



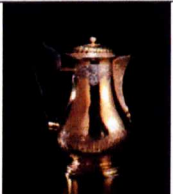











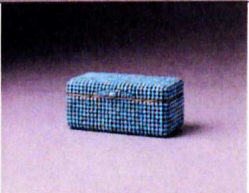

Fabergé







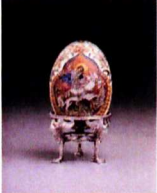


Selection from *A Taste for Splendor* (Catalogue entries 10-13; 25; 50; 52; 55-61; 108; 118; 122-123; 132; 160; 162-164; 174-179)

The table below provides a quick-reference guide to the relevant catalogue entries. Continue scrolling to view the corresponding scanned pages from *A Taste for Splendor*.

Source: Odom, Anne and Liana Paredes Arend. *A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum*. Alexandria, VA: Art Services International, 1998.

Image	Catalogue Entry	Object Name	Accession Number	Location
	10	Plate	13.7	Icon Room
	11	Tumbler	13.8	Pavilion
	12	Kovsh	12.56	Storage
	13	Kovsh	12.59	Icon Room
	25	Coffee Pot	12.10	Icon Room
	50	Round Box with Catherine II as Minerva	11.17.1-.2	French Drawing Room
	52	Box with Portrait of Zakhar Chernishev	11.33	French Drawing Room

	55	Badge of the Order of St. Catherine	18.5	Icon Room
	56	Pendant Watch with Cipher of Catherine II	16.10	Icon Room
	57	Snuffbox	13.5	Icon Room
	58	Pair of <i>Charki</i>	13.3.1, 13.3.2	Icon Room
	59	Basin	12.49	Icon Room
	60	Ewer	12.48	Icon Room
	61	Platter with Diana and Her Nymphs	13.14	Icon Room
	108	Box	11.104	Icon Room
	118	Pair of Candelabra	21.191.1-2	Dining Room

	122	Box with Medal of Nicholas I	11.40	Icon Room
	123	Box with Miniatures of Nicholas I and Alexandra	11.39	Icon Room
	132	Military Presentation Cup	11.42.1-.3	Icon Room
	160	Bread and Salt Dish	15.202	Pavilion
	162	Tankard	15.44	Icon Room
	163	<i>Kovsh</i>	15.89	Icon Room
	164	Easter Egg	15.66	Icon Room
	174	Clock	12.155	Icon Room
	175	Carnet with Miniature of Empress Alexandra	11.77.1-.2	Icon Room

	176	Presentation Box	11.95	Icon Room
	177	Easter Egg	11.63	Icon Room
	178	Music Box	11.80.1-.2	Icon Room
	179	Catherine the Great Easter Egg	11.81.1-.2	Icon Room



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parents. No place of manufacture is given for the Kremlin's chalice, but the identical ornamentation on both would indicate that they might have been made by the same hand. [AO]

Provenance: F. von Uhtemann (unverified); ALVR, New York, 1966

Exhibitions: St. Petersburg, Florida, 1995

1. S. Ia. Kovarskaia, I. D. Kostina, and E. V. Shakurova, *Russkoe srebro XIV-nachala XX veka iz fondov gosudarstvennykh muzeev moskovskogo Kremliia* (Moscow, 1984), no. 55.

9 Bratina

Russia, early 17th century

Silver gilt

H. 5½ in. (14 cm), Dia. 4⅞ in. (12 cm)
12.581

A traditional Russian drinking vessel, the *bratina* narrows and then flares at the top to allow convenient drinking. A low pedestal foot with a molded band of alternating leaf-shaped motifs is ap-

plied to this one. An engraved design of interlaced leaves and vines forms a wide band around the top edge of the *bratina* and thus separates segments of the inscription. This same type of decoration flows down the bowl of the vessel to form three cartouches that are evenly spaced around the *bratina*. The bowl's engraved design resembles that on a *bratina* in the famous collection of Petr Shchukin of Moscow at the beginning of this century.¹

The inscription translates: "Bratina of an Honest Man, Drink from it to your Health." Such loving cups (the word *bratina* comes from *brat*, meaning "brother") were filled with *kvass* (a rye-based drink), wine, or beer and passed around the table at the end of a meal to drink to the health of the host. A *bratina* could also be placed on a grave or in a church in memory of a deceased owner. Like the inscription on the chalice rim, this one is set off by the scored straight lines of the background.

[AO]

Provenance: Museum Purchase, Christie's, Geneva, 13 May 1987, lot 33

1. E. Korsh, "Russkoe serebriannoe delo XVII veka i ego ornamentatsiia," *Starye gody* (July–September 1909), no. 9.

10 Plate

Moscow, late 17th century

Silver, niello

Dia. 9½ in. (24 cm)

13.7

A parrot perched on a branch within a cartouche of scrolling, plumelike leaves forms the central image on this niello plate. Several rows of leaf-and-vine ornament alternating with geometric patterns encircle the medallion. Three views of fortified cities enclosed in baroque cartouches are engraved and enlivened with niello on the rim. These cartouches are then joined together by swags connected to bunches of fruit and flowers.¹ Such ornamentation ap-



10



11

pears on numerous cups set on three ball feet (fig. 52). A tiny, circular leaf-and-vine design in niello provides the dark background on both objects.

Niello, an alloy of silver, copper, lead, and sulfur, is rubbed into an engraved pattern on silver or gold and then fired. Darkened areas remain in the crevices when the object is polished. This technique was commonly used in Europe until the Renaissance, but it was rarely utilized afterwards. It was known in Kiev in the tenth to the thirteenth centuries and revived in

Russia in the sixteenth and seventeenth centuries. Niello remained in use throughout the imperial period, although it was most often employed by silversmiths in Moscow or in provincial centers (see cats. 57, 58, and 61). [AO]

Provenance: A La Vieille Cité, Paris, 1966

1. For another plate with a bird placed amidst a flower-and-vine ornament see M. M. Postnikova-Loseva, N. G. Platono-va, and B. L. Ulianova, *Russkoe chernoevoe iskusstvo* (Moscow, 1972), p. 32. For other objects with similar ornament see *ibid.*, nos. 27–30.



Fig. 52. Cup on ball feet, silver and niello, Moscow, late 17th century (13.1)

11 Tumbler

Moscow, late 17th century
Silver gilt, niello
H. 8½ in. (21.5 cm), Dia. 5¼ in. (13.5 cm)
13.8

Four cartouches decorate the upper part of this tall cup. Each cartouche

features a female figure with mixed allegorical attributes. The naive baroque frames with masks at the bottom encircling the figures are shaded to resemble crosshatching, thus revealing the influence of engraving. Poppies, sunflowers, and tulips on single stems ring the lower half of the cup. Unicorns and stags romp beneath the flowers, and a bird eats berries from a plant. The dark background is created by a tiny, circular leaf-and-vine pattern in niello, which is also used to delineate and shade the figures, flowers, and animals.

According to M. M. Postnikova-Loseva, former curator of silver at the State History Museum in Moscow and a leading expert on Russian silver, this style of poppies and sunflowers is of eastern origin and came into Moscow from Ukraine in the form of engravings and book illustrations. She considers this type of work to be quite similar to Ukrainian silver ornament also of the late seventeenth century.¹ The flowers resemble designs found on Turkish tex-

tiles that were used in making liturgical vestments.² They also appear during the same period in Usol'sk enamels made in the Russian north, where many engravings may have entered the country along the northern trade route between Moscow and Archangel.³ [AO]

Exhibitions: St. Petersburg, Florida, 1995
Literature: Taylor 1988, p. 44

1. Postnikova-Loseva 1972, p. 10.

2. *Vystavka drevne-russkogo iskusstva v Moskve 1913 g* (Moscow, 1913), nos. 62 and 63.

3. See Anne Odom, *Russian Enamels: Kievan Rus to Fabergé* (London, 1996), pp. 36–43. A similar sunflower is engraved on a Norwegian tankard, circa 1670, thus indicating the use of this ornament in Scandinavia as well as to the south. See Elizabeth Drury, ed., *Antiques* (Garden City, N.Y., 1986), p. 156.

12 Kovsh

Russia, early 17th century
 Silver, parcel gilt, niello
 W. 5½ in. (13 cm), L. 8½ in. (21.5 cm)
 12.56

The graceful shape of this *kovsh* was hammered out of a single sheet of silver. The gently undulating lines of its profile come to a point at one end, where they are topped by an attached, cast pine cone. At the other end the handle is decorated with a scrolling leaf-and-vine design in low relief on a stippled ground. Inside, a round plaque attached to the bottom is covered with a similar motif, although the flowers are highlighted in niello. This floral ornament reveals the influence of Persian art at the beginning of the seventeenth century, the result of extensive trade and exchanges of gifts. The inside and outside edges of the bowl are engraved, stippled, and gilded.

Depending on its size, a *kovsh* could function as a ladle, a drinking vessel, or a serving bowl. (For later presentation *kovshi* see cat. 13.) Originally made of wood, *kovshi* were widely used across northern Russia. The shape is based on that of a Viking ship or a swimming bird. In the sixteenth and early seven-

teenth centuries these vessels were used for drinking mead, a honey-based beverage flavored with raspberries, blackberries, cherries, and other fruits. The size of this bowl and the lack of an inscription suggest that it was probably intended for drinking, although such *kovshi* were normally devoid of decoration.¹ Larger serving *kovshi* were generally inscribed with the owner's name. [AO]

Provenance: Prince Zourab Tchkotoua, 1956

1. M. M. Postnikova-Loseva, *Russkie serebrianye i zolotye kovshi* (Moscow, 1953), pp. 12–13.

13 Kovsh

Moscow, 1702
 Silver gilt
 W. 9⅞ in. (24.5 cm), L. 14 in. (35.5 cm)
 12.59

Typical of presentation *kovshi* in the eighteenth century, imperial double-headed eagles have been fashioned in the bottom interior, on the handle, and to the tip of this *kovsh*. (For earlier uses and origins of the *kovsh* see cat. 12.) The eagle in the bottom is defined in repoussé and finely chased to create the appearance of realistic feathers. The cast eagle applied to the handle, which also has been separately cast, is framed by a cartouche, partly in openwork, and topped by a crown. Swags with fruit are engraved on the inside of the handle to extend the decoration into the bowl. The eagle on the tip of the *kovsh* is cast.

An inscription around the border and in four similar cartouches (one in front, one under the handle, and one on either side) states in Old Russian script:

In 1702 in December, the Great Lord, Tsar, and Grand Duke Petr Alekseevich, Autocrat of all Great and Small and White Russias, granted this *kovsh* to the Novgorodian Mikhail Syreishikov for his devotion when he was Burgomeister in the Liquor Tax Collection Department and who collected as against the preceding year (1700) the

amount of 18 thousand 920 rubles, 20 altini, and 2 dengi.

In the mid-seventeenth century the tsar controlled a monopoly on all taverns serving vodka, mead, and beer. These taxes provided a substantial income for the crown, and tax collectors such as Mikhail Syreishikov, who collected revenues from Novgorod's three taverns, played a significant role in the Russian economy.

Such *kovshi*, which were usually made of gilded silver, were regularly presented to tax collectors and hetmen (*ataman*) of the Don Cossacks or other military units for their loyal support of the empire. Of the eleven such presentation *kovshi* at Hillwood, the three from the time of Peter the Great were presented to tax collectors, and five others, ranging from the reigns of Tsar Fedor to Empress Elizabeth, were presented to hetmen of the Don Cossacks. Later Catherine II and Alexander I presented *kovshi* to leaders of troops in the Urals. [AO]

Provenance: ALVR, New York, 1960

Exhibitions: St. Petersburg, Florida, 1995

Literature: Tamara Talbot Rice, *A Concise History of Russian Art* (New York, 1963), no. 136; Taylor 1988, p. 52



12



13

25 Coffee Pot

St. Petersburg, 1735
Nikolai Dom or Don (Nicolaus Dohm,
active 1714–48)
Silver gilt, wood
H. 9⁷/₁₆ in. (24 cm)
12.10
Marks: Maker's mark *N. D.* for Nikolai
Dom; engraved *dona* 355, scratch number
355; 126.39 in red

In 1734 Empress Anna commissioned a gold service, known as “Dessert (*Nakhtyshnyi*) Service I,” from Nikolai Dom, a Frenchman¹ and one of the first recorded silversmiths in St. Petersburg. No known pieces remain from this service, but such an important commission would only have been given to one of the most accomplished masters in the country. Dom was among those who established an informal foreign guild in 1714. When the guild was officially recognized by Peter the Great in 1721, Dom was an assistant alderman.

Work by Dom is today very rare. Hillwood's silver gilt coffee pot, apparently from yet another service, is listed in A. E. Fel'kerzam's 1904 inventory of the silver in the Winter Palace museum.² The only other piece found to date is a cover for a serving dish in the Hermitage collection.³ Since its decoration does not match that of the coffee pot, it clearly was part of yet another service that Dom made for Anna.

This pear-shaped coffee pot shares both its form and its design with European silver of the same period. On the top, bottom, and spout, floral motifs and volutes have been clearly and strongly chased on a stippled ground. The finial on the lid echoes the shape of a berry, and the cover is channeled in swirling gadroons. A polylobed band ornamented with shells, foliage, and a lattice medallion on a stippled ground enliven the coffee pot's neck. Some of these motifs are repeated on the spout. The delicacy of this silverwork reveals superb craftsmanship and sophistication.⁴

Stippled and chased acanthus leaves alternate with distinctive plain bands on the lower section of the pot. On one side, at the lower bulge in a medallion



Fig. 62. Anna Ioannovna, enamel on copper, St. Petersburg, 1730–40 (53.14)

framed in a chased wreath of leaves, appears the crowned monogram of Empress Anna Ioannovna. A niece of Peter the Great—she was the daughter of Ivan V, Peter's half-brother and co-ruler—Anna ruled from 1730 to 1740 (fig. 62).

Later in the century Catherine the Great commissioned various masters to make additions to this service, called Tsarko-Sel'skii, or the “Everyday Service” (*Vsednevnyi*). Although the ornamentation on those pieces is less refined than what is seen here, it does copy it quite closely.⁵ Obviously this shape and style of ornament sustained a long popularity at court.

Nakhtyshnyi, the name of the first service Dom made, is the Russian version of the German word *Nachtsch*, meaning dessert. This indicates the German influence in Anna's court. In 1709 Anna married the Duke of Courland (part of present-day Latvia), who died shortly after the wedding. After she was crowned empress, Ernst Johann Biron, her favorite, exerted considerable influence, and German became the court language. When Elizabeth came to the throne, however, the many Germans who had flocked to court during Anna's reign were quickly dispatched, much to the delight of the Russian elite. [AO]

Provenance: Anna Ioannovna; Museum of the Winter Palace, 1904; ALVR, New York, 1963

Exhibitions: St. Petersburg, Florida, 1995

Literature: Mina Curtiss, *A Forgotten*

Empress: Anna Ivanovna and Her Era, 1730–1740 (New York, 1974), p. 159

1. A. E. Fel'kerzam, in “Inostrannye мастера,” *Starye gody* 3 (July–September 1911), p. 99, calls him a German, although elsewhere he calls him a Frenchman. A tray made for Elizabeth I in 1743 (whereabouts unknown) is illustrated in this same article, no. 2. See also A. E. Fel'kerzam, *Opisi serebra dvora Ego Imperatorskogo Velichestva*, vol. 2 (St. Petersburg, 1907), p. 411. See vol. 2, p. 306, for more about the Dessert Service.

2. Fel'kerzam 1907, vol. 1, p. 77. Fel'kerzam gives the date as 1735. The Hillwood coffee pot has the number 355 stamped on it (as does the one in the inventory.) A teapot by Dom is also listed with a stamped number 356. See vol. 1, pl. 47, for an illustration of the teapot.

3. Berniakovich 1977, no. 29.

4. The type of engraved decoration on the coffee pot can also be found on a gold service that two Augsburg goldsmiths, Johann Ludwig II Biller and Johann Jakob Wald, made for Anna between 1736 and 1740, although the Augsburg service has a more rococo shape. See *Silber und Gold* (Munich, 1994), pp. 450–57.

5. For an example by Johann Friedrich Kepping, marked St. Petersburg, 1770–80, see *San Pietriburgo, 1703–1825, Arte di corte dal Museo dell' Ermitage* (Turin, 1991), no. 47.



25





50

50 Round Box with Catherine II as Minerva

Paris, 1781–82

Gold, *verre églomisé*

Dia. 2 7/8 in. (7.3 cm)

IL.17.1–2

Marks: Crowned letter S, warden's mark for Paris, 1782; interlaced letters L, charge mark of *fournier général* Henri Clavel, 1781–89; woman's head facing left, Clavel's discharge mark for small works, 1781–89; fleurette, an unidentified mark; *Du Petit Dunkerke* engraved on inner rim

A painted glass plaque with a portrait of Catherine II in the guise of Minerva distinguishes the lid of this round box. The plaque is framed by a snake biting its own tail and a wreath of oak leaves in gold on a green ground that is scattered with small squares and lighter green dots. The outermost border is scalloped in gold on a black ground. At the edges the gold frame is braided. An engine-turned pattern of concentric circles and carved-out dots enlivens areas on the sides and bottom of the box.

The source for this image originated in a medal struck at the time of Catherine's coronation in 1762.¹ This connection between Catherine and

Minerva stemmed from a carefully orchestrated series of allegories that not only alluded to the virtues and strengths of the ruler but were also intended to legitimize her power after the political coup and assassination of her husband Peter. The androgynous image of Minerva fused the belligerent aspects of Catherine's rule, on which her authority partly rested, with the classical virtues of reason and wisdom. Simultaneously, the Minerva guise bolstered Catherine's status as an enlightened ruler.

Au Petit Dunkerke, where this box was originally purchased, was a fashionable shop in Paris. Its name refers to the hometown of its owner, Charles-Raymond Granchez. His shrewd marketing of novelties through advertisements in contemporary periodicals attracted crowds of clients to his premises. Every New Year he issued a special model for a snuffbox, which was anxiously awaited by his refined clientele, who derived great pleasure in owning the latest fashions. In turn, Granchez exploited the patronage of his illustrious clients. He produced boxes in shagreen bearing portraits of the king and queen upon the death of Louis XV and advertised them as *la consolation dans le chagrin*. In utilizing images of other famous people, this box, portraying one of the most powerful and charismatic rulers of the time, would have been a natural choice.

Another key to explaining the box's meaning is its date. On 18 May 1782 Catherine's son Paul I and his wife Maria Fedorovna—traveling incognito as the Comte and Comtesse du Nord—arrived in Paris. La Baronesse d'Oberkirch vividly recalls the visit she made with Maria Fedorovna to Granchez's establishment, where they purchased numerous trinkets and gifts.² Could this box have been created to commemorate that visit? Maria Fedorovna, a talented artist, used the very image on this box when she herself carved a cameo profile of the empress to present to Catherine on her birthday, 21 April 1781. (Hillwood owns one of the glass copies that Catherine later ordered [fig. 74]). Given Maria's familiarity with this particular effigy of her mother-in-law, we can only speculate whether she might have placed a special order with Granchez. [LPA]

Provenance: ALVR, New York, 1961

Literature: Taylor 1988, fig. 50

1. Richard S. Wortman, *Scenarios of Power: Myth and Ceremony in Russian Monarchy* (Princeton, N.J., 1995), p. 111. For an illustration of the medal see *ibid.*, p. 112.

2. *Memoirs of the Baroness d'Oberkirch, Countess de Montbrison*, vol. 1 (London, 1852), p. 277.



Fig. 74. Glass cameo of Catherine II as Minerva (23.27)

51 Round Box

Paris, 1783–84
Louis Lacarrière
Gold, enamel
Dia. 3 in. (7.6 cm)

11.22

Marks: Crowned letter *U*, warden's mark for Paris, 1783–84; interlaced letters *L*, charge mark of *fermier général* Henry Clavel for small works, 1781–89; mark with initials *L L C* for Louis Lacarrière, 1783–93; *E X T*, export mark, 1864–93; *Du Petit Dunkerque* inscribed on flange

An oval enamel medallion on the cover of this round box is painted with a scene representing Agamemnon's claim to Briseis. In the story, Achilles surrenders Briseis, a slave girl he had received as part of war booty and who he had come to love, to the deputies of Agamemnon. This subject must have been extremely popular, for the same scene decorates other gold boxes of the period.¹

A garland of green leaves and berries in enamel on a stippled gold ground frames the medallion and is repeated on the bottom edge of the sides. A similar band, with sprays of greens and berries intertwined with a string of white beads, circles the outer border and sides. Broad areas are covered with a leopard skin pattern of black spots on a reddish orange translucent enamel ground that was applied over engine-turning to imitate *moiré* silk. During the 1770s, decorating with velvets printed to imitate leopard skin marked the leading edge of fashion, and such enamel ornamentation would have been considered *au courant*. The pink ground with leopard skin spots appears in Grancher's advertisement for *boetes en or et en émail imitant le velours tigré*.² (See also cat. 50.) [LPA]

Provenance: Antique Art Galleries, London, 1928

Literature: Snowman 1990, pl. 478

1. A box in the James A. Garland collection was sold by the American Art Association, New York, in 1910 (lot 58) and a box by Charles Le Bastier was sold at Sotheby's, Geneva, 25 and 27 May 1993 (lot 123).

2. See *Mercure de France*, July 1776.

52 Box with Portrait of Zakhar Chernishev

St. Petersburg, 1773
Georg Kuntzendorf? (active 1748–75)
Gold, enamel
H. 1 7/16 in. (1.5 cm), W. 3 1/4 in. (3.5 cm),
D. 2 7/16 in. (2.5 cm)

11.33

Marks: Crossed anchors and scepter for St. Petersburg, with year 1777[?]; 85 for silver content; *G K* in square for maker's mark, possibly Georg Kuntzendorf; Cyrillic *D*, guild mark for 1773

During the reign of Catherine the Great many foreign goldsmiths, primarily from France, Switzerland, and Germany, resettled in St. Petersburg to work for the imperial court. There, they introduced the latest French styles, which quickly became the fashion in Russia as well as throughout western Europe. One of the techniques they brought with them was the use of enamel on *guilloché*, a machine-engraved ground. Here, the *guilloché* pattern under the transparent dark blue enamel provides a lustrous background for the miniature and also contrasts well with the six-point stars of opaque white enamel. Forming the border, which was also executed in the French manner, is a scrolled leaf design and a



51

ribbon in transparent blue and opaque white enamel set against an engraved gold ground. This is connected with a bowknot in white gold at the top. The white stars of David, the crossed pens, the square and compass, Bible, and acacia leaves under the portrait are all symbols of the Freemasons, an international fraternal organization. In Russia the Freemasons offered a haven for the



52

liberal elements of society during Catherine's reign.

Count Zakhar Grigor'evich Chernishev (1722–1784) is believed to be the sitter, although a prototype for the portrait has not been found.¹ Dressed in the coat of a field marshal—a green waistcoat trimmed in yellow and red—Chernishev also wears the star of the Order of St. Andrew. In 1773 Catherine promoted Chernishev to the rank of field marshal, and the next year he was named governor general of White Russia. The box's production in the same year would be consistent with Chernishev's promotion, certainly an appropriate occasion for such a presentation gift. Chernishev was also a prominent Mason.

Georg Kuntzendorf, originally from Riga, was a member of the foreign guild by 1748. From 1760 to 1775 he served as alderman, or head of the guild. Beginning in 1763, shortly after Catherine assumed the throne, he began to work for the Russian court.² [AO]

Provenance: ALVR, Paris, 1928; Sotheby and Company, London, 7 May 1946, lot 140; Antique Art Galleries, London, 1956

Exhibitions: Brussels, 1928; London, 1935; Baltimore, 1996–97

Literature: *Art russe: ancien et moderne* (Brussels, 1928), no. 290; *Exhibition of Russian Art* (London, 1935), p. 33S; Rice 1963, no. 183; Taylor 1988, p. 39; Odom 1996, no. 54

1. The sitter has been identified as Chernishev ever since the box appeared in the exhibition *Art russe: ancien et moderne* (Brussels, 1928). The closest likeness of him is found in *Ekaterina Velikaia* (St. Petersburg, 1993), no. 35, the Russian edition of the exhibition catalogue *Catherine the Great* 1990.

2. For a gold tankard by Kuntzendorf that Catherine the Great presented in 1769 see *Splendeurs de russie* (St. Petersburg, 1993), no. 150.



53

53 Portrait of Mrs. Marley

Ca. 1780

Attributed to Richard Cosway
(1742–1821)

Watercolor on ivory, silver, diamonds,
emeralds

H. 3 1/8 in. (7.9 cm), W. 2 1/16 in.
(6.8 cm)

53.8

As the leading miniaturist of his day, Richard Cosway was greatly favored during the George III and Regency periods, and he was well patronized by the Prince of Wales (later George IV). By the early 1770s Cosway's reputation as a miniaturist was firmly established. He and his wife Maria moved easily in fashionable aristocratic circles, which garnered him numerous commissions from this sector. Although he was not endowed with good looks, Cosway was extremely fastidious about his appearance. He indulged in extravagant and expensive clothing, a fact that provoked many sarcastic remarks about his vanity.

Cosway's most accomplished period coincided with his ascension in society and his procurement of royal patronage in 1784, which immediately made him the most sought-after miniaturist in London. This miniature portrait displays many of the characteristics that contributed to the fame of Cosway's work. The lady—identified in Hillwood's records as a Mrs. Marley—is shown in half-length with her head turned to the right and placed against a bluish gray ground. She wears a white muslin dress with a low-cut neck and ruffled collar. Her long hair, bound at the top with a white headband, falls over her shoulders in luxuriant curls.

The oval frame, set with rose-cut diamond flowers between emerald leaves, hangs from a ring at the top. Miniature portraits set with jeweled frames had long been popular. They were sometimes worn at the waist or as a pendant around the neck on a long jeweled chain. Such pieces were obviously betrothal or wedding gifts.

As is eloquently illustrated in Mrs.

lower parts of this badge date from the eighteenth century. In contrast, the central pieces were made in 1849 for the proposed coronation of Emperor Franz Joseph of Austria as king of Bohemia, an event that never took place. A few other fine examples of the order are in the Wittelsbach Treasure in the Residenz Museum in Munich, the Treasury of the Kings of Saxony in Dresden, the Palacio da Ajuda in Ajuda, Portugal, and the British Royal Collection. [LPA]

Provenance: Prince Lobkowitz, Duke of Raudnitz; by descent to Prince Maximilian Lobkowitz, Duke of Raudnitz; Antique Porcelain Company, New York, 1967–68

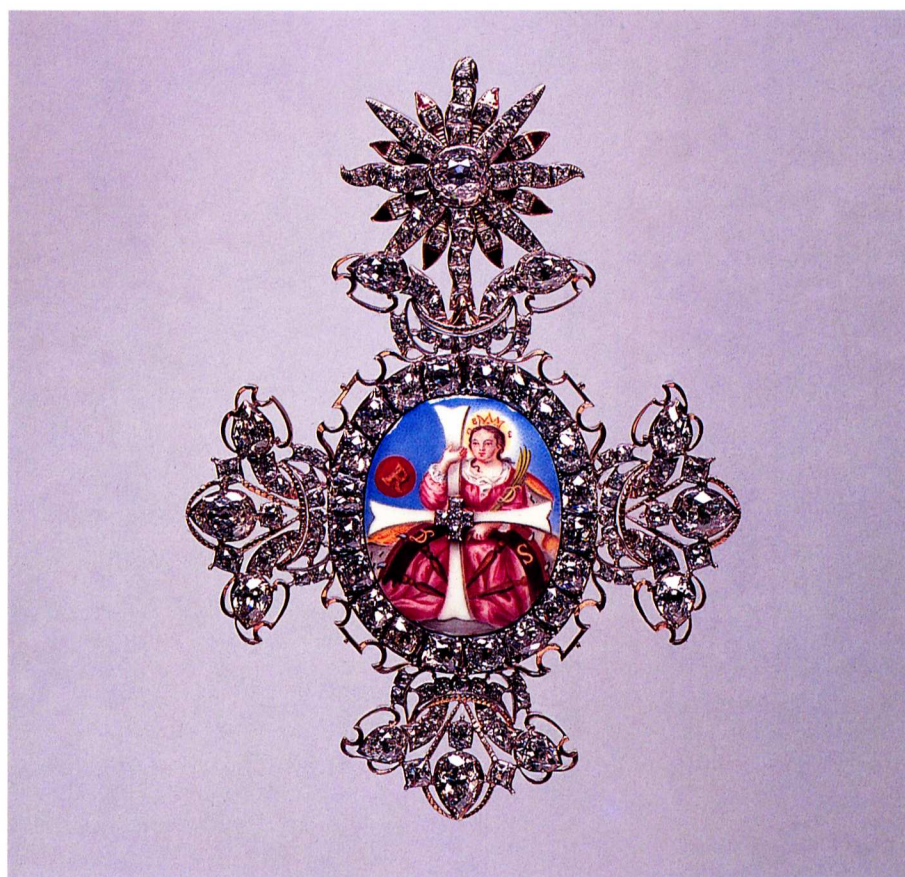
55 Badge of the Order of St. Catherine

Russia, late 18th century
Gold, enamel, diamonds
H. 5 in. (12.7 cm), W. 3 5/8 in. (9.1 cm)
18.5

With the overall shape of an elaborate cross, the Grand Cross or Badge of the Order of St. Catherine is composed of two main parts. The badge hangs from a sunburst design that attaches it to the sash at the top. An elaborate trefoil design emanates from the two sides and the bottom of the badge. All the pieces are studded with diamonds and set in airy gold mounts, which adds to the badge's ornamental quality and contributes to its intrinsic value as an official award.

The central medallion, also surrounded by diamonds, holds a painted enamel image of St. Catherine wearing the martyr's crown and holding a palm branch. She appears with a white cross and a wheel, the implement of her martyrdom. In the saint's halo are the Cyrillic letters *S. V. E.*, which stand for The Holy Great Martyr Catherine. The other letters, *D S D R* (they should be *D S F R*) stand for *Domine salvum fac regnum* (Lord Save the King).¹

A second painted enamel plaque on the reverse (fig. 75) shows two eagles



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Fig. 75. Reverse of the Badge of the Order of St. Catherine

Fig. 76. Miniature of Grand Duchess Ekaterina Alekseevna (future Catherine II) wearing the Badge of the Order of St. Catherine at her waist and the star of the order on her breast; after Georg Christoph Grooth, watercolor on ivory, St. Petersburg, 1750s (53.18)



collecting worms for their young, hungrily waiting in a nest on a tree stump. The inscription *Aequat Munia Comparis* (Share the Duties of Society) fills a curved border at the top.

The Order of St. Catherine, founded in 1714 by Peter the Great, was first presented to his wife Catherine to commemorate her role in the Pruth campaign against the Turks in Moldavia. Awarded only to women, it was worn at the waist attached to a red sash (fig. 76). This badge came in its original pink velvet box, bordered



with silver braid and lined with white satin.

Documents that accompanied the badge at the time of its purchase in 1964 indicate that this particular order was initially presented by Catherine the Great in 1762, the year she came to the throne, to her sister-in-law Frederica, Princess of Anhalt-Zerbst (born Princess of Anhalt-Berenburg). The princess died in 1827. After her death, this badge apparently reverted to the Russian court, because in 1830 it was presented again, this time by Alexandra Fedorovna, wife of Nicholas I, to Frederica Louise, Duchess of Anhalt-Dessau. The duchess was a first cousin to Alexandra Fedorovna, who before her marriage was Princess Charlotte of Prussia. [AO]

Provenance: Catherine II to the Princess of Anhalt-Zerbst, 1762 (unverified); Alexandra Fedorovna to the Duchess of Dessau, 1830 (unverified); Mrs. Giselle Moor, 1964; Sotheby's, London, 2 July 1964, lot 75

Literature: *Ivory Hammer 2: The Year at Sotheby's* (New York, 1964), p. 193; Ross 1965, p. 197

1. The letters *D S F R* appear on a badge that formerly belonged to Queen Alexandra of England. See Stephen Patterson, *Royal Insignia* (London, 1996), no. 35.

56 Pendant Watch with Cipher of Catherine II

St. Petersburg, 1786–96

Works: D. T. Mussard

Gold, diamonds, rubies

H. 6 in. (15.2 cm), Dia. 1 5/8 in. (4.1 cm)

16.10

Marks: *D. T. Mussard, St Petersburg* on movement

According to correspondence that accompanied this watch, it once belonged to Catherine the Great. Her granddaughter, Grand Duchess Mariia Pavlovna, brought it out of Russia in 1804 at the time of her marriage to Karl Friedrich, Grand Duke of Saxe-Weimar. (See cat. 79 for porcelain that was part of Mariia Pavlovna's dowry.) While it seems improbable that Mariia received the watch from Catherine—she was only ten at the time of her grandmother's death—it is more likely that either her mother or her brother, Alexander I, gave it to her as a keepsake when she left Russia. The watch passed through four generations and in 1949 belonged to Prince Carl August of Saxe-Weimar, who, having fled East Germany, lived with his family in Schloss Weikersheim in West Germany.

A star in diamonds at the top is attached to a hook so that the chatelaine can be worn at a woman's waist. From a sunburst pattern below hang a tassel, a key decorated with a sunburst, and a chain from which the watch is suspended. Each piece is set with diamonds. The back of the watchcase, the stem, and ring are set with pavé diamonds. The crowned cipher of Catherine the Great, set in rubies, fills the center of the case. The long stem indicates that the watch, which would have been worn on a belt, would have had a protective case, most likely made of snake skin or tortoise shell.

Such chatelaines with watches attached, completely covered with diamonds, were obviously fashionable during Catherine's reign. While many of these pendant watches were made in England, they also could have been manufactured by the foreign watchmakers who were working in St. Petersburg.¹



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Little is known about the watchmaker D. T. Mussard. He is listed in *Watchmakers and Clockmakers of the World* as having worked in St. Petersburg around 1820, which would make this watch one of his early pieces.² The watch has a rather unusual Swiss-style movement and probably a cylinder escapement. [AO]

Provenance: Catherine the Great (unverified); Mariia Pavlovna; through descendants to Prince Carl August in 1949; ALVR, New York, 1953

Literature: Ross 1965, p. 220, pl. 70; Rice 1963, no. 186

1. For English watches in the Hermitage before the Revolution see E. Alfred Jones, "The Tsar's Collection of Old English Watches," *Connoisseur* 27 (August 1910), pp. 248–54, and *Der Zarenschatz der Romanov* (Pfalz, 1994), p. 212. For watches made in St. Petersburg see *Gold of the Tsars* (St. Petersburg, 1995), pp. 121, 143.

2. G. H. Baillie, *Watchmakers and Clockmakers of the World* (London, 1951).

57 Snuffbox

Velikii Ustiug, 1750s–60s

Silver gilt, niello, turban snail shell

H. 2¼ in. (5.7 cm), W. 2⅞ in. (7.3 cm),

L. 4½ in. (11.5 cm)

13.5

This box, one of two at Hillwood with the same image (fig. 78), has a silver cover that is formed in two parts, hinged in the center, and decorated with niello. On one part of the lid a sinking ship, a triton riding a hippocamp, and a sea nymph struggle in stormy waters surrounded by a serpent and a sea creature. The other part is decorated with shells and sea trophies. The lid's curving shape, designed to fit the shell's bottom, complements the image's rococo elements.

An unidentified silversmith chose *Naufrage* (Shipwreck), a print by Jacques de Lajoue (1687–1761), as the source for this turbulent scene. The original print appeared in *Livre nouveau de douze morceaux de fantasie utile à divers usages* (fig. 77), a volume of ornamental fantasies that enjoyed wide circulation throughout Europe after it was published in Paris in 1736. Images from the book's prints were copied extensively on decorative art objects.¹

Decorative objects employing exotic shells were fashionable in mid-eighteenth-century Europe. This polished green turban snail shell (*Turbo marmoratus*) came from China, where such shells were used as ceremonial wine cups. On the smaller box (fig. 78), a Chinese engraving on one end of the shell reads, "Your honor, wine in your cup." Snuffboxes were usually carried in a pocket, but here, three small squares on the shell's bottom have been left after the outer layer was polished to serve as feet, enabling the box to sit flat on a table.

The smaller box has a partial assay-er's mark, indicating it may have originated in Velikii Ustiug, an important commercial city situated on the north-south trade route from Moscow to Archangel and the east-west route from Moscow to China.² With its print source from France and its shell from



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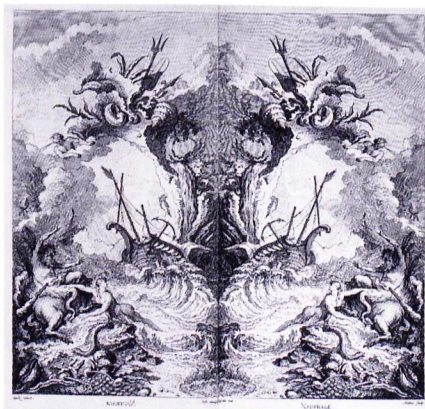


Fig. 77. *Naufrage* (Shipwreck), Jacques de Lajoue, engraving, 1736. Courtesy Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1954 (54.513.5)



Fig. 78. Similar box with Chinese inscription (13.6)

China, no piece better illustrates the unusual role Russia played at the center of east-west trade.

Interestingly, at least four boxes with this identical scene are known, which confirms the appeal of its inherently rococo nature. In addition to the two at Hillwood, one box has been recently acquired by the Metropolitan Museum of Art, and one is in a private collection.³ A similar box with a gallant scene is in the Hermitage.⁴ [AO]

Provenance: ALVR, Paris, 1956

Literature: Taylor 1988, p. 44

1. See Wolfram Koeppe, "Chinese Shells, French Prints, and Russian Goldsmithing: A Curious Group of Eighteenth-Century Russian Table Snuffboxes," *Metropolitan Museum of Art Journal* 32, pp. 207–14. I am grateful to Dr. Koeppe for alerting me to this purchase and for providing information on the shell, its inscription, and the print source.

2. For more on the city and its enamel production see Odom 1996, pp. 46–63.

3. Koeppe 1997.

4. Berniakovich 1977, p. 14. For two other shell boxes—one with a scene and one with a design—see Sotheby's, London, 17 July 1996, lots 344 and 345.



58

58 Pair of *Charki*

Tobolsk, 1774–75

Silver gilt, niello

Each H. 3½ in. (9 cm)

13.3.1, 13.3.2

Marks: *No 44* scratched on handle of 13.3.1; *No 38* on 13.3.2

The bowls of these two *charki*, or vodka cups, are supported by a realistically shaped gilded silver branch that forms the handles, as well as by gilded silver leaves with flowers that form the feet. The bowl itself is gilded inside. On the bottom a decoration in niello on a stippled ground shows a knight holding the coat of arms of Denis Ivanovich Chicherin, governor of Siberia from 1763 to 1781. His shield encloses a sable (an important staple of the Siberian fur industry) and a crossed sword and arrow. On the front of the *charka*, his initials appear in Latin letters under the nine-point crown of a count.

These vessels are part of a service made in Tobolsk for Chicherin in the mid-1770s. Larger pieces of this service, scattered throughout numerous Russian and foreign collections, are stamped *MP Sb*, the mark of an unknown maker.¹ Most of the objects made in Tobolsk in this period retain rococo elements that were still popular in the 1770s, no doubt a result of the town's distance from the capital. Such works nevertheless reveal the high

quality of workmanship available in provincial cities in eighteenth-century Russia (see also cat. 57). Also from this service and now in the Hermitage are a tray, teapot, tea caddy, and several other objects, including *charki* like these, that were part of a collection belonging to Grand Duke Aleksei Aleksandrovich, brother of Alexander III, at the end of the nineteenth century.²

This organic shape was popular for *charki*. A similar *charka* of plain silver but with the same leaf-and-flower-shaped handles and feet is in the Hillwood collection. Another, decorated with niello and genre scenes along the side, bears the Latin initials *D. W.* [AO]

Provenance: ALVR, Paris, 1937

Exhibitions: London, 1935

Literature: *Exhibition of Russian Art* 1935, no. 267; Taylor 1988, p. 45

1. Yet another *charka* from this service is in the Hillwood collection. For a cup in the collection of the Walters Art Gallery see Philippe Verdier, *Russian Art* (Baltimore, 1959), no. 34. See also Berniakovich 1977, p. 18, ill. nos. 86 and 87.

2. These objects came to the Hermitage from the Grand Duke's collection in 1908. See *Sokrovishcha Ermitazha* (Leningrad, 1969), no. 99.



59, 60

59 Basin

St. Petersburg, ca. 1790
 Carl Fredrik Bredenberg? (active
 1788–1821)
 Silver, parcel gilt
 W. 16 1/8 in. (41 cm), D. 11 1/4 in. (28.5 cm)
 12.49
 Marks: Crossed anchors and scepter for
 St. Petersburg; four partly legible
 initials, perhaps *C. F. B. B.* for Carl
 Fredrik Bredenberg

60 Ewer

St. Petersburg, 1794
 Erik Hitelin (b. 1783)
 Silver, parcel gilt
 H. 11 3/8 in. (29.5 cm), W. 6 1/2 in. (16.5 cm)
 12.48
 Marks: Crossed anchors and scepter for
 St. Petersburg combined with year 1794;
N. M. for assayer Nikifor Moshchalkin
 (active 1772–1800), *E. H.* for workmaster
 Erik Hitelin

Repoussé flowers and leaves boldly decorate this oblong basin and helmet-shaped ewer. The bowl also has a cluster of fruit in the center. Some of the fruit and the sunflowers are stippled, while the leaves are burnished. Birds and peacocks on the bowl sit on scrolling leaves emanating from the fruit. Both pieces have a decorative beaded edge, typical of neoclassical ornament. Such lush floral designs, so reminiscent of the Petrine baroque period, seem inappropriate for the late eighteenth century, especially when they are combined with the ewer's neo-classical shape and beading ornament. Even so, the use of elaborate floral designs was quite widespread in Russia in this period.¹ Perhaps this bold floral ornament was preferred for grand ceremonial pieces.

Workmaster Erik Hitelin was born in Revel (present-day Tallinn in Estonia), while Carl Fredrik Bredenberg came from Swedish Finland. Like so many other Baltic silversmiths, they

were active in St. Petersburg in the late eighteenth century. [AO]

Exhibitions: St. Petersburg, Florida, 1995

1. See *Secret Treasures of Russia* (Moscow, 1995), nos. 119 and 125, for two Moscow examples from the 1770s now in the State History Museum in Moscow. Two bowls, one oval and one round, have almost identical floral and fruit motifs. See *Moscow: Treasures and Traditions* (Washington, D.C., 1990), nos. 46 and 47, for two other examples from Moscow. Fel'kerzam 1911, p. 108, comments on the phenomenon of baroque floral design in the late eighteenth century.



61

61 Platter with Diana and Her Nymphs

Moscow, 1798

Semen Petrov Kuzov (active 1780–98)

Silver gilt, niello

Dia. 15⁷/₈ in. (40.2 cm)

13.14

Marks: St. George for Moscow; 84 for silver content; S. P. K. in Cyrillic for Semen Petrov Kuzov

In 1798 Paul I granted the Konovnitsyn family the right to use the coat of arms employed on this platter, with the crown of the nobility over two crosses. According to Sergei Troinitskii, a curator at the Hermitage prior to the Revolution, the only Konovnitsyn family member who was wealthy enough to have ordered such a service was Count Petr Petrovich Konovnitsyn (1764–1822). He was promoted to major general in 1797 and named chief of the Kiev Grenadier Regiment. The next year the count retired to his estate of Kiiarov in the Gdovskii district,

although he later became a hero in the war against Napoleon.¹

This service showing Diana with her nymphs was made for his marriage to Anna Ivanovna Rimskaia-Korskova, which occurred in 1798, the same year as his retirement and the confirmation of his coat of arms.² Consisting of approximately seventy pieces, this large service included four small oval dishes, two large oval dishes, four round platters, two large and seven small oval tureens, and forty-eight plates. Decades later, but prior to the Revolution, this service was part of a large collection of various objects and paintings, both Russian and non-Russian, that belonged to Princess M. A. Shakhovskaia.

The Hillwood plate is decorated with a scene of a seated Diana surrounded by her nymphs and two cupids in a wooded landscape. The figures and forest are executed in a very dark niello with little contrast, while the sky is rendered in an engraved pattern on the gilded silver. Here the lively figures and

sense of motion contrast with the neo-classical decoration of the plate's rim—an openwork pattern separated by strips of niello and intersected by three rosettes. At the top is the coat of arms of the Konovnitsyn family. [AO]

Provenance: Petr Petrovich Konovnitsyn, 1798; Princess M. A. Shakhovskaia, 1914; Stiglits Museum, St. Petersburg, 1917–18?

Exhibitions: Hammer Galleries, New York, 1952

Literature: Taylor 1988, p. 45

1. Sergei Troinitskii, "Sobranie kniagini Shakhovskoi," *Starye gody* (June 1914) pp. 6–7, ill. pp. 8–9. For one of the tureens and a plate now in the Hermitage see Berniakovich 1977, no. 96.

2. *Catherine the Great* 1990, no. 47. See *Ekaterina Velikaia* 1993, no. 143, the Russian edition of the same catalogue, for more information.



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with overseeing ceremonies for the coronation of Napoleon and the ensuing festivities. In 1804 he was appointed *Peintre dessinateur du cabinet de S.M l'Empereur, des cérémonies et des relations extérieures* and the following year *Premier peintre de la chambre de l'Impératrice*.

The artist must have painted Elisa's portrait around 1810, when she was at the height of her political influence. He captured to perfection the severe features of the sitter, who was the less attractive although the more intelligent of Napoleon's sisters. Shown in half-length facing forward, Elisa wears a white muslin décolleté dress with a high waistline and short puffed sleeves. Her dark brown hair is swept up in the back. The elongated shape of the eight-sided miniature is echoed by a gold frame edged in blue enamel. This portrait must have been a pendant to Isabey's portrait of an officer in the same peculiar eight-sided frame, which was sold at auction in 1986.² This must

represent Elisa's husband Felice Bacciochi, a Corsican officer she wed in 1797.

The same portrait, but showing only the sitter's face, can be seen on a Swiss enamel box with a watch by Malide and Marguerite, crown jewelers to the imperial court of Napoleon I.³ A recent bequest to the Maryland Historical Society of the belongings of Elizabeth Patterson, first wife of Jérôme Bonaparte, includes a different miniature portrait of Elisa Bonaparte (ca. 1800) set against a blue sky.⁴ [LPA]

Provenance: ALVR, New York, 1967

1. Leo R. Schidlöf, *The Miniature in Europe* (Graz, 1964), pl. 137, fig. 261.

2. It was in the Clore collection, which was sold at Sotheby's, London, 17 March 1986, lot 110, and formerly in the David-Weill collection.

3. It was sold at Christie's, Geneva, 14 November 1995, lot 22.

4. See E. Shusan, "Amour en miniatures," *Connaissance des arts*, no. 534 (December 1996), pp. 106–11, fig. 10.

108 Box

St. Petersburg, ca. 1810

Carl Helfried Barbé (b. 1777)

Gold, turquoise

L. 3 ⁷/₈ in. (9.8 cm), W. 1 ⁵/₁₆ in. (4.9 cm),

H. 1 ¹/₁₆ in. (4 cm)

11.104

Marks: *Barbe* in script

A network of cabochon turquoises, laid in even rows along the top, bottom, and sides, covers this gold box. A larger turquoise surrounded by a curving row of stones forms the thumbpiece. All the stones are set individually in a regular bezel setting.

Carl Helfried Barbé was born in Frankenthal in the Palatinate near Frankfurt am Main in 1777. He moved to St. Petersburg and became a master in 1799. An alderman of the foreign guild in 1806, Barbé joined the Russian guild in 1811 upon becoming a Russian citizen. He is the older brother of Johann Christian Barbé, who signed a military cup *J. C. Barbe* (see cat. 132).



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This box and others identified as being made by Carl Helfried, on the other hand, are stamped only *Barbe*. Several other boxes marked *Barbe* also bear the mark of workmaster Aleksandr Iashchinov.¹ This suggests that *Barbé* actually may have been a store with a workshop attached. Boxes marked *Barbe* are decorated with a wide variety of materials, including turquoises, mother-of-pearl, and tortoise shell.² [AO]

Literature: Snowman 1990, no. 804

1. Grandjean 1981, no. 523. A photo of another box with the same pair of marks was sent to Marvin Ross by A La Vieille Russie, New York, in 1965 and is now in the Hillwood curatorial files.

2. See Snowman 1990, no. 805.

109 Watch with Portrait of a Young Woman

Switzerland, ca. 1800

Gold, enamel, pearls

H. 3 1/6 in. (8.42 cm), Dia. 2 3/8 in. (6 cm)
16.20

Marks: Inside gold case appears maker's mark with *F G.* inside lozenge and number 6378

This type of Swiss watch dating from the early nineteenth century reveals the talent of Geneva enameleurs in producing meticulously finished scenes in miniature. Their lavish cases, combined with the highly prestigious Swiss movements, brought them orders from across Europe and as far away as Turkey and China. Many of these Swiss cases are struck with French marks because Geneva was part of the French *département* of Léman from 1801 to 1814. All occupied territories were obliged to adopt the French system of hallmarks, including the maker's mark contained within a lozenge-shaped *cartouche*.¹



Fig. 105. Detail of inner case of watch with colorful enamel on gold composition

The sides, borders, and much of the decoration of this watchcase are set with pearls and turquoises. Painted on the back of this open-face watch is a portrait of a young woman with wheat sprigs in her hair, perhaps in reference to Ceres, an ancient goddess of agriculture. A wide band of stylized flowers set with pearls on a dark blue enameled ground encircles the portrait. The dial is enameled with Roman numerals in black. Various scientific instruments, a column, and colorful flowers on a bright green ground are enameled on the inside cover (fig. 105). The unsigned movement is Swiss, one-quarter repeating, with a cylinder escapement. [LPA]

1. See Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe* (London, 1966), p. 114.

118 Pair of Candelabra

St. Petersburg?, first third of 19th century

Lapis lazuli, gilt bronze

H. 41 in. (104 cm)

21.191.1-2

Marks: Stamped No. 15 on each base

A group of friends gave Mrs. Post this pair of lapis lazuli and gilt bronze candelabra on her eightieth birthday. Large sections of lapis were pieced onto an iron rod to create a lapis lazuli column that tapers upward toward a carved Ionic capital (see frontispiece). A winged figure of victory in gilt bronze stands on top of each capital. She supports a crown, decorated with a vine scroll, to which six candle holders are attached. The bases, with acanthus leaf ornaments, rest on four lion-paw feet.

Displaying Empire-style candelabra with sculpted figures remained a popular fashion until the end of the 1820s. Paris during the First Empire was still the leading center for making and gilding bronze, and as such it created models that were widely used throughout Europe. These particular victory figures seem to derive from French models,¹ but their manufacture might very well be Russian. Remarkable similarities exist between French and Russian bronzework of the Empire style, which might be explained by the presence of French bronze makers, such as Lancry and Chopin, in St. Petersburg at that time.²

The Soviet authorities sold this pair of candelabra and other objects from St. Petersburg palaces at a Lepke sale in Berlin in November 1928 (see p. 46). Eleanor Barzin, Mrs. Post's daughter, found them in Paris when her mother's friends were looking for a suitable birthday gift. [AO and LPA]

Provenance: Winter Palace (unverified); Lepke, Berlin, 6 November 1928, nos. 197 and 198, p. 58; J. Kugel, Paris, 1967; gift to MMP on her eightieth birthday, 14 March 1967

Literature: Lepke Kunst-Auktion Haus, Katalog 2000, Berlin, 6 November 1928, nos. 197 and 198

1. Several girandoles and candelabra by P.-P. Thomire sport winged victory figures



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standing on a globe and supporting a crown with branches for candle holders. See Hans Ottomeyer and Peter Pröschel, *Vergoldete Bronzen*, vol. 1 (Munich, 1987), pp. 328–29.

2. See Leon de Groër, *Decorative Arts in Europe 1790–1850* (New York, 1985), p. 250.

119 Armchair

Russia, 1800–10

Painted wood, varnished silver leaf, silk
H. 35½ in. (85 cm), W. 25 in. (63.5 cm)

32.16.4

Carved from a single piece of wood, the front and back legs and supports of this Empire chair terminate in gilded eagles' heads that attach to the armrests. Carved and gilded feathers decorate the arms and back supports down to the chair rail, where they transition into a carved leg that ends in ball-and-claw feet. The chair rail ornament—a scrolling leaf-and-vine pattern created from a separate wooden piece—has been applied to the rail. A skirt of wood has been carved to imitate drapery with swags and a gilded fringe at the edge. Except for the eagles' heads and feathers, the chair's wooden parts are painted a cream color with gilded borders.

Bronze was seldom used in Russian furniture making, with carved and gilded wood appliques being much more common. In a technique widely used by Russian craftsmen, such "gilding" was created by covering silver leaf with a layer of varnish, which results in a gold color.

This chair, one of a set of four,¹ is an excellent example of serf furniture making at its most inventive. Copying the latest styles from St. Petersburg was a common practice on country estates early in the nineteenth century. Wood was plentiful in these rural areas, while other materials, such as bronze for mounts, were scarce. This set of chairs shares similarities with the carved and painted wooden furniture and interior decorations produced at Ostankino, a Sheremet'ev summer palace on the outskirts of Moscow that was built and decorated by serfs in the 1790s.

Recent conservation of the chairs



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(see pp. 325–27) has revealed indications of several previous restorations. At some earlier time the chairs were coated with dark green paint, a color fashionable in the early nineteenth century. The most famous example of a set of gilded furniture painted this green color is the suite that architect Andrei Voronikhin created for the Grecian Hall at Pavlovsk. Much more elaborate in their carving, they too have front legs that end in eagles' heads, although the armrests assume the form of eagles' wings.² [AO]

Literature: Chenevière 1988, no. 179

1. Two more identical chairs that came from a Baltimore estate were sold at the auction house of C. G. Sloan and Company in North Bethesda, Maryland (10 and 11 December 1988).

2. See Chenevière 1988, nos. 152 and 153, and Kuchumov 1981, no. 28.

120 Round Table

Berlin, 1817

Porcelain: Königliche Porzellan
Manufaktur

Hard-paste porcelain, gilt bronze

H. 31¼ in. (79 cm), Dia. 19 in. (48 cm)

33.225

Two paper labels: *Anichkovskogo dvortsa, Sobst. Ego Imp. Velichestva* [Anichkov Palace, Property of His Imperial Highness], No. 9 *Stol kruglyi* [round table], No. 35 *Kom. Krasnaia komnata* [Rm. Red Room] on one; *Muzei goroda* [city museum] 2119 on other; No. 9 . . . painted in red on table; 161 crossed off

This table was made to celebrate the engagement of Princess Charlotte (Alexandra Fedorovna) of Prussia to Grand Duke Nicholas (the future Nicholas I) in 1817.¹ The porcelain top (fig. 113) features their profiles at the bottom, while those of Emperor Alexander I, Nicholas's brother, and King Friedrich Wilhelm III of Prussia, Charlotte's father, are at the top. A replica of the so-called Marlborough



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I22 Box with Medal of Nicholas I

St. Petersburg, ca. 1826

Box: Attributed to Firm of Keibel

Medal: Aleksandr Lialin (1799–1861)

Gold, platinum

L. 3¾ in. (9.5 cm), W. 2½ in. (6.4 cm),

H. 1 in. (2.5 cm)

11.40

Medal: Signed *A Lial. Kop.* in Cyrillic

The body of the box is made of platinum, while the allover decoration of leaves, flowers, and scrolls is executed in red, yellow, green, pink, and white gold. A medallion in the center of the box's bottom encloses a cluster of flowers carved in five-colored gold, with a floral ornament surrounding it.

A platinum medal with the profile of Nicholas I serves as the box's main decoration. It is a copy of the medal that was designed by Vladimir Alekseev (1784–1832) and struck at the St. Petersburg Mint for the coronation of Nicholas I in 1826.¹ The medal is

signed *A. Lial. Kop.* in Cyrillic. Aleksandr Lialin, who trained at the Academy of Arts, worked at the Mint from 1824 until his death in 1861.² Inscribed in Cyrillic around the medallion is *B. M.* (for *Bozheiu Milosti*) *Nikolai I, Imperator i samoderzhets vseross* (By the Grace of God, Nicholas I, Emperor and Autocrat of All the Russias).

According to the letter that accompanied the box when it was acquired from A La Vieille Russie in 1964, the medal had been removed for examination there. The reverse side of the medal depicts the seeing eye, a Cyrillic inscription that translates as "Greatness of everyone who reigns," and a crown on a pedestal that is inscribed in Cyrillic "Love." (It is more likely the standard inscription "Law.") At that time the medal weighed 3.202 ounces.

Logan Keibel, who produced numerous objects for the coronation of Nicholas I, may have created the earliest Russian work in platinum.³ Deposits of platinum were discovered in

Rathdowne spent most of his time in Ireland rather than living in London. Consequently he was never in the limelight of English society, and very few people today have heard of him. The earldom became extinct upon his death.

Little is known about the box's maker William Hamey. A silver freedom box by him is in the National Museum of Ireland. [LPA]

Provenance: The Earl of Rathdowne, 1823; Sotheby and Company, London, 14 August 1941, lot 47B; Bulgari collection, Rome, 1964

Literature: Snowman 1990, pls. 583–83A, pp. 283–84

1. See I. M. Hogan, *Anglo-Irish Music* (Cork, 1966), p. 74.

2. This information was provided by the earl's great-great-granddaughter Elizabeth Batt in a letter dated 26 April 1973, now in the Hillwood curatorial files.

the Ural mountains in 1814. Nine years later an even richer lode was found on land belonging to the Demidovs (see cat. 137).⁴ The use of platinum for this coronation medal and box coincided with the excitement generated by these discoveries and the proliferation of productive platinum mines. Jewelers were quick to employ this unusual metal for jewelry and other luxury objects, even though its dull surface was not appealing and their enthusiasm did not last long. The rough surface on this box, however, serves very well as a ground for the varicolored gold of the floral decoration. Several platinum boxes were exhibited in St. Petersburg in 1829 as well as in other exhibitions in the 1830s.⁵ [AO]

Provenance: ALVR, New York, 1964

Exhibitions: St. Petersburg, Florida, 1995

Literature: Taylor 1988, pp. 40–41

1. H. M. Severin, *Gold and Platinum Coinage of Imperial Russia from 1701 to 1911* (New York, 1958), p. 34.

2. Iu. Iversen, *Slovar' medal'eroi i drugikh lits, imena kotorykh vstrechaiutsia na russkikh medaliakh* (St. Petersburg, 1874), p. 50. I would like to thank Charles Tumosa of the Conservation Analytic Lab of the Smithsonian Institution for information on Lialin and the medal.

3. For another box by Keibel in platinum see *Gold of the Tsars* (Stuttgart, 1995), p. 189.

4. Donald McDonald, *A History of Platinum* (London, 1960), pp. 156–59.

5. Letter from M. M. Postnikova-Loseva to Marvin Ross, dated 9 November 1964, in the Hillwood curatorial files.



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123 Box with Miniatures of Nicholas I and Alexandra

St. Petersburg, 1830s

Firm of Keibel

Gold, watercolor on paper

L. 3¹¹/₁₆ in. (9.4 cm), W. 2¹¹/₁₆ in. (6.8 cm), H. 1³/₁₆ in. (2 cm)

11.39

Marks: Round illegible mark, probably for St. Petersburg; 73 for gold content; *Keibel* in script for maker; *M K* for assayer Mikhail Mikhailovich Karpinskii (active 1825–38); illegible date; 694 engraved; owl for French import mark used after 1893

Miniatures of Nicholas I and his wife Alexandra Fedorovna, framed in diamonds and chased gold, are mounted on a cobalt blue transparent enamel ground. A motif of leaf scrolls in red, green, and yellow gold, chased on a stippled ground, forms the border of the box. Carved on the sides are clusters of leaves and military trophies, also on a stippled ground. Decorating the bottom of the box is a double-headed



Fig. 117. Bottom of box

eagle in yellow gold framed by sprays of oak and laurel leaves—symbols of strength and victory—that are rendered in green gold (fig. 117). A presentation gift, the box was probably made in the 1830s.

Otto Samuil Keibel (Otto Samuel Keibel, 1768–1809) came to Russia from Pasewalk in Pomerania. He established himself as a silver- and goldsmith in 1797, and in 1807 and 1808 he served as an alderman of the Russian guild. After his death, his son Iogan Vil'gel'm



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Keibel (Johann Wilhelm Keibel, 1788–1862) continued the business, which remained in existence at least until 1910. Iogan Keibel reworked the Russian imperial crown for the coronation of Nicholas I and produced numerous presentation gifts at the time of Nicholas's coronation (see cat. 122).¹ [AO]

Provenance: Mrs. Williams Drews; Parke-Bernet, New York, 11–12 January 1952, lot 246; ALVR, New York, 1954

Exhibitions: Baltimore, 1996–97

Literature: Taylor 1988, pp. 40–41; Odom 1996, no. 55

1. Cited in Christie's, Geneva, 14 May 1996, lot 230.

124 Pair of Plates from the Coronation Service of Nicholas I

St. Petersburg, 1826
Imperial Porcelain Factory
Hard-paste porcelain
Dinner plate (25.340.2): Dia. 9 $\frac{5}{16}$ in.
(23.7 cm)
Dessert plate (25.339.3): Dia. 8 $\frac{5}{16}$ in.
(21.1 cm)

This service has traditionally been designated as the Coronation Service for Alexander II on the basis of an illustration in Baron von Volf's history of the Imperial Porcelain Factory.¹ Recent research has revealed, however, that the service was made for the coronation of Nicholas I in 1826.² For that important occasion, a "porcelain service, decorated on a blue ground with gold chasing and the Imperial Coat of Arms in the center" was produced.³

None of the known plates from this service is marked. Using unmarked porcelain was more common during

the reign of Alexander I than in any other period, so these plates were presumably white ware left over after the death of Alexander I.⁴ The ornament around the plate rim is very similar to that on the *Ministerskii* or *Ropsha* Service, commissioned around 1825 and completed in 1827, which is described in original documents as "a service covered with blue color, with a painted decoration in gold with chasing."⁵

As was customary during this period, the Coronation Service probably consisted of two parts: a dinner service and a dessert service. Both the dinner and dessert plates are lavishly decorated with symbols of power such as griffins, wreaths, and lion masks. The griffin, the symbol of the Romanov family, was a fitting addition to the design scheme.

The decoration of the dinner and dessert plates does, however, differ slightly. In the center of the dinner plates, the imperial coat of arms, topped by the imperial crown, is fea-

132 Military Presentation Cup

St. Petersburg, 1834
 Johann Christian Barbé (1780–1843)
 Gold
 H. 13½ in. (34.3 cm), W. 7¾ in. (19.7 cm)
 11.42.1–3
 Marks: Crossed anchors and scepter for St. Petersburg; 80 for gold standard; *M K* for assayer Mikhail Mikhailovich Karpinskii (active 1825–38); year 1834; *J. C. Barbé* in script for maker

This gold military cup represents the height of Russian neoclassicism in the 1830s. The handle of the cup's lid is carved in minute detail to resemble the plumed helmet (derived from a Roman model) of the Imperial Horse Guards (see detail on cover). The helmet sits on a band of laurel leaves and berries, an emblem of victory. A band of oak leaves and acorns, symbolizing power, surrounds this, and a row of acanthus leaves encircles the rim of the lid. Details are rendered throughout in burnished gold against a matte ground to create striking visual contrasts. For example, the chasing of the matte plume stands out against the shiny gold of the helmet, just as the polished acorns and laurel berries glisten against the matte leaves. The cup was acquired in its original box.

A cartouche on the front of the bowl encloses the inscription in Cyrillic *From the Officers of Her Majesty's Horse Guard Regiment to the General-Adjutant Count Stepan Fedorovich Apraksin, June 25, 1833*. Names of all the officers are engraved around the bowl. A fluted stem with sculptural acanthus leaves at the top and bottom support the cup, which sits on a plain base bordered by a row of stylized acanthus leaves.

Count Apraksin (1792–1862) took part in the Napoleonic campaigns beginning in 1813. On 13 December 1825 he and his regiment played an active role in crushing the Decembrist revolt, which was led by veterans of the Napoleonic Wars who were anxious to install a constitutional monarchy in Russia. Apraksin was rewarded for his services by being promoted to major general. Elevated to the position of general adjutant in 1830, he also commanded the regiment in the campaign

that suppressed the Polish revolt of 1831. On 25 June 1833, the date inscribed on this piece, Apraksin was given command of the Cuirassier Division and was soon promoted to lieutenant general. Despite the inscription, the presentation of the cup appears to have actually taken place a year later on the eve of the anniversary of his departure from the Horse Guards.¹ Apraksin later became aide-de-camp to Alexandra Fedorovna, the regiment's honorary commander, and after her death to her successor, Maria Alexandrovna, wife of Alexander II.

Johann Christian Barbé was born in Frankenthal in the Palatinate near Frankfurt am Main in 1780 and came to Russia in the early nineteenth century. He became a master in 1804 and presumably worked with his younger brother Carl Helfried (see cat. 108). This is the only known piece on which Johann Barbé's initials appear. [AO]

Provenance: Gift from Imperial Horse Guards to Count Stepan Apraksin, 1834; ALVR, New York; Harry Winston, 1965

Exhibitions: St. Petersburg, Florida, 1995

Literature: Katrina V. H. Taylor, "Two Russian Presentation Cups," *The Post, Hillwood Studies* (spring 1993), pp. 1–4.

1. The cup is dated 1834. S. Panchulidzev, ed., in *Sbornik biografii kavaleriakov*, vol. 4 (St. Petersburg, 1908), p. 2, gives the date of its presentation as 24 June 1834.



160 Bread and Salt Dish

Moscow, 1883
Firm of Pavel Ovchinnikov
Silver gilt, enamel
Dia. 20 3/4 in. (52.7 cm)
15.202
Marks: City mark of St. George and dragon for Moscow; *Ovchinnikov* in Cyrillic with eagle for Imperial Warrant; illegible assayer and date mark

Cast in low relief and applied to the center of this bread and salt dish is the imperial coat of arms: the double-headed eagle on an ermine mantle surmounted by a helmet with the imperial crown above. Inscribed in Cyrillic around the helmet is *s nami Bog* (God be with us). The back side of the mantle is enameled in red.

Plaques decorated with filigree enamel are applied to a raised and gilded interlace pattern around the rim of the dish. Three miniatures feature Emperor Alexander III at the top, Empress Maria Fedorovna on the right, and the future Nicholas II as tsarevich on the left. These miniatures

are executed in painted enamel, a technique unusual in the late nineteenth century when most portrait miniatures were painted on ivory or paper. The plaque at the bottom contains the city coat of arms of Ivanovo-Vosnesensk, which was known as the Manchester of Russia for being one of the country's largest textile manufacturing centers.

The inscription executed in *champlevé* enamel around the imperial coat of arms reads: "To their Imperial Majesties the Sovereign Emperor Alexander III and Sovereign Empress Maria Fedorovna on the day of their Blessed Coronation from their Loyal Subjects the Citizens of the Town of Ivanovo-Vosnesensk." Alexander III, who ascended the throne in 1881 following the assassination of his father, was crowned emperor in 1883. Many of the provincial dignitaries attending the coronation presented Alexander with bread and salt, traditional offerings of welcome, in an elaborate ceremony held in the Kremlin Palace. To give an idea of the prevalence of these gifts, Nicholas II received more than 120 sil-

ver and enamel bread and salt dishes at the time of his coronation in 1894 (fig. 148).¹ Newly married couples and important visitors to a town were also greeted with a round loaf of bread presented on a dish covered with an embroidered cloth. A cellar of salt, sometimes in the shape of a chair, was placed on top of the bread.

Another bread and salt dish by Ovchinnikov is in the Hillwood collection (fig. 149). Alexander III and Maria received it from the Mountain Armenians in Armavir on a trip in southern Russia in 1888.²

Pavel Ovchinnikov (1830–1888) founded his design firm in Moscow in 1853. Following his death, his sons managed the firm until 1917. Ovchinnikov regularly displayed his creations in international exhibitions abroad and received the Imperial Warrant (as purveyor to the court) in 1865. Ovchinnikov, who experimented with every traditional type of Russian enamel, was famous for his objects in *plique à jour* in addition to filigree and *champlevé* enamel.³ [AO]



Left: Fig. 148. Bread and salt ceremony held in the Kremlin Palace at the coronation of Nicholas II. Illustration published in *Niva*, 1896

Below: Fig. 149. Bread and salt dish, firm of Pavel Ovchinnikov, silver and enamel (15.43)





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162 Tankard

Moscow, 1890
Firm of Pavel Ovchinnikov
Silver gilt, enamel
H. 6¾ in. (17.2 cm)

15-44
Marks: City mark of St. George and dragon for Moscow; *P. Ovchinnikov* in Cyrillic with eagle for Imperial Warrant; 88 for silver content; *L O* in Cyrillic for assayer Lev Fedorovich Oleks (active 1890-96); year 1890

The Turkish model (fig. 150) from which Pavel Ovchinnikov adapted this tankard was included in *Drevnosti rossiiskogo gosudarstva* (Antiquities of the Russian State), a publication of treasures preserved in the Kremlin Armory. Compiled by Fedor Solntsev in the 1850s, this publication of six volumes became a source of ornament and designs for silversmiths, porcelain makers, and glassworks, among others.

The Hillwood tankard resembles numerous others adapted from this Turkish prototype and made by the

Ovchinnikov firm in the 1890s. These pieces are architectural in design, with columns supporting arches around the lower half of the tankard. Within each archway appears a panel of floral ornament in filigree enamel colored in predominant shades of blue with accents in olive green, red, white, and pink. On the upper half the floral design is raised above a stippled and gilded surface and enclosed in filigree wires. While most other tankards made by Ovchinnikov have a lid constructed to look like a crenelated crown, this one is distinguished by its flat top.¹

Both the top and bottom of the tankard are enlivened with pierced *plique-à-jour* enamel ornament, such as the double-headed eagle in red at the bottom. Wires were added on the exterior side of the decoration to give the appearance of a wire cage. Ovchinnikov was renowned for reviving the *plique à jour* technique. Lewis Day, an authority on enamels in the early twentieth century, likened the use of enamel wires to appliqué embroidery, “where colored



Fig. 150. Tankard, Constantinople, 17th century; drawing by Fedor Solntsev, from *Drevnosti rossiiskogo gosudarstva* (Antiquities of the Russian State). Courtesy Library of Congress, Washington, D.C.



Fig. 151. Gifts presented to officers of French squadrons from the city of St. Petersburg; from *Vsemirnaia illiustratsiia*, 6 September 1897

stuffs are outlined with gold cord, couched down, to cover and clean up the joints.”² On enamels the twisted wire, much like the twisted cord of embroidery, adds relief to the bands around the top of the tankard and in between the panels.



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This particular tankard is possibly the one presented to a member of a French delegation in 1897 (fig. 151) several years after its completion. Ovchinnikov, however, slightly varied the colors on his tankards, which now makes it virtually impossible to determine whether this is the same tankard.³ Illustrated weeklies in the late nineteenth century are full of pictures of such objects that were given to important state visitors. Judging from the style of the objects in these illustrations, Russian officials obviously wanted to present gifts that looked distinctly Russian. It is ironic that an object of Turkish origin had come to be viewed as being quintessentially Russian. [AO]

Provenance: Eastern Education Institution; Parke-Bernet, New York, 9 and 10 February 1962, lot 69

Exhibitions: Baltimore, 1996–97

Literature: Ross 1965, p. 115, pl. 36; Taylor 1988, p. 33; Odom 1996, no. 70

1. For another tankard closer in style to the Turkish one see Odom 1996, no. 69. The earliest known nineteenth-century

tankard of this type was made by the firm of Sazikov in 1867. See Sotheby's Parke-Bernet, Geneva, 11 November 1981, lot 426.

2. Lewis F. Day, *Enamelling* (London, 1907), p. 117.

3. A similar tankard was sold at auction in 1993. See Sotheby's, New York, 6–8 December 1993, lot. 471.

163 Kovsh

Moscow, 1896–1908

Firm of Mariia Semenova

Silver, enamel, hardstones

L. 8 in. (20.3 cm)

15.89

Marks: *Kokoshnik* facing left for 1896–1908 with assayers initials *IL* for Ivan Sergeevich Lebedkin of Moscow; *MS* in Cyrillic for Mariia Semenova; *84* for silver content

S-shaped curves in shades of green and pink enamel create a dramatic profile for this decorative *kovsh*. Its lobed sides have a floral ornament in painted enamel that is reminiscent of the

brightly colored flowers on Usol'sk enamels, which were made in the town of Solvychevodsk in northern Russia at the end of the seventeenth century. Flowers and leaves are raised above the surface of the stippled ground, as was customary on the back of Usol'sk bowls.¹ Less realistic than their prototypes, these flowers were adapted to fit into the confined space of the lobes. Red cabochon stones are set into the green border at the top, and a single green stone is enclosed in the tip of the *kovsh*.

The traditional form of *kovshi* and seventeenth-century ornament were revived in the late nineteenth century (see also cats. 12 and 13). Although these objects, especially larger ones, could serve as presentation gifts, their main purpose was to be decorative art objects.

Mariia Semenova (pronounced Semyonova) took over the workshop of her father, Vasilii Semenov, following his death in 1896. Vasilii was best known for his niello tea and coffee sets,



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but Mariia's achievements lay in enamelwork. She continued to manage her workshop until 1904. [AO]

Exhibitions: Baltimore, 1996–97

Literature: Ross 1965, p. 154, pl. 48; Taylor 1988, p. 36; Odom 1996, no. 86

1. See Odom 1996, pp. 36–45, for examples of Usol'sk enamels.

164 Easter Egg

Moscow, 1908–17
Firm of Ivan Khlebnikov
Silver, enamel
H. 4¼ in. (10.8 cm)
15.66

Marks: *Kokosbnik* facing right for 1908–17 with Greek letter delta for Moscow; *IKh* in Cyrillic for Ivan Khlebnikov; 88 for silver content

On this Easter egg, the figure of St. George in a blue coat, mounted on a white steed and slaying a magnificent green dragon, stands out against the soft orange background. The cartouche, framed by a *kokosbnik*-shaped (ogee-shaped) border, was perhaps inspired by Viktor Vasnetsov's 1900 design for the pediment relief over the portal of the Tretyakov Gallery in Moscow. A large flower in pastel colors on a cream ground decorates the back of the egg, which opens vertically. The Empire-style stand probably is not original to the egg but was acquired with it.

The technique of this Easter egg differs from that of the usual Moscow productions. Instead of the twisted wires employed in filigree enamel, Khlebnikov used flat, straight wires of the type utilized in *cloisonné* enamel. Here, however, the wires remain raised above the enamel surface. In addition, the enamel has a matte finish that was achieved by using acid to remove the top shiny layer. Such matte surfaces were usually confined to painted plaques attached to objects after the enameling was complete (see cat. 165).

The firm of Ivan Khlebnikov (1819–1881) was Ovchinnikov's main competitor in the production of Russian-style enamels. The origins of Khlebnikov's operation remain unclear, but it appears that his first workshop, which opened in St. Petersburg in 1867, was short-lived. He opened a second one in Moscow in 1870–71 and received the Imperial Warrant in 1881. His sons continued to operate the firm until 1918. [AO]



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Exhibitions: Hammer Galleries, New York, 1952; Baltimore, 1996–97

Literature: Ross 1965, p. 128; Taylor 1988, p. 36; Odom 1996, no. 8

165 Kovsh with Detail from *A Boyar Wedding Feast*

Moscow, 1908–17

Firm of Carl Fabergé

Workmaster: Fedor Rückert (active 1887–1917)

Silver gilt, enamel

L. 4 in. (10.2 cm), H. 3½ in. (9 cm)

15.36

Marks: *Fabergé* with eagle for Imperial Warrant; 88 for silver content; inventory number 32770

The painted enamel miniature on the front of this *kovsh* and the muted enamel colors that frame the miniature typify the work of Fedor Rückert, Fabergé's chief enameler in the Russian style. Rückert started to work for Carl Fabergé (1846–1920) when the famed

jeweler opened his Moscow workshop in 1887. By 1908 Rückert had begun to employ darker colors and stylized designs. One characteristic of his work, as seen here, was his use of elaborate wirework to create patterns, not just to separate colors. The handle of this *kovsh* takes the form of a fantastic animal head that can be found on other pieces by Rückert.¹

A detail of the bridal couple from Konstantin Makovskii's painting *A Boyar Wedding Feast* (see cat. 159) served as the model for the matte-enamel miniature on the front of the *kovsh*. Rückert found Makovskii's colorful historical genre scenes compelling subject matter for miniatures on boxes and *kovshi*.² He successfully united two seemingly disparate styles—the Old Russian style and the *stil' moderne* (art nouveau)—in one piece by picking up colors found in the painting, such as the white ermine of the boyar's coat or the rose color of his sleeve, and repeating them in the enamel colors of the

surrounding design. In fact, no other enameler made the transition to *stil' moderne* as successfully as did Rückert. An independent workmaster of German origins, Rückert sold his enamels not only to Fabergé but also to Ovchinnikov, Kurliukov, and the Kiev store of Marshak. [AO]

Exhibitions: Hammer Galleries, New York, 1951; Hammer Galleries, New York, 1952; *Fabergé in America*, 1996–97

Literature: Ross 1965, p. 84, pl. 31; Anne Odom, "A Key to the Past: Fedor Rückert's Miniature Picture Gallery," *Apollo* 130, no. 371 (January 1993), no. 5; Habsburg 1996, no. 157; Anne Odom, *Fabergé at Hillwood* (Washington, D.C., 1996), p. 71

1. See Anne Odom, "A Key to the Past: Fedor Rückert's Miniature Picture Gallery," *Apollo* 130, no. 371 (January 1993), p. 27, fig. 9.

2. For more of Makovskii's paintings on Rückert's boxes see *ibid.*, pp. 22–27.

174 Clock

St. Petersburg, 1894–96
 Firm of Carl Fabergé
 Workmaster: Julius Rappoport
 (1864–1916)
 Works: H. Moser and Cie
 Silver gilt, bowenite, watercolor on ivory
 H. 11 1/4 in. (28.6 cm), W. 4 in. (10.2 cm)
 12.155
 Marks: Crossed anchors for St.
 Petersburg before 1896; 88 for silver
 content; I. R. in Cyrillic for Julius
 Rappoport; works marked H. Moser &
 Cie

Famed Russian designer Carl Fabergé borrowed ideas not only from eighteenth-century France but also from the English rococo. A clock attributed to James Cox (active 1749–91; fig. 155) that reputedly belonged to Empress Alexandra offers a splendid example of how Fabergé both copied and altered models. Both clocks take the form of commodes, and two putti at each side support the works of each. In addition to drawers, the Fabergé clock has side panels that open to reveal portraits on ivory of Nicholas and Alexandra. The hardstone panels of the original clock

by Cox were formed from a bright orange striated agate, while those in the Fabergé clock are made of pale green bowenite. Another difference is that Fabergé replaced the thin, finely chased gold mounts of the English clock with a sturdy cage of silver that at one time was gilded.

Both clocks previously were complemented by an additional finishing ornament at the top. The Fabergé clock, for example, once had a bird perched on top of the spire with a baroque pearl dangling from its beak, as is seen in a photograph of the 1902 exhibition of Fabergé objects in imperial collections. This type of bird appears in several Cox creations and originally may have been part of the clock now in the Walters Art Gallery as well.¹

According to legend, Maria Fedorovna, Alexandra's mother-in-law, admired the English clock by Cox. Nicholas and Alexandra then commissioned Fabergé to create this clock as a gift for Maria, whose monogram appears on the back. [AO]

Provenance: Maria Fedorovna; Hammer Galleries, New York, 1956

Exhibitions: St. Petersburg, 1902; Munich, 1986–87; St. Petersburg/Paris/London, 1993–94; The Walters Art Gallery, Baltimore, Maryland, 1995; *Fabergé in America*, 1996–97

Literature: Ross 1965, pp. 65–66, Géza von Habsburg, *Fabergé* (Geneva, 1987), no. 280; Taylor 1988, p. 25; Géza von Habsburg and Marina Lopato, *Fabergé: Imperial Jeweller* (New York, 1994), no. 3; Habsburg 1996–97, no. 170; Odom, *Fabergé at Hillwood*, 1996, p. 27

1. For a good example in the Hermitage see Brian Allen and Larissa Dukelskaya, eds., *British Art Treasures from Russian Imperial Collections in the Hermitage* (New Haven, 1997), no. 124.



Fig. 155. Gold agate clock attributed to James Cox, England, 18th century. Courtesy The Walters Art Gallery, Baltimore, Maryland



175 Carnet with Miniature of Empress Alexandra

St. Petersburg, 1894–96
Firm of Carl Fabergé
Workmaster: Mikhail Perkhin
(1860–1903)

Gold, enamel, emerald, watercolor on ivory

H. 3¹⁵/₁₆ in. (10 cm), W. 2¹/₂ in. (6.5 cm)

II.77.1–2

Marks: Crossed anchors and scepter for St. Petersburg before 1896; 72 for silver content; *MP* in Cyrillic for Mikhail Perkhin

Carl Fabergé enlarged on French enameling techniques by utilizing a broader range of *guilloché* (machine-engraved) patterns and by expanding the palette of colored enamels that were applied over greater expanses of metal. This carnet, or notebook, provides a superb example of Fabergé's rendering of Louis XVI *en plein* or plain enameling over a *guilloché* ground in a sunburst pattern. The translucency of the shimmering pink was achieved by altering the colors in one or two firings, thus giving the impression of a slightly varying color that shifts with the light. At the top and bottom as well as on the corresponding back panels, the enamel was painted in dendritic forms in lavender. Fabergé often employed such designs on enamel to imitate moss agate, a stone in which moss plant forms have been captured. Fabergé also adopted eighteenth-century French border elements of leaves and berries, some rendered in opaque, others in translucent enamel, as seen here. The carnet is held closed by sliding a gold pencil with a cabochon emerald at the end through rings that protrude from the edge.

Empress Alexandra is shown here dressed in the court costume, *kokoshnik* (tiara), and pearls that she wears in several other portrait miniatures in the Hillwood collection, including one in a clock by Fabergé (see cat. 174). [AO]

Provenance: ALVR, New York, 1964

Exhibitions: ALVR, New York, 1983; Munich, 1986–87; St. Petersburg/Paris/London, 1993–94; Baltimore, 1996–97

Literature: Katrina V. H. Taylor, *Fabergé at Hillwood* (Washington, D.C., 1983), p. 24; Habsburg 1987, no. 507; Taylor 1988, p. 29; Habsburg and Lopato 1994, no. 13; Odom 1996, no. 117; Odom, *Fabergé at Hillwood*, 1996, p. 60

176 Presentation Box

St. Petersburg, 1894–96
Karl Hahn (1836–1899?)
Gold, diamonds, enamel
L. 3³/₄ in. (9 cm), W. 2¹/₂ in. (6.5 cm)

II.95

Marks: Crossed anchors and scepter for St. Petersburg; *K. Gan'* in Cyrillic for Karl Hahn; *S. V.* in Cyrillic for an unidentified workmaster; 56 for gold content

An imperial crown tops the Cyrillic cipher of Alexandra Fedorovna, which is set in diamonds and mounted on royal blue enamel over a *guilloché* sunburst pattern. Gold sprays of lilies of the valley, also set with diamonds, encircle the monogram. Said to be Alexandra's favorite flower, lilies of the valley were an appropriate ornament for a treasured box that she probably presented to commemorate her coronation in 1896. Around the edge of the lid runs a carved, reeded design. A gold interlace pattern enlivens the sides and, along with the sunburst pattern on the bottom, gives the box a modern, geometric look in stark contrast to the lavish display of diamonds on the top.

Karl August Hahn (Gan') established his jewelry firm in St. Petersburg in 1874 and remained a competitor of Fabergé throughout the last quarter of the century. Hahn is perhaps best known for creating the miniature imperial crown worn by the Dowager Empress Maria Fedorovna at her son's coronation in 1896. Since the original crown was worn by Alexandra, a new one had to be fashioned for Maria.

[AO]

Provenance: ALVR, New York, 1955

Exhibitions: Munich, 1986–87; Baltimore, 1996–97

Literature: Ross 1965, p. 32; Habsburg 1987, cat. 614; Odom 1996, cat. 116



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177 Easter Egg

St. Petersburg, 1895
 Firm of Carl Fabergé
 Workmaster: Mikhail Perkhin
 (1860–1903)
 Gold, enamel, diamonds
 H. 3 1/8 in. (7.9 cm), W. 2 3/16 in. (5.6 cm)
 11.63
 Marks: Crossed anchors and scepter for
 St. Petersburg; *Fabergé* in Cyrillic; *MP*
 in Cyrillic for Mikhail Perkhin

In 1885 Alexander III initiated the custom of presenting his wife Maria with a Fabergé egg each Easter. Beginning with this particular egg, Nicholas II continued the family tradition each Easter by giving both his mother Maria and his wife Alexandra an Easter egg by Fabergé. By 1916 the firm of Fabergé had created a total of fifty imperial Easter eggs. (None was made in 1904 and 1905 due to the Russo-Japanese War and the 1905 Revolution.) The eggs intended for Easter 1917 were almost complete at the time of Nicholas's abdication in March 1917. They were never delivered and are now presumed lost. That Fabergé sustained this practice with innovative designs over the course of thirty-three years is quite remarkable.

In 1895, the first Easter after his father died in the autumn of 1894, Nicholas II and his wife Alexandra presented this egg to Maria Fedorovna for Easter. It is the only egg to which Alexandra ever contributed from her own privy purse. Previously this egg has often been called the Silver Wedding Anniversary Egg because it was believed that Alexander III presented it to Maria in 1892, on the first Easter after their twenty-fifth wedding anniversary. New research conducted in 1991 uncovered a bill for the Diamond Trellis Egg of 1892.¹ While this information left the Hillwood egg without a year of presentation, additional research has confirmed its date of 1895.²

Rows of diamonds divide the egg into twelve panels. The crowned ciphers of Alexander III and Maria Fedorovna, set in diamonds, provide a simple yet elegant decoration against the dark blue enamel. Only under high magnification is it possible to notice

the *champlevé* enamel technique. Areas for the enamel were carved out of the gold, leaving the thin red-gold ribs that form the foliate design. To the naked eye it appears that the gold design was painted on the ovoid surface.

Maria Fedorovna exhibited this egg in her case of imperial treasures at the famous 1902 exhibition in the von Derviz mansion in St. Petersburg. Nothing is known about how this egg left Russia or how Mrs. Post came to purchase it in Italy in 1949. Her good friend Frances Rosso, the wife of the Italian ambassador to the Soviet Union when Mrs. Post resided there, may have put her in contact with the egg's owner. [AO]

Provenance: Gift of Nicholas II and Alexandra to Maria Fedorovna, 1895; Mrs. G. V. Berechielli, 1949

Exhibitions: St. Petersburg, 1902; Hammer Galleries, New York, 1951; Hammer Galleries, New York, 1952; ALVR, New York, 1961; ALVR, New York, 1983; Munich, 1986–87; Baltimore, 1996–97

Literature: A. Kenneth Snowman, *The Art of Carl Fabergé* (London, 1962), pl. 285; Ross 1965, p. 16, pl. 2; Taylor 1983, p. 14; *Fabergé* (New York, 1983), no. 554; Habsburg 1987, no. 534; Taylor 1988, p. 26; Odom 1996, no. 119; Odom, *Fabergé at Hillwood*, 1996, p. 75 and cover; Tatiana Fabergé, Lynette G. Proler, and Valentin Skurlov, *The Fabergé Imperial Easter Eggs* (London, 1997), pp. 118–19

1. Marina N. Lopato, "Fabergé Eggs," *Apollo* 133, no. 348 (February 1991), p. 92.

2. Tatiana Fabergé, Lynette G. Proler, and Valentin Skurlov, in *The Fabergé Imperial Easter Eggs* (London, 1997), p. 118, provide the egg's correct date and information about how many eggs Fabergé actually produced.



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178 Music Box

St. Petersburg, 1907
Firm of Carl Fabergé
Workmaster: Henrik Wigström
(1862–1923)
Gold, enamel, pearls
H. 1 7/8 in. (4.8 cm), W. 3 1/2 in. (9 cm),
D. 2 1/2 in. (6.4 cm) 11.80.1–2
Marks: *Fabergé* in Cyrillic, *H. W.* for
Henrik Wigström; 72 for gold content

In 1907 Princes Feliks and Nikolai Iusupov gave this music box to their parents, Prince Feliks and Princess Zinaida, as a twenty-fifth wedding anniversary present. The Roman numerals XXV, set in diamonds, form the thumbpiece, and the initials of the four family members appear in the lower corner panels of the octagonally shaped box. Six of the Iusupov palaces are depicted in sepia enamel panels on the music box's top, bottom, and four sides. Arkhangel'skoe, the Iusupov summer palace outside Moscow, appears on the top panel (fig. 5); their palace on the Moika, where young Feliks and Grand Duke Dmitrii Pavlovich murdered Rasputin, is seen on the front; the Kor-eiz palace in the Crimea fills the bottom panel (fig. 156); the dacha at Tsarskoe Selo designed by Ippolit Monigetti is on the back (fig. 157); Ratkitnoe, their palace in Kursk, is on the left side; and their palace in Moscow is seen on the right. Decorated in the Louis XVI style, the enamel panels are bordered with white opaque enamel beading, white flowerettes, and transparent green leaves.

When opened, the music box plays *The White Lady* by François Boieldieu, the march of the senior Prince Feliks's regiment, the Imperial Horse Guards.

As he did in this stunning example of enameling, Fabergé used sepia enamel for other architectural scenes. Most notable are the views of Windsor and Balmoral Castles and Sandringham in the British Royal Collection. He also utilized this decorative style for scenes of the Thai royal palaces and for portraits of the Thai royal family, which are now in the Thai Royal Collection.¹ [AO]

Provenance: Given by Princes Feliks and Nikolai Iusupov to their parents Prince Fe-

liks and Princess Zinaida Iusupov, 1907; Landsdell K. Christie, Long Island, New York; ALVR, New York, 1966

Exhibitions: *Easter Eggs and Other Precious Objects by Carl Fabergé*, Corcoran Gallery of Art, Washington, D.C., 1961; Metropolitan Museum of Art, New York, 1962–65; ALVR, New York, 1983, cat. 222; Munich, 1986–87; St. Petersburg/Paris/London, 1993–94; *Fabergé in America*, 1996; Baltimore, 1996–97

Literature: Henry C. Bainbridge, *Peter Carl Fabergé* (New York, 1949); Snowman

1962, pl. VIII; Géza von Habsburg and Alexander von Solodkoff, *Fabergé: Court Jeweler to the Tsars* (New York, 1979), pp. 153–54; Taylor 1983, p. 8; Habsburg 1987, p. 256; Habsburg and Lopato 1994, cat. 190; Habsburg 1996, cat. 207; Odom 1996, cat. 118; Odom, *Fabergé at Hillwood*, 1996, pp. 58–59

1. Busaya Krairikh, ed., *Fabergé* (Bangkok, Thailand, n.d.), pp. 194–97, for examples of palaces and pp. 81–93 for portraits in sepia enamel.

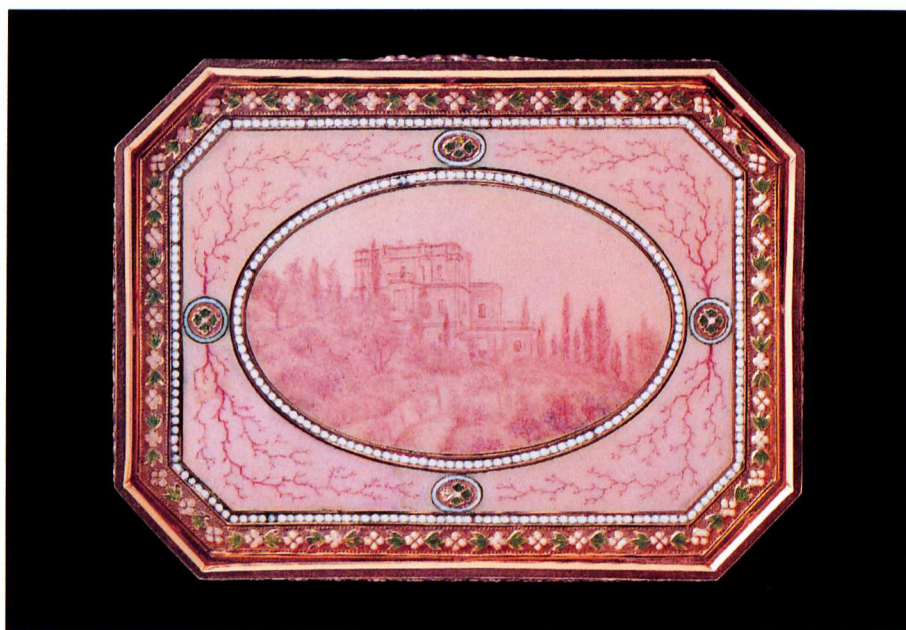


Fig. 156. Bottom of music box showing the Koreiz palace in the Crimea



Fig. 157. Back of music box showing the Iusupov dacha at Tsarskoe Selo



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179 Catherine the Great Easter

Egg

St. Petersburg, 1914
 Firm of Carl Fabergé
 Workmaster: Henrik Wigström
 (1862–1923)
 Miniaturist: Vasilii I. Zuev (b. 1870)
 Gold, enamel, diamonds, pearls
 H. 4 $\frac{3}{4}$ in. (12.1 cm)
 11.81.1–.2
 Marks: *Kokoshnik* facing right for
 1908–17 and Greek letter alpha for St.
 Petersburg; *Fabergé* engraved; *H. W.* for
 Henrik Wigström; enamel panel signed
V. Zuev

Henrik Wigström, Fabergé's last head workmaster (1903–17), created this egg in the Louis XVI style for Nicholas II to present to his mother, Maria Fedorovna, on Easter morning in 1914. Vasilii Zuev painted the monochrome *en camaïeu* pink enamel panels with miniature allegorical scenes of the arts and sciences after French artist François Boucher (figs. 20 and 158). Smaller enameled ovals featuring putti with attributes of the seasons appear above, below, and to the sides of the larger plaques (fig. 159). Musical instruments, tools of the arts and sciences, and trophies rendered in four-colored gold are mounted on cream *guilloché* enamel at the corners of the large panels. The initials of Maria Fedorovna in Cyrillic appear under a table diamond at the top and the year 1914 is found under a similar diamond at the bottom.

According to a letter from Maria Fedorovna to her sister, Queen Alexandra of England, the surprise in this egg was a mechanical sedan chair, carried by two blackamoors, with Catherine the Great seated inside.¹ By the time the egg was inventoried into the Kremlin Armory, its surprise had already been separated from it, but a sedan chair was listed on the inventory with the eggs. The whereabouts of the original sedan chair are not known. A sedan chair formerly in the Clore collection fits the description in Maria Fedorovna's letter, but it is nevertheless too large and its colors do not harmonize with the gold, pink, and cream tones of this egg.² To feature Catherine the Great, who prided herself on being a

patron of the arts and sciences, as part of the surprise is certainly in keeping with this elaborate egg's style and imagery.

That Fabergé created smaller pieces similar to the surprises in the imperial Easter eggs or repeated successful details is evident from a brooch (fig. 160) in the FORBES Magazine Collection that copies the enamel panel of a putto above the central panel. [AO]

Provenance: Presented by Nicholas II to his mother Dowager Empress Maria Fedorovna; Anichkov Palace, 1914; sent to Moscow, 1914, and in Kremlin Armory Museum until 1922; removed to Gokhran until 1927; returned to Kremlin Armory Museum until 1930; transferred to Antikvariati in 1930; transferred to Armand Hammer for sale; purchased by Eleanor Close Barzin as a gift for MMP, 1931³

Exhibitions: Hammer Galleries, New York, 1937, 1943, 1951, and 1952; Paris/London, 1993–94; *Fabergé in America*, 1996–97

Literature: Bainbridge 1949, pl. 57; Snowman 1962, no. 347; Ross 1965, pp. 38–39; Habsburg and Solodkoff 1979, cat. 134; Taylor 1983, p. 48; Alexander von Solodkoff, *Masterpieces from the House of Fabergé* (New York, 1984), p. 101; Habsburg and Lopato 1994, cat. 9; Habsburg 1996, cat. 175; Odom, *Fabergé at Hillwood*, 1996, pp. 77 and 78; Fabergé, Proler, and Skurlov 1997, pp. 216–18

1. Alexander von Solodkoff, *Masterpieces from the House of Fabergé* (New York, 1984), p. 78. See also Fabergé, Proler, and Skurlov 1997, p. 216.

2. This sedan chair is illustrated in Fabergé, Proler, and Skurlov 1997, p. 102. In this publication Tatiana Fabergé gives the impression that this sedan chair was the surprise. It may fit the description in Maria Fedorovna's letter, but it remains inappropriate to the egg. See also Solodkoff 1984, p. 78, where this connection is first suggested.

3. Tatiana Muntian of the Kremlin Armory Museum has been most helpful in providing this information.



Fig. 158. Enamel panel with allegory of the arts on back of Fabergé egg

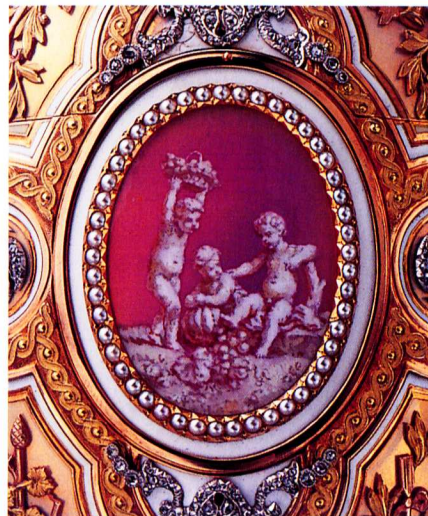


Fig. 159. Side of Catherine the Great Easter Egg



Fig. 160. Brooch with putto symbolizing winter; Firm of Fabergé, ca. 1914; gold, diamonds, and enamel. Courtesy The FORBES Magazine Collection, New York



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