petergofa* (Saint Petersburg: T-vo R. Golike i A. Vil'borg, 1909), 44-46; and Iakovlev, 87.

28. For extensive descriptions of the festivities, see Grimm 2:45-55; Tiutiunnik, 10-14; and, Wortman, 328-32.

29. Frances, Lady Londonderry, *Russian Journal of Lady Londonderry, 1836-7*, edited by W.A.L. Seaman and J.R. Sewell (London: John Murray, 1973), 112-113 and "Inostrantsy," 262.

30. Grimm, 2:53.

31. Margaret Homans, *Royal Representations: Queen Victoria and British Culture, 1837-1876* (Chicago and London: University of Chicago Press, 1998), 17-42.

32. Ibid.

33. See the discussion of the French round box with a profile portrait of Catherine II based on this medal in *A Taste for Splendor*, 142.

34. Only a limited number of these ruble coins was issued and so they functioned more as commemorative medals given as gifts. I am grateful to Douglas A. Mudd and Guido Fenzi of the National Numismatic Collection, Smithsonian Institution for this information.

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Recommended Readings

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