

The Russian Porcelain Installation at Hillwood

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Summer 2016 & Summer 2017
Hillwood Estate, Museum & Gardens
Updated September 2022

The Russian porcelain re-installation at Hillwood was one of the curatorial department's projects for summer 2016. The goals of this project were to:

- enhance the interpretation of the collection;
- incorporate important acquisitions as well as long-term loans to the museum;
- follow the vision of Marjorie Merriweather Post.

The new display required several weeks of research. The initial re-installation of porcelain took three days, and concluded on August 29, 2016. This would not have been possible without the help of our Collections team. The new display is primarily concentrated in the Russian porcelain room, the pavilion, and the second floor hall.

I first examined the archival documentation available on the different exhibition areas to understand how the display of the Russian porcelain has evolved since Marjorie Post acquired Hillwood in the 1950s. Black and white photographs demonstrate how quickly the Russian porcelain holdings grew. For example, in the 1950s, the Russian porcelain room looked quite empty, with only a few objects on each shelf. With the growth of the collection during the 1960s, a few additions were made. By the 1970s, the cases became much more crowded. Marvin Ross, Marjorie Post's curator, may have arranged the latter 1970s displays to coincide with the museum opening to the public. Do these reflect Marjorie Post's taste or are they the result of Ross's curatorial vision, or a blend of both? Marjorie Post clearly had some concerns about the growth of the collection and how the displays were curated by Marvin Ross. In a note written to him in 1963 about the possible addition of cases in the pavilion, she stated: "This I do not like at all. I think you have heard me hold forth quite a number of times about not getting HILLWOOD too crowded and too full. It is bad enough the way it is."¹

The Russian porcelain room is one of the spaces at Hillwood where the display from Marjorie's time seems to have been particularly well preserved. The porcelain cases in the pavilion were later additions – appearing in the 1970s – and had different arrangements over the years. The elaborate French case on the second floor (to the right of the snooze room doorway), taken from Post's New York apartment, contained Chinese porcelain in the 1950s. The Orlov Service appears to have been displayed in this case only in the 1970s. Right after its acquisition in 1937, the service was displayed by Marjorie Post in the large mirrored case, now in the second floor hall. The display in this mirrored case has always focused on Russian porcelain, in particular tea and coffee services.

Photographs of historical displays at Hillwood and in Marjorie Post's former homes reflect a consistent trait. Post liked to present works of art in symmetrical arrangements. This served as a guide for the reinstallation of the porcelain in the mansion.

The cases in the Russian porcelain room were reorganized with a focus on porcelain services from the Imperial Porcelain Factory, the Order Services produced by the Gardner Factory, and military plates and services from the reigns of Alexander I and Nicholas I.

¹ Memo from Mrs. Herbert A. May to Marvin Ross, August 1, 1963. Hillwood Estate, Museum and Gardens, Archives & Special Collections.

A new display was developed for the pavilion, focusing on important neoclassical Russian services and Soviet porcelain.

The emphasis on tea and coffee services was preserved in the second floor hall, but with a new display arranged chronologically. The cases here include pieces from the reign of Catherine the Great to the early Soviet period.

Following the 2016 curatorial summer project, Hillwood had the opportunity to receive a five years' loan of additional Russian porcelain from American collector Kathleen Durdin.² Thirty-three pieces were carefully selected and installed at Hillwood on June 26, 2017.

This exceptional loan includes works from the Imperial Porcelain Factory belonging to services that were not represented in Hillwood's collection such as pieces from the Guriev Service which is "probably the grandest ever decorated in the factory³" as stated by Anne Odom, Hillwood's former chief curator.

The loan also consists of a series of 1700s porcelain figures of the Peoples of Russia. Hillwood has in its permanent collection only four of these porcelain figures, including two from the Popov factory made in the 1800s. Thanks to this generous loan, Hillwood currently displays what is probably the largest series of the Peoples of Russia on view in the United States.

A rare glass vase on view in the pavilion is also part of the loan. It is beautifully carved with flowers and foliage in the art nouveau style. This masterpiece made by the Imperial Glass Factory was owned by Dowager Empress Maria Feodorovna.

Since 2017, additional pieces were added to the collection including new acquisitions and additional long-term loans.

Please note: in the pages that follow case shelves are always numbered from top to bottom; for example, Shelf 1 refers to the top shelf.

² *The Tsars' Cabinet: Two Hundred Years of Russian Decorative Arts under the Romanovs from the Kathleen Durdin Collection of Russian Decorative Arts* by Anne Odom and Kathleen Durdin Collection of Russian Decorative Arts is available in Hillwood's library.

³ Anne Odom, *Russian Imperial Porcelain at Hillwood* (Washington D.C.: Hillwood Museum and Gardens, 1999), 43.

Russian Porcelain Room
St. Andrew Services and Foreign Gifts to the Russian Court
Case 1: Shelf 1-4



Russian Porcelain Room

Historical photographs and labels on the small pull-out drawers under the cases were very helpful in rearranging this room's display. The symmetry of the original presentation was brought back, especially in the cases with pieces from the Order Services (Cases 1, 3, 4 to 9).

St. Andrew Services and Foreign Gifts to the Russian Court Case 1: Shelf 1-4

This case contains pieces from different services dedicated to the Order of St. Andrew the Apostle the First-Called. Founded in 1698-99 by Peter the Great, it is the highest order in Russia (note: the Order of St. George is the highest military order). Abolished during the USSR, it was reestablished in 1998. The creation of this chivalric order is a good example of how Peter the Great adopted foreign traditions after his trips to the West in the late 17th century in order to westernize his country. In Western Europe such orders were a common way to reward service to the state.

A gold collar of the Order of St. Andrew by the firm Keibel is presented on Shelf 4.

Shelf 3

An early service decorated with the Order of St. Andrew was given to the Empress Elisabeth by Augustus the Strong, Elector of Saxony and King of Poland in 1745. It was produced in the town of Meissen, where the secret of hard-paste porcelain was discovered in the early 18th century (1708). One plate from this service (Hillwood) is displayed with two cups and saucers, a coffee pot, and a tea pot on long-term loan from the Smithsonian since 2022.

Meissen was not the only foreign manufactory to produce services for the Russian court. A cup and saucer displayed between the two Meissen plates belonged to a service made by the Viennese manufactory founded by Claudius Innocentius du Paquier in 1718 (currently on view in the French porcelain room with the tureen from the same service on long-term loan from the Frick Collection in New York). At that time the factory was the second porcelain factory founded in Europe after Meissen. The service is one of the earliest services produced in Europe and was presented to Empress Anna of Russia by Habsburg Emperor Charles VI to cement their military alliance against the Turks during the period 1736-39. The cup and saucer were acquired by the museum in 1999.

The other pieces on display (plates, leaf-shaped dishes, and flatware) throughout the case belong to the St. Andrew Service, which was commissioned by Catherine the Great in 1777 from the private factory founded by English merchant Francis Gardner in Verbilki (Moscow province) in 1766. The high quality of the porcelain produced by Gardner enabled it to compete with the production of the Imperial Porcelain Factory. Hillwood holds 121 pieces from the St. Andrew Service.

Shelf 1

On Shelf 1 are two 19th-century Russian plates with a dark blue border (on far left and far right). The Imperial Porcelain Factory produced these during the reign of Nicholas I. Each plate bears the badge of the Order of St. Andrew on a white ground. The blue rim presents small cartouches with elaborate gold frames, painted with badges of the imperial Orders of St. George, St. Alexander Nevsky, St. Vladimir, and St. Anna.

The glassware in the case is part of the banqueting service produced by the Imperial Glassworks after 1824 for Nicholas I and members of the imperial family. The monogram of the owner is featured in a cartouche.

Russian Porcelain Room
Imperial Services, the Imperial Porcelain Factory, Russian Revival,
Private Commissions, and Workshops
Case 2: Shelf 1-5



Russian Porcelain Room
Imperial Services, the Imperial Porcelain Factory, Russian Revival,
Private Commissions, and Workshops
Case 2: Shelf 1-5

As shown in Case 1, despite the foundation of the Imperial Porcelain Factory in St. Petersburg in 1744, porcelain services used at the Russian court often came from foreign factories.

Shelf 3

A plate (long-term loan) and two cups decorated with a double-headed eagle, displayed in the middle of Shelf 3, were part of a service sent in 1778 by Frederick the Great of Prussia to Grand Duke Paul, son of Catherine the Great and heir to the throne. The Royal Porcelain Factory in Berlin produced these pieces.

Shelf 2

On Shelf 2 are other examples of the success of foreign porcelain in Russia. The famous Sèvres Cameo Service commissioned by Catherine the Great in 1776 is exemplified by an 18th-century ice cup on display in the French porcelain room, and a 19th century plate at the far right on this shelf, a later addition produced by the Imperial Porcelain Factory.

The central oval dish (long-term loan) belongs to the famous Green Frog Service commissioned in 1773 by Catherine the Great from the Wedgwood factory in Great Britain. Made of earthenware, the pieces of the service were decorated with monochromes views of England painted after engravings. The service was originally made for the Chesme palace in St. Petersburg at one time called La Grenouillère because of its location on a frog marsh.

Above Shelf 1, Attached to the Wall in the Case

At the very top of the case are two oblong dishes with blue rims. They bear the gold conjoined cyphers of Grand Duke Sergei and Grand Duchess Elisabeth, brother of Emperor Alexander III and sister of the last Empress Alexandra, respectively. The service was commissioned in France after 1884 and shows how foreign services were popular at the court up until the end of the imperial regime.

Shelf 1

Despite a taste for foreign luxury goods, Russian rulers continually patronized the Imperial Porcelain Factory. Shelf 1 is filled with pieces from the first service produced by the Factory for the court: a set for private use by Empress Elisabeth Petrovna known as Her Majesty's Own Service. Dating to the 1750s, its pattern of fretwork and pink rosettes is easy to recognize.

Shelf 2

Works from the time of Catherine the Great, including a plate at far left with cameo-like medallions from the Yacht Service produced between 1785 and 1787, are shown on Shelf 2. An additional piece lent to Hillwood from the latter service can be seen in the pavilion.

Imperial commissions often feature the double-headed eagle, symbol of the Empire, and the crowned monogram of the former owner.

Shelf 3

Shelf 3 presents Russian plates from the reign of Nicholas I showing the eclectic styles in favor during his reign evolving from neoclassical design to diverse revivals. The plate, cup and saucer (first from the left) are from the Ropsha Service. The Ropsha or Ministersky Service was commissioned by the Minister of the Imperial Court, Prince P. Volkonsky, for the Winter Palace and was transferred to the Service Storeroom in 1827. In 1853, the service was sent to the Ropsha Palace, and later transferred to the English Palace at Peterhof. Later additions were made to the service, including pieces on display at Hillwood.

The other plates (the three excluding the middle and far left ones) are part of a service commissioned in 1837 for the Kremlin Palace (soup, dessert, table plates, and cup and saucer). They are among the earliest pieces featuring Byzantine-Russian designs after Fedor Solntsev's drawings. Solntsev supervised the restoration of the Kremlin in Moscow. He also published with imperial support historical pieces and designs in a lavish six-volume book titled *The Antiquities of The Russian State*. This work became an essential reference for future designers.

The Kremlin dessert plate (fourth from the left), for example, is inspired by Tsar Alexei's gold dish, which was crafted in the Moscow Kremlin workshops in 1667 and published by Solntsev. The Kremlin soup plate (second from the left) displayed on the other side, is also based on Solntsev's publication. It is inspired by a Turkish washbasin made for Tsarina Natalya Naryshkina in the 1600s (long-term loan).

Shelf 5

The imperial eagle is featured on many Russian services including on the plates displayed on Shelf 5. Two of these plates (far left and right) belong to a service produced in England in the 1840s for the imperial yacht *Queen Victoria*, whose name is presented in Russian on the banderole below the eagle. Additional pieces were produced at the Imperial Porcelain Factory. The service was later transferred onto the imperial yacht *Slavyanka*.

The imperial eagle may also have been used as a Russian Revival decorative motif, as demonstrated by two center plates, displayed on the same shelf, made by the Kornilov Brothers Factory. The plate second from the left, made for export, is a typical example of the Russian style appreciated by foreign buyers. The inscription on the rim is an Old Russian motto that means: "When there is no piece of bread, it is dreary in the Terem [house/palace]."

Shelf 4

On Shelf 4 the two outermost plates are a plate (far left) with gold chinoiserie motifs from the 1780s, and a Chinese export porcelain soup plate (far right) with a brown double-headed eagle that dates to the 1780s, which belongs to a service made for the Russian court.

The three plates in the center of the same shelf demonstrate the significant role played by Russian aristocrats as patrons of the arts and entrepreneurs. They are all connected to the Iusupov (or Yusupov) family, renowned for its immense wealth, philanthropy, and important art collections. Prince Nikolai Borisovich (1751-1831), a famous art connoisseur, was head of the Imperial Porcelain Factory in the 1790s. His interest in porcelain led him to found his own porcelain factory in 1814. It was located on his Muscovite estate, Arkhangelskoe, and operated until his death. Its products were never intended to be sold—rather they were used by the family or presented as gifts. The plate, second from the left, decorated with roses dates to 1826. Like many Russian aristocrats, the Iusupovs patronized Western artists and craftsmen. The silver plate (museum purchase in 2008) in the middle and flatware were commissioned by Prince Nikolai's grandson Nikolai Borisovich (1827-1891) from French silversmith Alexandre Gueyton in the 1850s. The master designed a service inspired by antique Byzantine illuminations, as per the prince's request.

The center of the silver plate features the lion from the Iusupov coat-of-arms. This emblem can also be seen on the faience plate (fourth from the left). Probably created in a Western European factory, this plate is based on pieces from the Kremlin Service (see plate on Shelf 3). Nikolai Sultanov (1850-1908), an architect known for his Old-Russian style works, designed the piece for the Iusupov family palace in Moscow, which he redecorated between 1892 and 1895.

The glassware in this case dates from the 18th to the early 20th century. Most of the pieces are decorated with imperial cyphers and the Russian double-headed eagle.

Russian Porcelain Room
The Saint Alexander Nevsky Service
Case 3: Shelf 1-4



Russian Porcelain Room
The Saint Alexander Nevsky Service
Case 3: Shelf 1-4

This case contains pieces from the service dedicated to the Order of St. Alexander Nevsky. This order was established by Empress Catherine I, widow of Emperor Peter the Great. A cross by the firm Keibel (Shelf 4) and a badge of the order (on wall above Shelf 2) are displayed among pieces from a service commissioned by Catherine the Great from the Gardner Factory in 1777. Hillwood holds 76 pieces from this service. Two porcelain and bronze candelabras, usually on view in the dining room, are additions to the Nevsky Service made at the Imperial Porcelain Factory in the mid-19th century.

Russian Porcelain Room
The Saint George Service
Case 4: Shelf 1-4; Case 5: Shelf 1-5; & Case 6: Shelf 1-4 (left to right)



Russian Porcelain Room
The Saint George Service
Case 4: Shelf 1-4; Case 5: Shelf 1-5; & Case 6: Shelf 1-4 (left to right)

These three cases contain pieces from the service dedicated to the Order of St. George. It is the highest military order in Russia. It was originally founded in 1769 by Catherine the Great and reestablished in 2000. One cross and two badges of the order are on display in Case 5.

This porcelain service was commissioned, along with those of St. Andrew and St. Alexander Nevsky, by Empress Catherine the Great in 1777 from the Gardner Factory. Hillwood holds 121 pieces from the Order of St. George Service. Among them are two porcelain and bronze candelabras, usually on view in the dining room, which are additions made at the Imperial Porcelain Factory in the mid-19th century.

Two other imperial services are represented in Case 5. On the left side of Shelf 4 (second from the bottom) are a leaf-shaped dish (long-term loan) and two ice cups (long-term loan and gift to the museum in 2007) from the Berlin Dessert Service, given to Empress Catherine the Great in 1772 by King Frederick the Great of Prussia. Produced at the Royal Porcelain Factory in Berlin between 1770 and 1772, this service and its naturalistic designs served as an inspiration for the Order Services made in Russia.

In the center of Shelf 1 in Case 5 is a platter with sprays of flowers on a white background. It is from the so-called "Everyday Service," intended for everyday use at the Winter Palace during the reign of Catherine the Great. It was produced at the Imperial Porcelain Factory between 1780 and 1796.

Most of the glassware in these cases is Russian and dates from the 18th to the early 19th century.

Russian Porcelain Room
The Saint Vladimir Service
Case 7: Shelf 1-4; Case 8: Shelf 1-5; Case 9: Shelf 1-4 (left to right)



Russian Porcelain Room
The Saint Vladimir Service
Case 7: Shelf 1-4; Case 8: Shelf 1-5; Case 9: Shelf 1-4 (left to right)

These three cases contain pieces from the service dedicated to the Order of St. Vladimir. It was founded in 1782 by Catherine the Great. Two crosses and one badge of the order are on display in Case 8.

The porcelain service was commissioned by Empress Catherine the Great in 1783 from the Gardner Factory. Hillwood holds 378 pieces from this service.

The platter on Shelf 1 in Case 8 with a green rim and central medallion belongs to the Moscow Service. It bears the conjoined monograms of Grand Duke Paul (future Emperor Paul I) and his wife Maria Feodorovna. The service was commissioned from Gardner in the late 1770s-early 1780s to be used at Pavlovsk, the residence of the heir to the throne. Later additions (until 1796) were made at the Imperial Porcelain Factory. Hillwood's platter bears marks from the Imperial Porcelain Factory.

Most of the glassware is Russian and dates from the 18th to the early 19th century.

Russian Porcelain Room
Emperor Nicholas I and the Imperial Factory, Military Plates
and the Commemoration of the Patriotic War
Cases 10: Shelf 1-4; Case 11: Shelf 1-5; Case 12: Shelf 1-4 (left to right)



Russian Porcelain Room
Emperor Nicholas I and the Imperial Factory, Military Plates
and the Commemoration of the Patriotic War
Cases 10: Shelf 1-4; Case 11: Shelf 1-5; Case 12: Shelf 1-4 (left to right)

Most of the glassware and porcelain in these cases dates from the reign of Emperor Nicholas I.

In Case 12, on Shelf 1 and 3 are dinner and dessert plates from a service commissioned for and used at the Emperor's coronation in Moscow in 1826. With their classical gold ornaments and simple lines, the plates demonstrate the continuation of neoclassical design in the first years of the reign of Nicholas I.

Yet this period was also marked by an interest in revival styles, epitomized during the reign of Nicholas I by the popularity of the Gothic Revival. Many buildings were erected in this style during his reign, including the personal dacha of the Emperor's wife, the Cottage Palace, at Alexandria near Peterhof. Shelf 1 of Case 10 presents porcelain and glassware specifically made during the 1820s for this small palace. Each piece bears a coat-of-arms in the medieval fashion with the motto "For Faith, Tsar, and Fatherland" inscribed in Russian.

Other services from the period are illustrated in these cases; they show that despite the development of new stylistic trends, neoclassical designs remained fashionable until the late 1830s. The elegant plates with a pink border (Case 10, Shelf 3) feature views of St. Petersburg and its surrounding suburbs (the Kameny Ostrov Palace in Petersburg and a fountain at Peterhof).

In Case 11, the dessert plate in the center of Shelf 5 (museum purchase in 2006) reflects the same Neoclassical trend. It is part of the Mikhailovsky Service, originally made by the Imperial Porcelain Factory between 1819 and 1822 for Grand Duke Mikhail Pavlovich (1798-1849), the brother of Emperors Alexander I and Nicholas I. For the dessert plates, factory artists copied masterpieces from the imperial collection. Hillwood's plate shows a copy of French artist Jean-Baptiste Perronneau's *Portrait of a Boy with a Book*. The original oil on canvas, dated 1745-46, is still in the State Hermitage Museum. Grand Duke Mikhail is portrayed with his wife, Grand Duchess Elena Pavlovna (1807-1873), on the larger plate in the center of the top shelf in this case. Grand Duchess Elena, born Princess Charlotte of Württemberg, was renowned for the musical salons she held in her St. Petersburg palaces. Portraits of her can be found in Hillwood's entry hall (51.117) and in the passageway to Marjorie Post's bedroom (53.28).

It is known that Grand Duke Mikhail Pavlovich owned military plates similar to the ones displayed in these three cases. The Imperial Porcelain Factory began to produce a series of plates with military figures from various regiments shortly after the Napoleonic Wars (1803-15) ended. Although influenced by models from the Royal Porcelain Factory in Berlin, the Imperial Porcelain Factory manufactured more than any other factory. Production of these plates continued without interruption until the reign of Nicholas II (reigned 1894-1917). Hillwood holds examples from several different series, each of which is distinguished by the color and design of its rims. The gilt-rimmed plates belong to the oldest set and date from the 1820s-1840s. The turquoise-rimmed plates date from the 1840s and the lilac/lavender ones from the 1870s. Another series with gilt rims was first produced in 1907. This series of plates depicts troops in uniforms from the reign of Alexander III.

These sets were not the only ones produced in Russia with martial-themed decoration. The two plates at the far left and right on Shelf 1 of Case 11 are part of a service commissioned in 1856, the year the Cuirassier Regiment, founded in 1704, was admitted into the Imperial Guard.

Most of the glassware is dedicated to the memory of the Napoleonic Wars. These pieces feature inscriptions commemorating the taking of Paris by Alexander I in 1814 or portraits of heroes from the Russian army such as General Platov, Count Wittgenstein, and Field Marshall Kutuzov. The glass plate on Shelf 3 in Case 12 portrays an allegorical scene of the liberation of Berlin in 1813. The plate was made by the Imperial Glassworks between 1836 and 1840 after a famous model by Russian sculptor Fedor Tolstoi.

In the center of Shelf 2 in Case 12 is a very rare, double-walled beaker dating to around 1815. It is the work of Alexander Vershinin, serf and chief workmaster at the Bakhmetev Glassworks established in Nikolsk. The incredibly detailed landscape and ornaments made of paper, wood, moss and lichen are impressive. Less than fifteen similar works by Vershinin are known in the world. The piece was acquired by the museum in 2003.

Pavilion
The Arabesque and Yacht Service (long-term loans)
Case 2: Shelf 1-3



Pavilion

The four cases in the pavilion present pieces from important services produced by the Imperial Porcelain Factory during the reigns of Catherine the Great and her son Paul I (Cases 2 to 4). The last case (Case 1) is dedicated to early Soviet porcelain created prior to and during the time Marjorie Post was *en poste* in Moscow.

The Arabesque and Yacht Service (long-term loans) Case 2: Shelf 1-3

The ice-cream cooler on Shelf 1 and the monteith on Shelf 3 belong to the Arabesque Service commissioned in 1784. A monteith is a bowl with a scalloped rim so that wine glasses may be suspended by the foot, allowing the bowl of each to be chilled by the immersion in iced water before use. The Arabesque Service was the first great ceremonial service produced at the Imperial Porcelain Factory for official receptions at court. The name of the service is derived from the exquisite arabesque motifs featured on the porcelain. Most likely inspired by the famous Sèvres Cameo Service, it presents shapes and ornaments in the neoclassical style with cameo-like medallions. Catherine the Great had a great passion for cameos; she was the most important collector of cameos and intaglios in the late 18th century. The cameos adorning the Buch chalice on view in the Russian sacred art gallery, for example, were selected by the Empress from her own collection.

On Shelf 2 is a covered dish from the Yacht Service. This service was modelled at the imperial factory between 1785 and 1787 after the Arabesque Service. A plate from the service, the only piece from the set owned by Hillwood, is on display in the Russian porcelain room.

The glassware dates from the 18th century and is part of Hillwood's collection.

**Pavilion
The Cabinet Service
Case 3: Shelf 1-3**



Pavilion
The Cabinet Service
Case 3: Shelf 1-3

The Cabinet Service is one of the numerous ceremonial services produced at the Imperial Porcelain Factory during the reign of Catherine the Great. The name “cabinet” dates to the first half of the nineteenth century, when the service was transferred to the imperial collection under the auspices of His Majesty’s Cabinet. The cabinet was a ministry of the court responsible for managing imperial commissions and purchases. The service was initially named “Bezborodko” after the statesman Count Aleksandr Andreevich Bezborodko, who initially received it from the Empress. [Hillwood’s portrait of Count Bezborodko is above this case (51.69). The painting was made after artist Johann Baptist Lampi the elder’s composition.] Catherine the Great commissioned the service in 1793. The shapes are derived from the Arabesque Service, which was used as a model (on view in Case 2). The pieces feature *veduta* scenes, architectural views of Italy after engravings made popular in the late 18th century. The wine coolers, soup plates, tureen, and baskets are among the 28 pieces from this service in Hillwood’s collection.

**Pavilion
The Dowry Services
Case 4: Shelf 1-3**



Pavilion
The Dowry Services
Case 4: Shelf 1-3

The Dowry Services produced for Grand Duke Paul's daughters (Alexandra, Elena, Maria, and Ekaterina) are variants of the Cabinet Service (on view in Case 3). Each of the services is distinguished by a border of flowers. Grand Duchess Elena Pavlovna married Prince Friedrich Ludwig of Mecklenburg-Schwerin in 1797 and Grand Duchess Alexandra Pavlovna married Joseph Archduke of Austria in 1799.

The same shapes used for the Dowry Services were also used for the Iusupov Service. It was ordered by Prince Iusupov, head of the Imperial Porcelain Factory, and given to Emperor Paul I for Christmas in 1798. The plate with black and gold border on Shelf 1 belongs to this service (long-term loan).

The plate, double salt-cellar, and custard cup (Shelf 2– long-term loans) painted with a border of roses belong to the Dowry Service of Grand Duchess Alexandra Pavlovna.

The monteiths (Shelf 1), tureen (Shelf 2), and large platter (on top of the case) belong to the Dowry Service commissioned for Maria Pavlovna from 1799. She married Karl Friedrich, Grand Duke of Saxe-Weimar in 1804. The platter on Shelf 3 was made for Grand Duchess Ekaterina Pavlovna and was purchased by the museum in 1991. In 1808 she married Prince Peter Friedrich Georg of Oldenburg. After her husband's death, she married Wilhelm of Württemberg and moved to Stuttgart, where she brought her dowry service.

The Dowry Services included large mythological sculptural table ornaments for the dessert setting. The bisque figure of Justice (Shelf 2) was part of one of these centerpieces (long-term loan). The use of porcelain figures as table ornaments was common in the 18th century. The allegorical figure of Winter (on Shelf 3 in Case 3) is probably an early product of the Imperial Porcelain Factory and may have belonged to a set of four featuring the four seasons.

Porcelain figures of Finnish women on Shelf 3 (Popov Factory, about 1840) are a 1800s repetition of figures from the famous Peoples of Russia series (see Passage to Icon Room, Case 3).

Pavilion
Alexander Pushkin and Soviet Porcelain
Case 1: Shelf 1-3



**Pavilion
Soviet Porcelain
Case 1: Shelf 1-3**

After the Revolution of 1917, the Imperial Porcelain Factory was renamed the State Porcelain Factory. After 1925 it was known as the Lomonosov Porcelain Factory. In 2005, the factory returned to its original name. Some of the early products from the State Porcelain Factory were created using blanks from the imperial period. The large plate on Shelf 3 bears marks from the Imperial Porcelain Factory, but features the Soviet motif of an accordion player.. Designer Natalia Danko created the dancing figures displayed on Shelf 3. All these objects show how porcelain as well as art in general was used a vehicle for propaganda. Other pieces by the Lomonosov Factory are on display on the second floor hall.

Shelves 1 and 2 are dedicated to the novelist, playwright, and poet Alexander Pushkin (1799–1837), the towering Russian cultural figure of Black African descent. Renowned in Russia and abroad, Pushkin is considered the founder of modern Russian literature. Pushkin’s great grandfather Abram Petrovich Gannibal (1696– 1781) was born in modern-day Cameroon, where he was kidnapped, enslaved, and taken to Russia. Emancipated by Emperor Peter the Great (r. 1682–1725), Gannibal would become the sovereign’s godson and grow up in imperial circles. As an adult, he emerged as an influential member of the court and married into the Russian aristocracy. Pushkin often referenced his Black heritage in his works, in particular in the unfinished novel *The Moor of Peter the Great*, which is inspired by his great grandfather’s life.

Shortly after Hillwood founder Marjorie Post arrived in the Soviet Union as U.S. ambassadress in 1937, the Soviet government presented her with a set of porcelain dedicated to the 100th anniversary of Pushkin’s tragic death, in a duel in 1837. It is dedicated to the Russian poet Alexander Pushkin and the city of Tsarskoe Selo, which was renamed Pushkin that year to commemorate the 100th anniversary of his death. As a collector of Russian art, Post went on to acquire several objects related to Pushkin, including this miniature portrait bust and porcelain tumbler commemorating the 100th anniversary of Pushkin’s birth, in 1799. The tumbler bears an excerpt from his work on the reverse that begins, “No, all of me will not die!”

**Passageway to Icon Room
The Peoples of Russia
Case 3: Shelf 1-4**



Passageway to Icon Room
The Peoples of Russia
Case 3: Shelf 1-4

The Russian empire was inhabited by at least a hundred ethnic groups whose folklore and costume have inspired scientific and artistic projects over the centuries. The figures (most of them long-term loans, unless noted below as Hillwood's) belong to the series of the Peoples of Russia and Tradesmen and women produced during the reign of Catherine the Great. They were made after models created by sculptor and modeler Jean-Dominique Rachette. He was head sculptor at the Imperial Porcelain Factory. The figures were based on illustrations in *A Description of All the Peoples Inhabiting the Russian Empire*, an ethnographic work published by Johann Gottlieb Georgi in 1776-77. Many Russian porcelain manufactories produced similar figurines from the late 18th to the early 20th century, some on view in the nearby case. They include (shelf 4) figures (from Hillwood's collection): Yakut woman, Kirghiz man, Koriak woman, Sart woman, and Yakut woman. They belong to a new series of ethnographic figures ordered by Nicholas II in 1907 from the Imperial Porcelain Factory. The costumes were based on the ethnographic collections from the Anthropology and Ethnography Museum in St. Petersburg, among other sources used by sculptor Pavel Kamensky. Trained at the Academy of Arts, he created a series of 73 ethnic groups with a man and a woman from each.

Shelf 1 (left to right):

The series of Tradesmen and women of Russia: Ice vendor, Milkmaid, Tradesman, Poppy cookie vendor, Fishmonger, Poultry seller

Shelf 2 (left to right): Cossack man and woman, Samoyed man and woman, and Kabardian man and woman

Shelf 3 (left to right): Man from Kuril Island, Tatar Tatarskaya woman, Tatar woman, Kazan Tatar man, Armenian woman, man from Lapland

Shelf 4 (left to right): Ingermann Land woman, Yakut woman, man (Hillwood) and woman from Kamchatka, woman from , Finnish man (Hillwood) and woman

**Second Floor Hall
The Morgan Service
Case 2: Shelf 1-3**



Second Floor Hall
The Morgan Service
Case 2: Shelf 1-3

This case to the right of the snooze room's doorway, which once contained the Orlov Service, now presents part of a service produced by the Sèvres Porcelain Manufactory between 1769 and 1771. It is known as the Morgan Service. It was formerly part of the famous collection of American financier and banker J.P. Morgan (partially sold in 1944).

Second Floor Hall
From Catherine the Great to Alexander I
Left Part of Case 3: Shelf 1-4



Second Floor Hall

Case 3

The large mirrored case in the open balcony area is dedicated to Russian porcelain with a chronological display focusing on tea and coffee services. Since the 17th century, tea has become an important beverage in Russia and can today be considered part of Russian culture. Traditionally drunk in the afternoon, tea is now consumed all day long. An important aspect of Russian tea culture is the hot water container known as a *samovar*. This has become a Russian national symbol. A teapot from the Soviet period in the shape of a samovar can be found on the bottom right shelf. The tradition of coffee drinking in Russia began during the reign of Peter the Great in the early 18th century. Coffee was one of the consumption models imported from the West by the Russian ruler.

From Catherine the Great to Alexander I

Left Part of Case 3: Shelf 1-4

The porcelain factory founded by Empress Elizabeth grew during the reign of Catherine the Great. Catherine commissioned many services, including the Orlov Service, which is on display on Shelves 1 and 2. This service is traditionally dated between 1762 and 1765 and was one of the earliest services produced after Catherine II came to the throne. Though it is generally dated to around 1765, when Catherine promoted her favorite, Count Grigory Orlov, from artillery officer to Chief of Ordnance, it is also plausible that it was made soon after the coup of 1762 (lead by the five Orlov brothers) that placed Catherine on the throne. The bill for the completed service was presented to the Empress in 1770.

Shelf 3 presents two sets made in the late 18th century; they bear marks from the reigns of Catherine the Great (blue set) and Paul I (white set). Unlike the Orlov Service, whose form and decoration are reminiscent of the rococo style, these sets are beautiful examples of the development of classical shapes and designs in Russia. The service on Shelf 4 dates from the reign of Alexander I and features typical painted vignettes of Italian landscapes and monuments. The Gatchina Palace is also depicted on the large round tray.

Second Floor Hall
The Reign of Nicholas I: Late Neoclassical and Early Eclecticism
Center Part of Case 3: Shelf 1-4



Second Floor Hall
The Reign of Nicholas I: Late Neoclassical and Early Eclecticism
Center Part of Case 3: Shelf 1-4

Shelf 1

Shelf 1 displays pieces from the Guriev Service (long-term loan). Commissioned in 1809 and originally known as the Russian Service, this service was later named after Count Dmitry Guriev, the director of the Imperial Porcelain Factory during the reign of Alexander I. Dessert plates feature ethnic and folklore types. This service marks the first large-scale use of Russian motifs as decorations, which eventually led to the development of the Russian style revival movement in the second half of the 1800s.

Shelf 2

Shelf 2 (second from the top) presents part of a service made in the 1820s by the Gardner Factory (whose production is illustrated in the Russian porcelain room by the Order Services). For many years the Gardner factory successfully maintained its reputation for high quality products both in Russia and abroad. The factory was famous for the production of porcelain figures based on various groups of people, including merchants and street peddlers (many of these are on display in the passageway between the icon room and the first floor library). In 1892, the factory was sold to Matvei Kuznetsov and became part of his porcelain factory. This service by Gardner is painted with elaborate landscapes populated by peasants and aristocrats engaged in pleasurable activities. The coat of arms is that of the Kasatkin-Rostovsky family. The service was given to Marjorie Post as a birthday gift in 1938. Since the late 1700s, the Imperial Porcelain Factory and private factories have explored new subjects such as the various ethnic groups living within the empire, the costumes of tradesmen, and peasant life. The figures of a peasant woman and water carrier, most likely from the Imperial Porcelain Factory, illustrate this trend. Figures of people at play and going about their daily activities were very popular from the 1820s onwards.

Shelf 3

Shelf 3 (third from the top) shows different pieces from Grand Duke Konstantin Nikolaevich's service (including a large soup tureen, a teapot, a cup, and a sauceboat on long-term loan) which is based on Fedor Solntsev designs (see pieces from the Kremlin Service in the Russian porcelain room). The design for the plates is very similar to the dinner plate of the Kremlin Service. In addition to the imperial eagle, it bears the monogram of the grand duke. The vessel lids are topped with finials based on Tsar Alexei Mikhailovich's gold helmet, a national relic.

Shelf 4

Shelf 4 demonstrates the development of historicism and eclecticism in porcelain making and design during the reign of Nicholas I. The different styles in use during this period are exemplified by the following objects:

- A teapot at left with unusual cashmere shawl motifs. "Cashmere fever" began in Paris in the early 1800s. Cashmere was so fashionable that textile designs were translated into decorative motifs for porcelain.
- A bowl from the Gothic Service, in the middle. It is a later addition to the service commissioned by the Imperial Household Department for the Winter Palace and presented to Nicholas I as a Christmas gift in 1833. The teapot to the right of the bowl, painted with a motif inspired by medieval stained glass, belongs to the same service and was made around 1833 (long-term loan).
- Two cups and saucers inspired by 18th century designs from the Popov Factory (far left and far right)
- Two covered cups in the shape of a Turkish man and woman's heads, to the left and right of the bowl. These illustrate the fashion for Orientalism.

Second Floor Hall
From the Reign of Alexander II to Early Soviet Period
Right Part of Case 3: Shelf 1-2



Second Floor Hall
From the Reign of Alexander II to Early Soviet Period
Right Part of Case 3: Shelf 1-2

Shelf 1

Shelf 1 presents pieces from the *Derzhava* Service (porcelain and glassware, at the right). Designed by court architect Ippolit Monigetti (designer of the cabinet in the icon room), this formal service was made in 1871 to be used on the Imperial yacht *Derzhava*; a ship built in St. Petersburg, launched in 1874, and used until 1894. The yacht's interior decoration was designed by Monigetti. After 1894 the service was packed and later sent to the Service Storeroom of the imperial court at the Winter Palace. In addition to naval motifs such as ropes and knots, the pieces bear imperial orbs, the cipher "A II" (for Alexander II) in Old Slavonic style script, and double-headed eagles formed from interwoven ropes.

The green cup and saucer (first from the left) belong to the service for the yacht *Livadia* named after the *Livadia* Palace in Crimea (long-term loan). Made in the elegant Louis XVI style, the cup features a medallion with the crowned monograms of Emperor Alexander II and his wife Maria Alexandrovna, Alexander III's parents. The plate behind it came from the service used on board the famous imperial yacht *Standart*. Around 1900, the ship was among the largest private yachts and was often used by the last Emperor Nicholas II and his family (long-term loan).

Shelf 2

Shelf 2 is dedicated to the reign of Alexander III.

To the left are a plate, cups, and saucers from a service made for the Emperor's coronation in Moscow in 1883. Commissioned in 1882, the service is simply decorated with the double-headed eagle. It was produced twice—first for the coronation of Alexander III and then in 1896 for that of Nicholas II. Additional pieces nearby, a bell and a cup and saucer made in Denmark bear the monogram of Empress Maria Feodorovna and Emperor Alexander III respectively (long-term loan).

The other pieces on display (to the right) belong to the *Raphael* Service. The decoration is inspired by Raphael's frescoes in the loggias, or corridors, of the Vatican. The service was the most significant service ordered during Alexander III's reign. Production began in 1883. The service was supposed to be used at Tsarskoe Selo. It was completed in 1903 and sent to the Winter Palace Storeroom. In 1904, the service was sent to the Anichkov Palace, the residence of the Dowager Empress Maria Feodorovna.

Second Floor Hall
From the Reign of Alexander II to Early Soviet Period
Right Part of Case 3: Shelf 3-4



Second Floor Hall
From the Reign of Alexander II to Early Soviet Period
Right Part of Case 3: Shelf 3-4

Shelf 3

Shelf 3 presents porcelain and glass from the time of Nicholas II. The elaborate champagne glass (third from the right) with a black double-headed eagle was made by the French firm Daum, established in Nancy in 1878. This cup, acquired by Hillwood in 2001, was made in 1893 to commemorate an official visit of Russian officers to France at the time of the Franco-Russian alliance (formed in 1891-93). This alliance, which created strong political and martial ties between the French Third Republic and Russian Empire, lasted until 1917. The goblet to its left is also by Daum and is a glass copy of a commemorative enameled goblet produced for the coronation of Nicholas II (farthest right). The other glass goblet (second from the right) commemorates the same event.

The plates belong to the main services made during the reign of Nicholas II. The Alexandrovsky Service (plate to the left) was named after the last Empress Alexandra and it was the last service commissioned for the Winter Palace in 1899. The decoration is drawn from designs and motifs employed by Sèvres in the 18th century. The Purple Service is also based on 18th century designs. Architect Francesco Bartolomeo Rastrelli's work served as a particularly important source of inspiration. This service was the last ceremonial service produced by the Imperial Porcelain Factory for use at Tsarskoe Selo. The service was first produced in 1904. Hillwood holds 74 pieces from this service, primarily dinner and dessert plates.

Shelf 4

Shelf 4 is filled with porcelain produced by the Lomonosov State Factory during the Soviet period. The various pieces with figurines belong to a porcelain desk set (museum acquisitions in 1999 and 2014). The set depicts the discussion of the new constitution by Uzbek men and women prior to its ratification in 1936. Natalia Danko designed the set.

The cup and saucer to the right belong to a set painted with scenes depicting monuments in St. Petersburg (at that time called Leningrad). Artist Eva Zeisel designed the set in the 1930s.

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