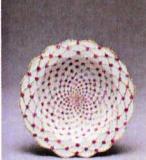
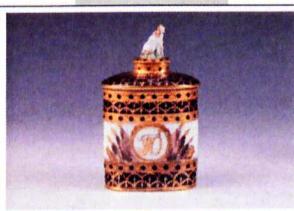


Russian Porcelain and Glass

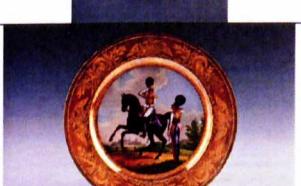
Selection from *A Taste for Splendor* (Catalogue entries 26-27; 29-30; 35; 37; 62-64; 75-77; 79-80; 111-112; 114-115; 124-131; 133; 136, 138; 141; 150; 152-154; 156; 161; 169)

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
	26	Goblet with Portrait of Anna Ioannovna	23.2	Russian Porcelain Room
	27	Goblet	23.7	Russian Porcelain Room
	29	Covered Goblet	23.12.1-2	Passageway to Dining Room
	30	Plate	26.1.1	Russian Porcelain Room
	35	Soup Plate	25.224	Russian Porcelain Room
	37	Dessert Plate with Chinoiserie	25.229	Russian Porcelain Room
	62	Pieces from the Orlov Service	25.236.1-2 (Tea caddy), 25.232.1-2 (Coffee pot), 25.233.1-2 (Teapot)	2nd Floor Hallway

	63	Pieces from the Dessert Service for the Order of St. George	25.1.32 (Plate), 25.6.10 (Leaf-shaped dish), 25.4.15 & 25.4.8 (Ice cup), 25.5.1 (Basket)	Russian Porcelain Room
	64	Candelabrum of the Order of St. George	25.8.1	Dining Room
	75	Bread and Salt Dish with Coat of Arms of Tula	25.252	Russian Porcelain Room
	76	Wine Glass	23.17	Passageway to Dining Room
	77	Tumbler	23.248	Storage
	79	Tureen from the Dowry Service of Mariia Pavlovna	25.301.1-2	Pavilion
	80	Two Handled Cup with Lid and Saucer	25.253.1-3	Russian Porcelain Room
	111	Tea and Coffee Service	25.283.1-15	2 nd Floor Hallway
	112	Vase with Scenes from Ovid's <i>Metamorphoses</i>	25.280	2 nd Floor Hallway

		114	Statuette	25.150	2 nd Floor Hallway
		115	Part of a Tea and Coffee Service	25.29.1-6	2nd Floor Hallway
		124	Pair of Plates from the Coronation Service of Nicholas I	25.340.2 (Dinner plate), 25.339.3 (Dessert plate)	Storage
		125	Mug with Lid with Portrait of Count Wittgenstein	23.236.1-2	Passageway to Dining Room
		126	Goblet with Portraits of Alexander I and Barclay de Tolly	23.230	Russian Porcelain Room
		127	Goblet	23.227	Russian Porcelain Room
		128	Dessert Plate with Scene of the Liberation of Berlin, 1813	23.206	Russian Porcelain Room
		129	Military Plate	25.326	Russian Porcelain Room
		130	Military Plate	25.332	Russian Porcelain Room

	131	Plate with Portraits of Grand Duke Mikhail Pavlovich and Grand Duchess Elena Pavlovna	25.335	Russian Porcelain Room
	133	Pair of Plates from the Kremlin Service	25.314.1 (Dessert plate), 25.313 (Plate)	Russian Porcelain Room
	136	Collar of the Order of St. Andrew First Called	18.1	Russian Porcelain Room
	138	Pair of Vases with German Paintings	25.324.1-2	Entry Hall
	141	Vase	23.39.1-2	Entry Hall
	148	Box with Miniature of Nicholas I	11.43	Icon Room
	150	Box with Portrait of Alexander II	11.47	Icon Room
	152	Pieces from the Yacht Service <i>Derzhava</i>	23.479.1-2 (Decanter), 25.343.1-3 (Teapot & Creamer)	2 nd Floor Hallway
	153	Wine Glass	23.37	Passageway to Dining Room

	154	Pieces from the Raphael Service	25.537 (Dessert Plate), 25.536 (Zakuski plate), 25.378.1 (Dinner plate)	2 nd Floor Hallway
	156	Vase with a Painting of <i>The Herring Seller</i>	25.350	Pavilion
	161	Bread and Salt Dish	25.190	Russian Porcelain Room
	169	Vase	23.128.1	Pavilion

26 Goblet with Portrait of Anna Ioannovna

St. Petersburg, 1730–40
St. Petersburg Glassworks
Glass
H. 11 in. (28 cm)
23.2

Engraved on one side of this goblet's tall bowl is a medallion with the bust of Empress Anna Ioannovna. On the other side is her interlaced cipher surmounted by the imperial crown. A border of engraved, stylized daisies frames the medallion of Anna, taken from a medal created by Anton Shul'ts.¹ A wreath of leaves encircles her cipher. Other areas are covered with an allover design of scrolling leaves and daisies in clusters. The goblet, with its short baluster stem, sits on a wide, flat foot engraved with leaf scrolls.

Portraits of Anna and later of Elizabeth I frequently decorate the glass made during their reigns. Such engraved portraits were generally adapted from images of the empresses on coins and medals. Another goblet with Anna's monogram in gilt, but without a portrait, is in the Hillwood collection (fig. 63). The lower portion of the bowl of both glasses is cut in an arch-shaped pattern.

Iamburg and Zhabino, two glassworks known to have operated in early eighteenth-century St. Petersburg, were probably both founded by Swedes. They are first mentioned in surviving documents of 1717 in connection with their owner, Aleksandr Menshikov, Peter's favorite and the governor of St. Petersburg. When Menshikov fell out of favor after the death of Catherine I in 1727, the glassworks became state property. In 1730 they were leased to one William Elmzel, whose glass cutting shop may have bought up materials from the earlier factories when they closed. Elmzel's factories later became the St. Petersburg Glassworks after his death in 1738.² In the 1770s the glassworks were moved out of St. Petersburg. They were owned from 1777 to 1791 by Grigorii Potemkin, Catherine the Great's favorite. In 1792, the year after Potemkin's death, the St. Peters-



26

burg Glassworks once again became a state factory and was renamed the Imperial Glassworks. It was managed until 1802 by Nikolai Iusupov, who also oversaw the Imperial Porcelain Factory. [AO]

Literature: Curtiss 1974, p. 160; Taylor 1988, p. 84.

1. See T. I. Dul'kina and N. A. Asharina, *Russkaia keramika i steklo* (Moscow, 1978), p. 13. The Hillwood portrait of Anna is a less-sophisticated version of one on a goblet in the State History Museum in Moscow. *Ibid.*, no. 6.

2. Nina Asharina, Tamara Malinina, and Liudmila Kazakova, *Russian Glass of the 17th–20th Centuries* (Corning, N.Y., 1990), pp. 16–17.



Fig. 63. Glass with cipher of Anna Ioannovna; St. Petersburg Glassworks, 1730–40 (23.1)

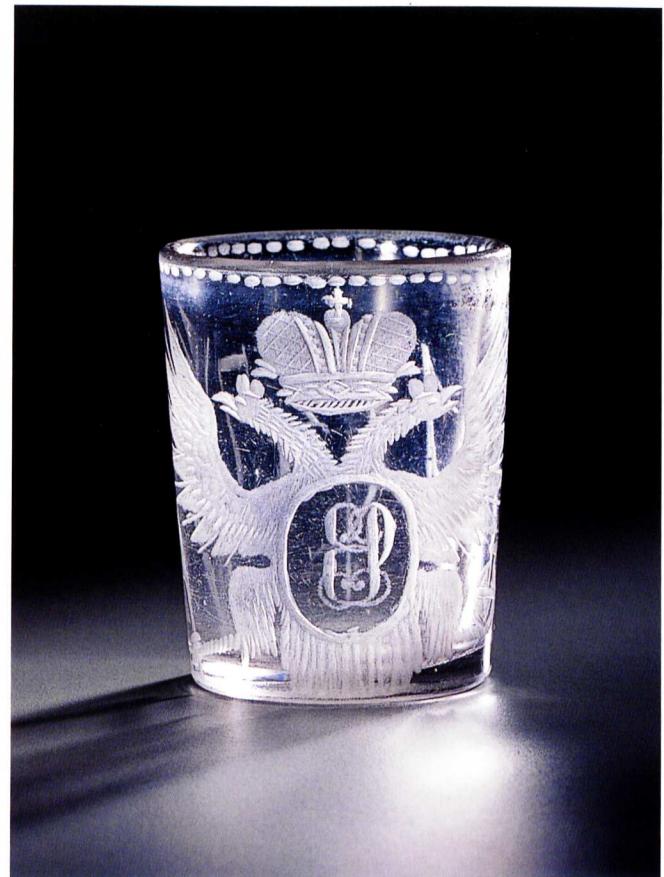


27

27 Goblet

St. Petersburg, 1743
St. Petersburg Glassworks
Glass
H. 7 $\frac{1}{8}$ in. (18 cm)
23.7

Marks: *Pridvornoi* engraved on foot



28

28 Tumbler

St. Petersburg, 1747
St. Petersburg Glassworks
Glass
H. 3 $\frac{1}{2}$ in. (9 cm)
23.3

During the reign of Elizabeth I, the St. Petersburg Glassworks operated under state control. This tumbler and goblet are excellent examples of the factory's production at that time. As was customary during her reign, Elizabeth's cipher is engraved in Latin letters on the eagle's breast on both pieces. Daisies on the goblet are interlaced with two boughs surrounding the emblem; the remaining surface is free of ornament. The goblet's two knobs and baluster, as well as the bottom of the bowl, are faceted. Engraved in Cyrillic on the foot is the word *pridvornoi*, meaning "For the court." This word can also be found on white porcelain decorated with roses, which was used for everyday ware at court. This indicates that this

goblet was probably not intended for banquets but for more general use. A glass service designated *pridvornoi* was ordered in 1743.¹

In addition to the double-headed eagle with Elizabeth's cipher on one side of the tumbler is the year 1747 on the other. The rest of the glass is undecorated, except for a simple row of beading around the rim. [AO]

Literature: (tumbler) Taylor 1988, p. 84.

1. B. A. Shelkovnikov, "Russian Glass of the Eighteenth Century," *Journal of Glass Studies* 2 (1960), p. 97.



29

29 Covered Goblet

St. Petersburg, 1741–61
St. Petersburg Glassworks
Glass, gilding, paint
H. 9 in. (23 cm)
23.12.1–2

Three medallions decorate this gilded and painted goblet. In one is the engraved bust of Elizabeth I and in the second appears her crowned cipher in Latin letters. The third medallion presents a double-headed eagle painted in black with the image of St. George and the dragon in gold on its breast. A gold coin from 1749 served as the source for Elizabeth's portrait.¹ Her cipher can be found on a five-kopek silver coin of 1755–61 and on one-kopek copper coins of 1755–57.² Gilded daisies and leaves fill the spaces between the medallions.

The glass is squat with no stem; the lower part of the bowl narrows directly into the foot. An almost identical glass, without the black paint and gilding but with the same shape, is housed in the Hermitage.³ [AO]



30

Literature: Rice 1963, no. 184; William C. Ketchum, Jr., *The Family Treasury of Antiques* (New York, 1978), p. 143; Taylor 1988, p. 85

1. Asharina 1990, no. 5.
2. Ibid., no. 4.
3. Ibid., no. 5.

30 Plate

Meissen, 1743
Hard-paste porcelain
Dia. 8 1/4 in. (21 cm)
26.1.1
Marks: Crossed swords in blue

This plate is part of a large dinner and dessert service presented in 1745 to Empress Elizabeth I of Russia by Augustus the Strong, Elector of Saxony and King of Poland, on the occasion of the marriage of her nephew Peter to Princess Sophia of Anhalt-Zerbst (later Catherine II).¹ The Meissen factory was the first in Europe to utilize true hard-paste porcelain in the production of

individual pieces as well as entire dinner services.

Each piece of this so-called St. Andrew's Service is emblazoned with the imperial Russian eagle and the figure of St. Andrew First Called on an X-shaped cross. The naturalistic flowers, based on botanical prints of German flora, correspond to a type known as *Holzschnitt Blumen*. The molded floral pattern in the center and on the sides was apparently introduced around 1741 and was first used on a service made in 1743 for Johann Ernst Gotzkowsky, an entrepreneur from Berlin.²

The service was used at court on St. Andrew's name day each 30 November. The flower painting leads to the suspicion that this plate was decorated somewhat later. Meissen continued to furnish the Russian court with additions in the nineteenth century; examples of these later plates are in the Hermitage collection.³ The Imperial Porcelain Factory made additions to the service until the middle of the nineteenth century. (Russian examples



31

can be seen at Hillwood.) Most of the service remained in Russia and is today at the State Hermitage in St. Petersburg. [LPA]

Provenance: Empress Elizabeth I; Schwarz collection (unverified); E. Pinkus Antiques, New York, 1960

1. This information was taken from N. I. Kazakevich, *Andreevskii serviz. Prospekt vystavki* (1995), a State Hermitage brochure on the St. Andrew Service.

2. For a discussion of the Gotzkowsky pattern see Otto Walcha, *Meissen Porcelain* (New York, 1981), pp. 484–85, fig. 126.

3. Kazakevich 1995.

31 Pair of Candelabra

Paris, ca. 1750
Vincennes, flowers; Meissen, figures
Gilt bronze, hard- and soft-paste
porcelain, silk
Each H. 17½ in. (44.5 cm)
14.1.1–2

The design of these ormolu candelabra consists of a porcelain figure seated under a trellised canopy. Branches extend from the base and the sides. Two terminate in candleholders shaped as leaves and petals. The rest of the twisted branches bear porcelain flowers. Each porcelain figurine rests on a foliated scroll base. On one, Columbine plays a hurdy-gurdy, and on the other Harlequin performs on bagpipes.¹ A pink silk shade, intended to soften the glare of the candlelight, unrolls from the top of each canopy and can be attached to the twig in front of the figurine.

Ormolu-mounted porcelain was a creation of the Parisian *marchands-merciers*, dealers in the decorative arts.

The *Livre-journal* of Lazare Duvaux, the most celebrated *marchand-mercier* of the first half of the eighteenth century, gives a vivid picture of the elaborate fashions conceived by the mercers for their most prestigious clients.² Several Meissen porcelains (called *porcelaines de Saxe*), such as the ones used in these candelabra, are mentioned in Duvaux's records. Some were mounted in ormolu and combined with delicate soft-paste porcelain flowers. This creative innovation was introduced by the soft-paste porcelain factory that had recently been established at the Château de Vincennes in 1740. Realizing the decorative possibilities of these flowers, *marchands-merciers* mounted them in ormolu or tole in inkstands, candelabra, and floral arrangements. Madame de Pompadour's purchase of twenty-four assorted vases mounted with porcelain flowers attests to the popularity of these creations.³ Duvaux also combined flowers and gilt bronze with porcelain figures from China, Vincennes, and Meissen, as seen here. [LPA]

35 Soup Plate

St. Petersburg, ca. 1759

Imperial Porcelain Factory

Hard-paste porcelain

Dia. 9 5/8 in. (24.5 cm)

25.224

Marks: Double-headed eagle with number 10 under it in overglaze black; circle and arrow impressed

This dessert service, known as Her Majesty's Own Service (*Sobstvennyi*), was produced in the late 1750s. It is the first such service known to have been made at the Imperial Porcelain Factory. Elizabeth I founded the factory in 1744. Two years later Dmitrii Vinogradov (1720?–1758) discovered through systematic experimentation the secret to hard-paste porcelain. (The Russians did not make soft-paste porcelain.) In 1756 Vinogradov designed a kiln large enough to fire service pieces, and this service was produced soon afterwards.

Until the 1780s all porcelain services in Russia were limited to dessert or tea services. In this early period porcelain was rare and expensive and still too fragile to hold hot food. Instead, silver was regularly used for main courses. This service reveals the strong Meissen influence in the early years of the factory.

In 1838 Nicholas I commissioned additions to the service for sixty persons for use at Tsarskoe Selo.¹ These included salt cellars and eleven large platters. On some of the additions the factory copied the black double-headed eagle mark, which was used at least from 1758 to 1765. (Varying opinions exist on the dates of the double-headed eagle mark, but its use definitely extends into the beginning of Catherine's reign.)² Additions, even with the old mark, are relatively easy to distinguish due to their very white paste and the perfection of the molded flowers on fruit bowls and salt cellars. The later pieces are also heavier in weight. A platter and a salt cellar from this period are also in the Hillwood collection. Examples from this service can be found in many Russian and Western collections. [AO]

Provenance: ALVR, New York, 1966

Literature: Rice 1963, no. 190; Taylor 1988, p. 62

1. RGIA, *fond 469, opis 14, delo 200, list 84 ob*. In *ibid.*, *list 36* gives all the pieces still in existence in storage at Tsarskoe Selo, where the service was located in 1838. At some later date the service was transferred to the Winter Palace, because some of the Hillwood pieces have Winter Palace inventory numbers on them.

2. [Baron N. B. fon Vol'f], *Imperatorskii farforovyi zavod 1744–1904* (St. Petersburg, 1906), p. 197, n. 386. Von Vol'f says the factory during the reign of Nicholas I was copying all the styles of the past, and in some cases was using the old mark. See also K. Spilioti, "Farfor na istoricheskoi vystavke predmetov iskusstva v S. Peterburge 1904 g.," *Khudozhestvennye sokrovishcha Rossii* 4, no. 6 (St. Petersburg, 1904), p. 130, where certain pieces in the exhibition of porcelain from the Imperial Factory, especially those in this service, are called "fakes" and were supposedly made at the factory during Nicholas I's reign.

36 Cup and Saucer

St. Petersburg, late 1750s–early 1760s

Imperial Porcelain Factory

Hard-paste porcelain

Cup: H. 2 in. (5.1 cm)

Saucer: Dia. 5 1/6 in. (12.9 cm)

25.230.1–2

Marks: Double-headed eagle impressed on each piece; numerals 1. in gold on saucer and 1. on cup

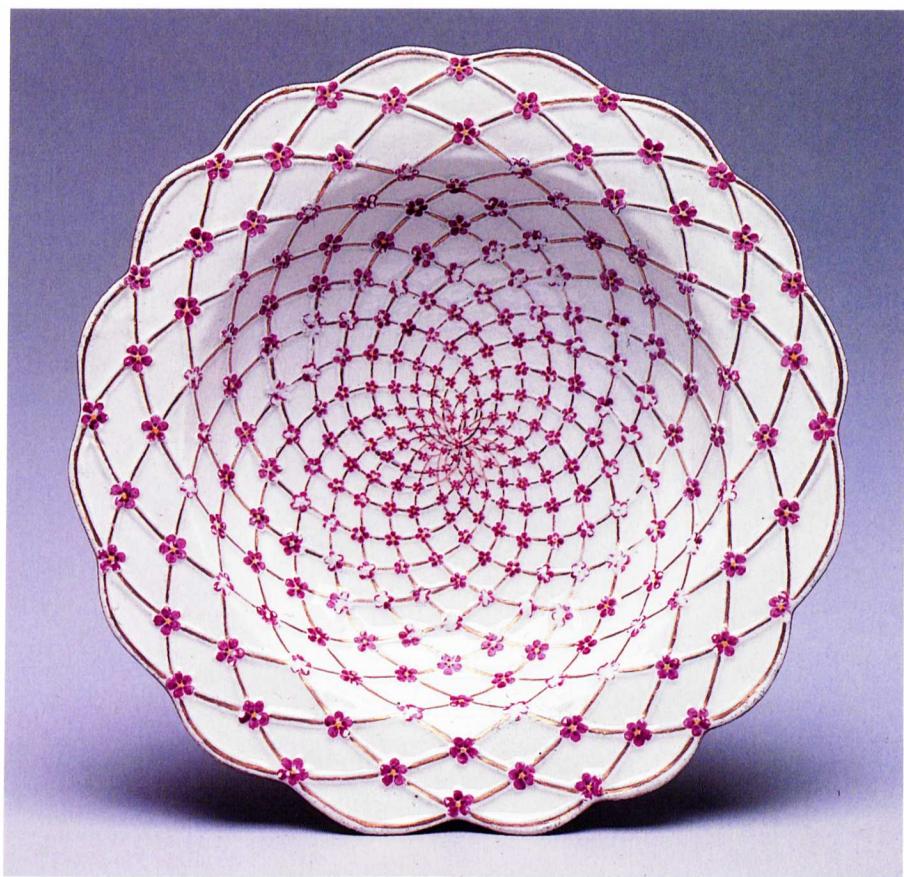
Except for the white reserve left for a small painting, the exterior of the cup is completely gilded. The cup's interior is white. In the cup's Dutch genre scene, painted in the style of the seventeenth-century artist Adriaen van Ostade, three men huddle in front of a stove, happily sharing a jug of spirits. Another scene of three men warming themselves before an open fire and conversing heartily around a table fills the painted panel on the saucer. Much like its companion piece, the outside of the saucer is gilded and the interior is white.

This cup and saucer are reminiscent of Meissen ware of the period, with white reserves contrasting with colored or gilded grounds. These same two scenes appear on a similar cup in the Hermitage.¹ B. N. Emme, a former curator at the Russian Museum, claims that this set of cups and saucers stands out as the first one made at the Imperial Factory employing a reproduction of easel painting on porcelain.² [AO]

Provenance: ALVR, New York, 1967

1. A. K. Lansere, *Russkii farfor* (Leningrad, 1968), no. 9. Another cup and saucer are also illustrated in [Vol'f] 1906, no. 12.

2. B. N. Emme, *Russkii khudozhestvennyi farfor* (Moscow, 1950), p. 20.



35



36



37

37 Dessert Plate with Chinoiserie

St. Petersburg, 1760–62
Imperial Porcelain Factory
Hard-paste porcelain
Dia. 9 5/8 in. (24.5 cm)
25.229
Marks: Double-headed eagle in overglaze gold; circle and arrow impressed

Two Chinese children, one pushing another in a cart, provide the central image on this plate. To the sides, tree branches, one with long leaves, come together with the roots below to form a frame around these figures. A small Chinese house stands in the distance. Silhouetted views of a Chinese landscape, replete with houses and a bridge, decorate the plate's border. The whole ornamentation is rendered in tooled gold on a white ground.

Other examples from this set of plates can be found in Russian museums; seven are in the State History

Museum alone.¹ All the plates bear various views of Chinese children based on drawings by Jean-Baptiste Pillement (1728–1808) (see figs. 64 and 65). Pillement's drawings were engraved by P. C. Canot and published in London "according to an Act of Parliament, Dec. 26, 1759" as *Récueil des plusieurs jeux d'enfants chinois*.²

The scene of children with a cart is a composite of two engravings. The factory artist did not use the same vegetation that frames the children in the engraving, but instead selected roots and leaves from another print. The silhouetted houses, trees, and bridges on the rim of the plate were derived from background images on other prints.



Fig. 64. *Three Oriental Boys Playing with Small Wagon in Landscape, Elles representent des jeux d'enfants dans des paysages publiés à Londres en 1759*, Jean Pillement, engraving on cream laid paper. Courtesy Cooper-Hewitt, National Design Museum, Smithsonian Institution/Art Resource, NY



Fig. 65. *Three Oriental Boys Playing Game with Blow Gun and Target in Landscape, Elle representent des jeux d'enfants dans des paysages publiés à Londres en 1759*, Jean Pillement, engraving on cream laid paper. Courtesy Cooper-Hewitt, National Design Museum, Smithsonian Institution/Art Resource, NY



Utilizing such recent engravings for the decoration of these plates reveals how rapidly printed books and pictures were arriving in Russia and were being employed as sources for the decorative arts.

A pink substance, visible where the gold has worn off, is a glaze fired to the body to serve as an adhesive for the gold. Russian gilders in this period were technically unable to apply gold without the adhesive qualities of this underlying medium (see also cat. 62). The mark was probably painted onto this plate in gold because the overall decoration was in gold, and the mark could easily be placed on the piece when the ornament was gilded. [AO]

Provenance: ALVR, New York, 1967

Literature: Tamara Talbot Rice, *Empress Elizabeth of Russia* (New York, 1970), no. 34; Taylor 1988, p. 62

1. I. M. Suslov, "Russkii farfor 'Vino-gradovskogo perioda' v sobranii Gosudarstvennogo Istoricheskogo Muzeia," *Ezhegodnik gosudarstvennogo istoricheskogo*

muzeia (Moscow, 1959), p. 88. These plates came from the collection of Count V. A. Orlov-Davydov, a well-known collector before the Revolution. For two of these plates see the exhibition catalogue *Russkii farfor, 250 let istorii* (Moscow, 1995), no. 5.

2. Marianna Bubchikova, curator of porcelain at the State History Museum in Moscow, can be credited with finding this print source. See the exhibition catalogue *Prunkvolles Zarenreich* (Cologne, 1996), no. 178.

38 Figures of the Four Seasons

Derby, 1760–65

Soft-paste porcelain

Winter (26.77.1), H. 8 1/4 in. (21 cm)

Spring (26.77.2), H. 8 3/4 in. (22.2 cm)

Summer (26.77.3), H. 8 1/4 in. (21 cm)

Autumn (26.77.4), H. 8 5/8 in. (22 cm)

These figures form an allegorical set of the four seasons. "Spring" is represented by a youth holding a garland of flowers, "Summer" by a young girl with a flask and a sheath of wheat, "Autumn" by a young girl carrying a basket of grapes, and "Winter" by a youth bearing a bundle of faggots on his shoulder. Each stands on a molded rococo base that is highlighted in gold.

by a young girl carrying a basket of grapes, and "Winter" by a youth bearing a bundle of faggots on his shoulder. Each stands on a molded rococo base that is highlighted in gold.

English soft-paste porcelain figures made their debut around 1745 at Chelsea. Within the next five years they were also being made at Bow, Longton Hall, and Derby. The Derby factory, like most others, issued several different sets of figures representing the four seasons. This set, known as the French four seasons, resembles four of the eight models made at the Tournai factory that were based on designs by François Boucher (1703–1770).¹ This group was produced both in enamel colors and in biscuit.² The scrolled rococo bases, the profuse use of gold, and an improved palette of enamel colors indicate that the Hillwood group dates from the period 1760 to 1765. The salmon pink patches on the cheeks of each figure are also characteristic of this period. [LPA]

62 Pieces from the Orlov Service

St. Petersburg, 1762–65
Imperial Porcelain Factory
Hard-paste porcelain
Tea caddy (25.236.1–2): H. 5 3/4 in.
(14.5 cm)
Coffee pot (25.232.1–2): H. 7 1/4 in.
(18.5 cm), W. 7 in. (18 cm)
Teapot (25.233.1–2): H. 5 3/4 in. (14.5 cm)
Marks: Double-headed eagle and circle
and arrow impressed on all pieces

Similar motifs of military banners and cannon, as well as the cipher of Count Grigorii Grigor'evich Orlov, decorate these three pieces from the Orlov Service. Rococo in shape, the lid and bottom sections of each piece are finely painted with a fish-scale design in gold on a dark cobalt blue ground. Romancing putti sitting on a grassy mound form the handle of each lid. Orlov's cipher is enclosed in a wreath that is tied with ribbons at the top. Tooled gold bands separate the gilded ornament from the white ground on which the molded and silvered banners and Orlov's cipher in gold are painted.

Catherine the Great commissioned this service for her favorite, Count Grigorii Grigor'evich Orlov (1734–1783). With his four brothers, Orlov led the coup that placed Catherine on the Russian throne in June 1762. Most specialists have argued that this service was made around 1765, when Orlov was promoted to chief of ordnance and when Catherine reorganized the factory. Judging by the stylistic differences in the shapes of the objects and types of ornament, it seems more likely that this service was not all made at the same time. Uneven workmanship and the use of pink glaze as an adhesive for the silver suggest that these tea pieces were probably made between 1762 and 1765. Given his profession as an artillery officer, the cannon and banners would have been appropriate symbols for Orlov at any time.

Earlier pieces of the set include plates (fig. 79) with the nine-point crown of a count over Orlov's initials—he was made a count on the day of Catherine's coronation on 22 Septem-

ber 1762—and ice cups with coronets in the round that serve as handles for the lids. Many of the pieces, like the teacups, are decorated with faintly drawn military encampments. This ornamentation, as well as the banners, cannon, and military scenes, is applied in silver, a material rarely employed for decorating porcelain and not used very successfully here.¹ (Gold seemed to adhere more satisfactorily to the pink glaze undercoat.)

Later pieces from this service are more classical in shape and have elaborate polychrome scenes on them (fig. 80).² The only remaining document for this service is a bill dating from 1770.³ It includes fees to be paid to Jean-Pierre Ador for gold mounts and for dental instruments, which suggests that this bill might be for the second half of the service.⁴ This hypothesis is strengthened by the fact that the polychrome toilet boxes have gold mounts, and the service's small trays with polychrome designs were probably intended to hold dental and shaving equipment.⁵ The bill also lists a payment for designs to Gavriil Ignatevich Kozlov (1738–1791). The teapot, toilet boxes, and other neoclassical pieces are more likely to have required special designs than the more generic objects shown here. Kozlov also worked for the Gardner Factory, where he designed the order services (see cat. 63).

The Orlov Service was not known in Russia at the time of the 1904 exhibition celebrating the 150th anniversary of the Imperial Porcelain Factory, and it is not included in Wolf's famous history of the factory. Information about the service first came to light in 1912, when part of the service from the collection of Count V. A. Orlov-Davydov was included in the St. Petersburg exhibition *Lomonosov and the Time of Elizabeth*.⁶ It appears that Orlov's heirs took much of the service out of the country in the nineteenth century. In 1928 twenty-two pieces from the Orlov Service were exhibited in Brussels in the exhibition *Art russe: ancien et moderne*. A year later they appeared in the *Exhibition de céramiques russes anciennes* at the Musée Céramique de Sèvres.⁷



Fig. 79. Plate from the Orlov Service (25.231.2)



Fig. 80. Platter from the Orlov Service with polychrome decoration, ca. 1765. Collection of Raymond F. Piper

Fig. 81. Mrs. Post found this leather traveling case (not original to the 18th century) with pieces of the Orlov Service in Vichy, France





Mrs. Post found about twenty pieces in a leather case (fig. 81) in Vichy, France, in 1937. Quite possibly those pieces that were exhibited in Brussels and at Sèvres formed the group that Mrs. Post found in Vichy.⁸ [AO]

Provenance: Gift of Catherine II to Count Grigorii Grigor'evich Orlov; Galerie d'Art Ancien, Vichy, France, 1937

1. In the 1960s when an attempt was made at Hillwood to clean the silver, it simply disintegrated. Several of the cups and saucers were left alone, and today they are badly tarnished, as are pieces in Russian collections.

2. Toilet boxes are in the collection at Kuskovo, the ceramics museum at the Sheremet'ev estate on the outskirts of Moscow. See the pamphlet by T. A. Mozhzhukhina and N. V. Sipovskaiia, *Russkii farfor* (Moscow, n.d.), p. 2. For a more neoclassical and polychrome teapot see *Catherine the Great* 1990, no. 9.

3. Sergei Troinitskii, "Kleima elizavetinskogo farfora," *Sredi kollektcionerov 1-2* (1923), p. 18.

4. Troinitskii also believed that this bill related only to the second part of the service. *Ibid.*, p. 19.

5. See Birgitte Anderberg, ed., *Zur Tafel im Winterpalast* (Koldinghus, Denmark, 1994), p. 52, for examples from the Hermitage. These pieces and the teapot mentioned above were sold at Christie's, Geneva, 12 May 1981, lots 31-34 and 36; all were purchased by the Hermitage.

6. T. Kudriavtseva, "Orlovskii serviz imperatorskogo farforovogo zavoda v Peterburge," *Soobshcheniya gosudarstvennogo Ermitazha XLIX* (Leningrad, 1984), p. 23. The two plates at Hillwood were originally part of the Orlov-Davydov collection.

7. The pieces were from the collection of Balachov-Ouchov. According to the *Art russe* catalogue (Brussels, 1928), these pieces had a Catherine mark, an apparent error because it also claims they were made in the last years of Elizabeth's reign, which is impossible. These were probably the same pieces that were exhibited a year earlier in Brussels as number 305 and belonging to M. Alexis Ouchkov.

8. The case is not original, and the service is an assemblage of pieces. Eight cups

and saucers are of one size, and four are of another. Not all of these pieces could have been exhibited at Sèvres because the two plates have Winter Palace inventory numbers on them and were only deaccessioned in 1932.

63 Pieces from the Dessert Service for the Order of St. George

Verbilki, 1777–end of 18th century
Gardner Factory
Hard-paste porcelain
Plate (25.1.32): Dia. 9 5/16 in. (23.5 cm)
Leaf-shaped dish (25.6.10): Dia. 9 11/16 in. (26 cm)
Ice cup (25.4.15, 25.4.8): H. 4 3/4 in. (12 cm)
Basket (25.5.1): L. 11 in. (28 cm)
Marks: All marked with letter G in blue underglaze; ice cup (25.4.15) also has impressed circle

In 1777 Catherine the Great ordered dessert services for three of the Russian imperial orders (St. George, St. Andrew, and St. Aleksandr Nevskii) from the Francis Gardner Factory outside Moscow (fig. 82). She ordered a fourth set for the Order of St. Vladimir in 1783 (fig. 82). Each service included plates, round and long leaf-shaped dishes, baskets of various sizes for fruit, and a variety of ice cups.

Each piece is decorated with the order's star and ribbon (the collar in the case of the St. Andrew Service [see cat. 136]). On the star of the Order of St. George appears the motto *Za sluzhbu i khrabrost'* (For service and bravery) around the Cyrillic letters *S. G.* for St. George.

Shaped in the form of grape leaves, the round leaf dishes were partially molded with realistic veins running through them and natural color variations. The squirrel with the nut in front of him that forms the handles of the ice cup was taken from a print in *Symbola et Emblematum*. Nuts are hard to crack, so the squirrel symbolizes the hard work and determination that was required to receive this order. It is not unusual in these services to find flaws in the paste disguised by tiny flowers or bees painted in gold.

As a sample of what she wanted for this service, Catherine provided leaf-shaped dishes from the Berlin Service given to her by Frederick the Great in 1772.¹ Gavril Kozlov, a professor at the Academy of Arts who also designed part of the Orlov Service (cat. 62), pro-



63



Fig. 82. From left to right: Plate, Order of St. Andrew; basket, Order of St. Vladimir; deep dish, Order of St. Aleksandr Nevskii

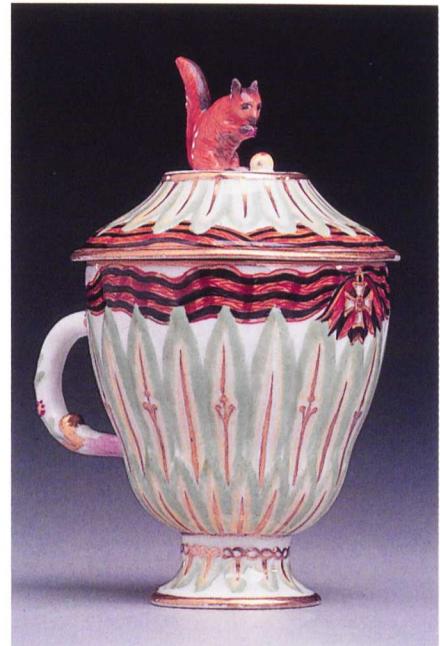
vided the designs for the order services as well.²

In 1766 Francis Gardner, probably from the Staffordshire area in England, was given permission to establish a porcelain factory in Russia. The following year he bought the village of Verbilki, near Dmitrev, just north of

Moscow. Catherine, who was eager to attract foreign business, gave the Gardner Factory a sizable boost when she placed these two enormous orders for four dessert services. In fact, no other private factory ever received an imperial commission as important as this one. Gardner was immediately propelled



63



63



63



64

into the lead among private porcelain factories in Russia for the next century.

The order services were used annually when the knights of the order gathered for a ceremonial banquet that followed a religious service on the saint's name day. This banquet usually took place in the Winter Palace.³ The service for the Order of St. George was first used at the Winter Palace on 26 November 1779.⁴ In 1856 Alexander II ordered the Imperial Porcelain Factory to make additions for all the services (see cat. 64).

In the Hillwood collection are approximately eighty pieces from the service for the Order of St. George alone. In later years Mrs. Post often said that

she had bought pieces for these services in eleven different countries. She collected enough of all the services to serve at least twelve people at dinner. [AO]

1. For an example of the Berlin leaf-shaped plate see Erich Köllman and Margarete Jarchow, *Berliner Porzellan*, vol. 1 (Munich, 1987), no. 2480.

2. M. G. Voronov, *Gavriil Ignat'evich Kozlov* (Leningrad, 1982), pp. 67-74.

3. The banquet for the Feast of St. Aleksandr Nevskii took place at Gatchina in 1797. See *Kamerfur'erskii tseremonial'nyi zhurnal'* (30 August 1797), p. 827.

4. Ibid. (26 November 1779), p. 618.

64 Candelabrum of the Order of St. George

St. Petersburg, 1856
Imperial Porcelain Factory
Hard-paste porcelain, ormolu
H. 32½ in. (82.5 cm)
25.8.1

The ornate style of this candelabrum, one of a pair at Hillwood, incorporates both rococo and neoclassical features. Nine bronze branches have rams' heads under the porcelain drip pans, while a tenth candle holder forms the central spire. Gilt bronze mounts hold together the porcelain elements. Tiny gilded rosettes on a white ground decorate the candelabrum's long stem. The high base is supported by three stepped legs resting on bun feet. Running down the legs is the orange and black ribbon of the Order of St. George. The star of the order is painted on three curved medallions enclosed by wreaths of green laurel leaves.

Alexander II commissioned additions to the order services (cat. 63) in 1856, soon after he came to the throne. The Order of St. George Service was to be completed so it could serve one hundred persons. A request for six hundred dinner plates included in the new order makes it clear that what was originally intended to be a dessert service was transformed into a dinner service. Also part of the order were twelve candelabra, of which this is one.¹ A pair of candelabra from the Order of St. Aleksandr Nevskii, which is slightly different in design, are also in the Hillwood collection. [AO]

1. RGIA, fond 469, opis 9, chast' 4, delo 2051, 1856, list 2-5.



74

**74 Cup and Saucer
(*gobelet "litron" et soucoupe*)**

Sèvres, 1793–94

Soft-paste porcelain

Saucer: Dia. 4 $\frac{1}{16}$ in. (11.9 cm)

Cup: H. 2 $\frac{1}{16}$ in. (5.9 cm)

24.40.1–2

Marks: Crossed letters *L*; date letters *qq* for 1793

This cup and saucer come from one of the few armorial services manufactured at Sèvres, and one of only two of its kind produced during the French Revolution. At the height of Jacobin power during the Reign of Terror, it would have been inconceivable to create such a service displaying French heraldic emblems when the monarchy had so recently been toppled and aristocratic privileges had been abolished. Ironically, it did seem acceptable to continue using such symbols if it appealed to a foreign clientele. Evidence of the Sèvres factory's desperate need to receive commissions from abroad is the

willingness with which it utilized the royal cipher for marking, as seen here, rather than the official new mark of *R. F.* for République Française, which had been introduced in 1793.

The cup exemplifies the Sèvres factory's efforts to continue satisfying the aristocratic market abroad. It is decorated with the coat of arms of Prince Ivan Sergeevich Bariatinskii, Russian ambassador to the Court of Versailles from 1773 to 1785 and Catherine's liaison in the commission of the Cameo Service (see cat. 73). Formerly the cup belonged to a large service that was described in the Sèvres sales records as "a turquoise blue service with armorials" that was delivered to St. Petersburg in 1794.¹ The service originally contained twenty-four such cups and saucers, but the current location of many of the pieces remains unknown. [LPA]

Literature: Arend 1996, fig. 6

1. "Un service fond bleu céleste, armoiries (Mme. Crespa à Saint Petersbourg, 18.384 L[ivres]"; see Chavagnac and Grol-

lier, *Histoire des manufactures françaises de porcelaine* (Paris, 1906), p. 222.

75 Bread and Salt Dish with Coat of Arms of Tula

St. Petersburg, 1787

Imperial Porcelain Factory

Hard-paste porcelain

Dia. 17 $\frac{1}{16}$ in. (44.5 cm)

25.252

Marks: *E II* in Cyrillic for Catherine II with a dot in underglaze blue; impressed *4* and *1* near foot

Featured at the center of this plate is the coat of arms of the city of Tula: two crossed sword blades with a gun barrel in gray and two hammers in gold centered on a red shield. Placed against a lavender medallion, the shield is draped with a green laurel wreath and topped by a city crown in the form of a stylized crenelated stone wall. Cornucopias—one filled with wheat, the other with



flowers—flank the medallion. On the rim a band of linked ovals containing rosettes is broken in four places: at the top and bottom by the Tula coat of arms and at either side by a caduceus.

This dish is most likely the porcelain bread and salt dish that the merchants of Tula and Kaluga presented to Catherine II when she visited Tula in 1787 on her return from her tour of the Crimea. In the course of the trip that began in January of that year, Catherine was presented with bread and salt almost every day, sometimes twice a day, in each city she visited. Bread and salt formed the traditional symbol of welcome. They were usually offered by the local nobility (*dvorianstvo*) and the merchants, not by the government officials who initially greeted and entertained the empress. On all but two such occasions on this trip, bread and salt were presented on a silver platter with a silver salt cellar. In Tula on 20 June, however, Catherine received bread and salt on a “porcelain, round

dish with a small silver-gilt salt cellar on a pedestal, and different fruits on five round dishes, also of porcelain.

...”¹

According to Sergei Troinitskii, Tula's coat of arms was established in 1787, so Catherine's visit presented an opportunity for the city's merchants to show off their new shield.² The gun barrel, swords, and hammers represent the munitions industry of Tula. The cornucopias allude to prosperity, and the caduceus of Mercury refers to commerce. These would have been particularly pertinent symbols to Catherine, whose trip was in part intended to promote commerce in the Black Sea region. [AO]

Provenance: Gift of the Tula and Kaluga merchants to Catherine II; Hermitage, 1911; Wartski, London, 1935

Exhibitions: London, 1935; St. Petersburg, Florida, 1995

Literature: [Vol'f] 1906, p. 206;³ Sergei Troinitskii, “Galereia farfora imperatorskogo Ermitazha,” *Starye gody* (October 1911),

p. 18; *Exhibition of Russian Art* 1935, no. 150FY

1. For various bread and salt ceremonies held in honor of Catherine on this trip see *Kamerfur'erskii tseremonial'nyi zhurnal'* (St. Petersburg, 1787). For the presentation in Tula see *ibid.*, p. 584. In Kiev she was given bread and salt on a faience plate; see *ibid.*, p. 113.

2. Sergei Troinitskii, “Galereia farfora imperatorskogo Ermitazha,” *Starye gody* (October 1911), p. 18.

3. The plate is illustrated in Vol'f with the mark of Nicholas I. This appears to be an error, unless Nicholas had a copy made. In his 1911 article in *Starye gody* (*ibid.*), Troinitskii lists only one such plate in the Hermitage.



76

76 Wine Glass

St. Petersburg, late 18th century
St. Petersburg Glassworks
Glass, silvering
H. 4½ in. (11.5 cm)

23.17



77

77 Tumbler

St. Petersburg, ca. 1785
St. Petersburg Glassworks
Glass, silvering
H. 4¾ in. (12 cm)

23.248

Beginning in the 1740s, Mikhail Lomonosov, a scientist, courtier, and poet, conducted research into the creation of colored glass. The St. Petersburg Glassworks became the leading manufacturer of Russian colored glass following the introduction of the material in 1752. Colored glass was widely used for both tableware and for chandeliers in the second half of the eighteenth century. Russian chandeliers were especially famous for their blue,

red, and green stems and bowls (see fig. 17). The most lavish use of colored glass occurred in Catherine's bedroom at Tsarskoe Selo, where panels of opaque white, blue, and violet glass decorated the walls. Even when lead glass, which could be cut, was introduced around 1800, Russians frequently mixed cut glass with bands of colored glass.

In 1777 Catherine turned the direction of the St. Petersburg Glassworks over to her favorite, Grigorii Potemkin. He in turn moved the glassworks from Niziia, where it had been located, to Ozerki, near St. Petersburg. The glassworks remained in Potemkin's ownership until his death in 1791, when the manufactory reverted to the crown and was renamed the Imperial Glassworks. Aleksei Bakhmet'ev, a nobleman in Nikol'skoe in the Penza province, founded a glassworks there in 1763, where he produced a large amount of colored glass and even supplied the Russian court. These glasses, however, appear more likely to have been made in St. Petersburg.¹

The green wine glass, the color of which is achieved by the addition of copper, is decorated with the owner's initials *GPM* in Cyrillic encircled by branches and floral sprays. Here the decoration was applied in silver, which was used more rarely than gilding.

Cobalt provides the color of the blue tumbler. The cipher in Cyrillic letters *TEA*, for Tsaritsa Ekaterina Alekseevna, appears in a crowned circle as the central motif. The remaining ciphers were added in Latin letters: *TPP* for Tsarevich Pavel Petrovich (Paul) and *MF* for Maria Fedorovna are enclosed in circles topped by the imperial crown. Four smaller crowned circles surround the ciphers of Catherine's four oldest grandchildren: *AP* for Aleksandr Pavlovich (the future Alexander I), *KP* for Konstantin Pavlovich, *AP* for Aleksandra Pavlovna, and *EP* for Elena Pavlovna. Tiny bugs and birds decorate some of the empty spaces. All the decoration is rendered in silver, thus creating a cool contrast to the blue tone of the tumbler. [AO]

Provenance: (23.17) Gift of Mrs. Voight, MMP's secretary in 1960s; (23.248) purchased from Berthe and Alexandre Popoff collection, 1970

Literature: (23.17) Taylor 1988, p. 85

1. See Asharina 1990, nos. 15, 16, and 22, for similar colored glass. The latter is a wine glass from the Bakhmet'ev Glassworks with the same neoclassical shape but with an engraved and gilded decoration. See *ibid.*, pp. 22-26, for more about colored glass in Russia. See also E. Ivanova, *Russian Applied Art* (Leningrad, 1976), no. 66, for two wine glasses of similar shape. One is quite similar in decoration to the green wine glass.

78 Pieces from the Cabinet Service

St. Petersburg, 1793-99

Imperial Porcelain Factory

Hard-paste porcelain

Soup plate (25.269.3): Dia. 9 3/8 in. (24 cm)

Monteith (25.273): L. 11 in. (28 cm)

Marks (soup plate): Letter *P* for Paul in underglaze blue; 4 in paste; Winter Palace inventory number *G Ch 6229* (see fig. 90) in Cyrillic in red; (monteith): same as above except Winter Palace inventory number *G Ch 6016* in Cyrillic in red

The Imperial Porcelain Factory produced the Cabinet Service, a large service of more than nine hundred pieces, at the high point of the style that the Russians call "severe classicism." A simple decoration of a band of field flowers enlivens the borders of plates and soup plates, and encircles the rims of monteiths, platters, and tureen lids. Small Italian scenes in the center of plates and on the sides of serving pieces are identified on the bottom of each piece.

This service has always been identified as a commission made by Catherine in 1795. A careful study of the remaining records of the Imperial Cabinet, however, reveals that the service later called "Cabinet" was more likely the one that Catherine commissioned in 1793 for her chief minister, Count Aleksandr Andreevich Bezborodko (1747-1799; fig. 91).¹ It was



78



78



79

made for Bezborodko. For more information on this subject see Anne Odom, "The Cabinet Service and its Variants," *The Post*, Hillwood Studies (spring 1994), pp. 5–12.

3. In Giuseppe Vasi da Corleone, *Delle Magnificenze di Roma antica e moderna*, vol. 1 (Roma, 1764), no. 11, is a print entitled *Pont de S. Paul*, but it is much more sophisticated than the views on the plates. I thank Irina Popova, curator of decorative art at the State Russian Museum, for sharing information about these volumes.

4. Emme 1950, p. 34.

79 Tureen from the Dowry Service of Mariia Pavlovna

St. Petersburg, 1801–1804
Imperial Porcelain Factory
Hard-paste porcelain
H. (with cover) 12 in. (30.5 cm),
Dia. 12 in. (30.5 cm)
25.301.1–2
Marks: Crowned A for Alexander I

The dowry services produced for four of Paul I's daughters are actually variants of the Cabinet Service.¹ Each of the services is distinguished by a border of flowers. In this case, the border consists of roses in panels divided by bands of strapwork. Scenes are framed by a row of gold dots, whereas on the Cabinet Service they are enclosed by laurel leaves. Other differences include the use of rams' heads in addition to female masks as handles on the monteiths. On the tureen are the views *Borgetto et Ponte Felice* and *Civita Castelana*.

Towards the end of her life Catherine became concerned about arranging

suitable marriages for her two eldest granddaughters, Aleksandra and Elena, and later she ordered dowry services for them. In 1799, after he saw the services made for Aleksandra and Elena, Paul ordered similar services for his daughters Mariia and Ekaterina. Grand Duchess Mariia (1786–1859) married Karl Friedrich, Grand Duke of Saxe-Weimar, in 1804.

This soup tureen came with an old label stating that it had been in the possession of the dukes of Saxe-Weimar until 1923. According to the label, it was also part of a group of nine pieces belonging to the Schloss Ettersberg and Belvedere near Weimar. [AO]

Provenance: Dowry of Grand Duchess Mariia Pavlovna; passed down through heirs until 1923; MMP's New York apartment; gift of Adelaide Riggs to Hillwood through SI, 1974

1. For more on the dowry services see Odom 1994, pp. 5–12.



80

80 Two-Handled Cup with Lid and Saucer

St. Petersburg, early 1790s
Imperial Porcelain Factory
Hard-paste porcelain
Cup with lid: H. 3 1/4 in. (11 cm)
Saucer: Dia. 6 1/2 in. (16.5 cm)

25.253.1-3
Marks: *E. II* in Cyrillic for Catherine II
in underglaze blue on both cup and
saucer

Classical figures rendered in tooled gold on a dark cobalt blue ground decorate this cup and saucer. On the lid and saucer the figures of cupids, men, and women form a continuous scene broken only by branches, tree stumps, and other foliage. Two similar scenes appear on either side of the cup.

This piece exemplifies the increasing influence of Sèvres at the Imperial Porcelain Factory toward the end of the eighteenth century. Cobalt blue ornamented with gold, which was also popular at Sèvres, became fashionable in Russia in the 1790s. The Sèvres dressing table set (now at Pavlovsk) that Maria Fedorovna brought back from Paris in 1782 as a gift from Louis XVI was jeweled cobalt blue.

This type of two-handled cup, which fits into an indentation in the saucer, was probably designed to hold hot milk.¹ [AO]

1. See Savill 1988, pp. 667–69, for French examples and an explanation of their use.



81

81 Pair of Ice Pails

Stoke-on-Trent, ca. 1790
Wedgwood Factory
Jasperware
Each H. 7 1/2 in. (19.1 cm), Dia. 8 3/4 in. (22.2 cm)
26.21.1-2
Marks: *Wedgwood* impressed

The invention of jasperware in 1774 by Josiah Wedgwood (1730–1795) stands out as his most important contribution to the world of ceramics. His jasperwares are also recognized as his most popular creation, for they have retained their public appeal since they were first



Fig. 106. Engraving from Comte de Buffon, *Histoire naturelle des oiseaux*, used for plate 24.130.6. Courtesy Department of Library Services, American Museum of Natural History



Fig. 107. Marks showing combination of Ancien Régime marking system, on verso of plate 24.130.7

Fig. 108. Marks showing marking system implemented during French Revolution, on verso of plate 24.130.6



tomed to the prestige associated with the crossed letters *L*, and they might have refused to buy pieces without them. As Sèvres had lost its main source of clients, namely, the French royalty and nobility, its survival depended almost exclusively on purchases made by dealers and foreign clients. Conceding to foreign preferences would have been essential to the very existence of the Sèvres factory.

A peculiarity of this service, which can also be observed in other services dating from this period, is that some pieces are made of soft-paste porcelain while others are hard-paste porcelain. This combination of two different types of porcelain within the same set might be explained by the fact that workers, driven by the need to economize, probably used blanks of each type from the large amount of stock in storage.

Other comparable pieces can be seen in the J. P. Morgan collection at the Wadsworth Atheneum in Hartford, Connecticut,³ and at the Musée des Arts Décoratifs in Paris. [LPA]

Literature: Liana Paredes Arend, "Sèvres During the Revolution: A Yellow Service with Birds," *The Post*, Hillwood Studies (autumn 1993), pp. 5–8; Arend 1996, pp. 13–17, fig. 7

1. Published from 1770 to 1786, Comte de Buffon's *Histoire naturelle des oiseaux* consisted of ten volumes with 1,008 illustrations by François-Nicolas Martinet.

2. I am indebted to Tamara Préaud, archivist at Sèvres, for making these records available.

3. Roth 1987, p. 194.

111 Tea and Coffee Service

St. Petersburg, 1801–15
Imperial Porcelain Factory
Hard-paste porcelain
Tray (25.283.1): Dia. 14 in. (35.5 cm)
Marks: *A I* in underglaze blue, *1*, *C*, and *x* impressed
Coffee pot (25.283.4–5): H. 7½ in. (19 cm)
Marks: *A I* in underglaze blue, *13* incised in paste
Cream pot (25.283.6–7): H. 6¼ in. (16 cm)
Marks: *A I* in underglaze blue, *13* incised in paste
Teapot (25.283.2–3): H. 5 in. (12.5 cm)
Marks: *A I* in underglaze blue
Sugar bowl (25.283.8–9): H. 3½ in. (8.4 cm)
Marks: *A I* in underglaze blue, *9* or *6* incised in paste
Covered cup (25.283.10 and .12): H. 3½ in. (9 cm)
Marks: *A I* in underglaze blue, *6* incised in paste
Saucer (25.283.11): Dia. 5¾ in. (13.8 cm)
Marks: *A I* in underglaze blue, *9* or *6* and *Z* (?) incised in paste
Covered cup (25.283.13 and .15): H. 3½ in. (9 cm)
Marks: *A I* in underglaze blue
Saucer (25.283.14): Dia. 5¾ in. (13.8 cm)
Marks: *A I* in underglaze blue, *9* or *6* and *Z* (?) incised in paste

Maria Fedorovna is said to have traditionally presented small tea sets as gifts to her family and friends.

Although no evidence exists that this set was one of her presents, such gifts proved fashionable in the first decade of the nineteenth century. This elegant example features gilded handles and Italian scenes on a brown lustre ground with large bands of tooled gold. These round or oval Italian scenes are quite similar to those on the Cabinet Service and its variants (see cats. 78 and 79). The view of Ponte Mollo (fig. 109), for example, also appears on the Cabinet Service (cat. 78). On one side of the sugar bowl is the Civita Castelana, which can be identified from the same view on a piece from the dowry service of Mariia Pavlovna at Hillwood (see cat. 79).

The tray, however, is decorated with a scene of Gatchina, the favorite palace of Paul I, as seen from Long Island in the park across the pond (see fig. 4,



III



Fig. 109. Saucer with scene of Ponte Mollo



112

p. 10). The view is copied from a watercolor by Semen Fedorovich Shchedrin (1745–1804), a professor of drawing at the Academy of Arts and the uncle of the more famous painter Silvester Shchedrin.¹ In 1798 the Cabinet had commissioned Semen Fedorovich to paint views of the imperial palaces and parks. The resulting works were so successful that the emperor himself ordered engravings from the paintings, which were later reproduced in a transfer process on Russian porcelain.

The popular forms used for the pieces of this set are found in other tea sets of the period.² Incising marks in the paste of porcelain made at the Imperial Factory was a common practice during the reign of Alexander I, but precisely what those marks mean has not been established. [AO]

Provenance: ALVR, New York City

Literature: Rice 1963, no. 195; Taylor 1988, p. 66

1. For another example of the same scene

on a tray see A. M. Kuchumov, *Russkoe dekorativno-prikladnoe iskusstvo v sobranii Pavlovskogo dvortsu-muzeia* (Leningrad, 1981), no. 170. Other scenes on this tea set show views of Pavlovsk.

2. See *ibid.*, no. 148, for a tea set of identical form but with different decoration.

112 Vase with Scenes from Ovid's *Metamorphoses*

St. Petersburg, 1810–20
Imperial Porcelain Factory
Hard-paste porcelain
H. 18 in. (45.5 cm)
25.280

Mermaids form the handles of this urn-shaped vase painted an unusual matte green with gilding around the rim and a gilded band at the top of its central part. The glazed white mermaid handles and acanthus leaf decoration at the bottom provide a striking contrast to the matte green ground. Two large



Fig. 110. Venus and Adonis on reverse side of vase

paintings are enclosed in gold bands. On one side is a depiction of a satyr and a nymph, and on the other is Venus and Adonis (fig. 110). Both are taken from Ovid's *Metamorphoses*.

These mythological scenes were



113

copied from paintings attributed to the school of Raphael, which hang in the Hall of the Italian Renaissance at the Hermitage.¹ The Hermitage paintings were taken from frescoes completed by students of Raphael in 1523–24 in the Villa Palatina in Rome. They copied five of the scenes in the same size as the frescoes that Raphael had created for Cardinal Bibiena in the Vatican Palace in 1516. These five frescoes, which were later transferred to canvas, formed part of the important collection of the Marquise Campana in Rome.² This collection of paintings and antique sculpture entered the Hermitage in 1861.

A vase of identical shape, with scenes of Pavlovsk and Peterhof in grisaille on a white ground, is now at Peterhof. According to Vadim Znameney, director of Peterhof, the shape was created by Andrei Voronikhin (1759–1814).³ Voronikhin redesigned the interiors of Pavlovsk after the disastrous fire in 1803. [AO]



113

1. For an illustration of them installed at the Hermitage see V. A. Suslov, *Ermitazh: istoriia i sovremennoe* (Leningrad, 1990), p. 125.

2. V. F. Levinson-Lessing, ed., *Zapadnoeuropeiskaia zhivopis': Katalogue I, Italiia, Ispania, Frantsiiia, Svezitsariia* (Leningrad, 1976), pp. 176–77.

3. See Roberto Maseto, ed., *Le Porcellane Imperiali Russe dal 1744 al 1917* (Venezia, 1993), p. 36.

113 Pair of Vases

Chamberlain-Worcester, ca. 1810

Hard-paste porcelain

Each H. 17½ in. (45 cm), W. 10½ in. (27 cm)

26.14.1–4

Marks: Each cover inscribed

Chamberlains / Worcester / Manufacturers to their / Royal Highnesses / the / Princes of Wales & Duke of Cumberland

The main section of the vases is enlivened with a continuous bacchanalian scene. On one vase Bacchus rides a

donkey and is escorted by several young satyrs. On the other side Bacchus and Ariadne, standing in a chariot drawn by panthers, are accompanied by gaily dressed bacchantes and two young satyrs with musical instruments. The other vase shows Bacchus and Ariadne riding in a chariot drawn by centaurs and accompanied by bacchantes and satyrs. On its other side Bacchus arrives on the island of Naxos with Ariadne seated at the left, surrounded by satyrs. Below the main section on each vase appears a band of grapevine in relief. Each pedestal has simulated gadrooning and a marbelized foot. The center of each shoulder bears the crest of the Ellis family of Southside, Scotland, surrounded by applied clusters of grapes. Clusters of grapes and a pine cone finial similarly decorate each lid.

From the 1790s onwards, the Chamberlain factory produced magnificent vases, with these being typical of their highest accomplishments. These particular vases must have been a special



114

commission, as the armorials on the covers would indicate. The marks inside the covers are rare. Indeed, such vases were issued for a relatively short period of time, from September 1807, when the Prince of Wales visited the Chamberlain factory and granted it the royal warrant of "Porcelain Manufacturers of His Royal Highness the Prince of Wales," to 1811, when the mark was changed from the Prince of Wales to that of Prince Regent. Many of the ornamental wares of this period have gilt marbling over ground colors on the foot, neck, or shoulders. The best vases are decorated with finely painted tableaux of mythological characters or scenes after Shakespeare.¹

This unidentified painter was quite likely one of the most talented figure painters of that time, perhaps John Wood or Humphrey Chamberlain, the main partner's son, who worked for the company from at least 1810.² [LPA]

Provenance: Ellis family, Southside, Scotland; Arthur S. Vernay, Inc., New York, 1928

1. For a comparable example see the cover illustration on Geoffrey A. Godden, *Chamberlain Worcester Porcelain, 1788–1852* (Wigston, Leicester, 1992), and pl. VIII. That vase, made for Lord Neville in 1813, is painted with a scene from Shakespeare's *Henry VIII* and with armorials on the reverse.

2. This opinion was given in a letter dated 22 April 1959 by E. A. F. Keen, librarian and curator at the Worcester Public Library in England. (The letter is now in Hillwood's files.) Harry Frost, curator of the Museum of Worcester Porcelain, in a letter dated 11 March 1997, suggests both Humphrey Chamberlain and John Wood as possible painters. The vases have not yet been identified in the Chamberlain order books. For bibliographical information on Chamberlain and Wood see Godden 1992, pp. 187–88 and p. 211, respectively.

114 Statuette

St. Petersburg, 1810–20
Imperial Porcelain Factory, model
attributed to Stepan Pimenov
(1784–1833)
Hard-paste porcelain
H. 11 1/4 in. (28.5 cm)
25.150
Marks: AK over 10 impressed

This statuette depicts a peasant woman dressed in a white, glazed blouse under a dark blue *sarafan*, or high-waisted dress, that has been left unglazed. She wears a gilded and tooled *kokoshnik*, a traditional peasant holiday headdress, over her black hair. Carrying a box of fruit covered with a pink cloth, she rests against a stump with a pink bucket set at her side.

Russian porcelain peasant figures, wearing native dress but standing or kneeling in classical poses, first appeared in the Gur'ev Service of 1809–17 (originally known as the Russian Service). Stepan Pimenov and I. Koman-der, who conceived the sculptural fig-



115

ures for this service, used them not as freestanding figures but as supports for fruit bowls and other serving dishes.¹ Such figures soon gained popularity as freestanding statuettes and quickly began to be copied by the private factories, especially by Gardner.²

Gracefully posed women dressed in native *sarafans* received a more lasting tribute in paintings by Aleksei Venetianov (1780–1847), in particular in *Spring Plowing* and *The Threshing Floor*, created in the 1820s. Although both the figures and the paintings represented an idealization of primitive peoples, a popular idea of the Enlightenment, they were among the first efforts of Russian artists to present sympathetic views of peasants as an appropriate subject for art.

Other pieces with the incised *AK*, the initials of an unidentified caster or sculptor, have been attributed to the Imperial Factory. Stepan Pimenov, a sculptor from the Academy of Arts, modeled figures for the factory from 1809 to 1831.³ [AO]

1. Paul Schaffer, ed., *An Imperial Fascination: Porcelain Dining with the Czars—Peterhoff* (New York, 1991), p. 12 and no. 69. See also Lansere 1968, nos. 88 and 89.

2. *Russkii farfor* 1995, no. 34.

3. Lansere 1968, no. 94. For similar figures attributed to Pimenov see nos. 95 and 97 in that same publication.

115 Part of a Tea and Coffee Service

Verbilki, 1820s

Gardner Factory

Hard-paste porcelain

Coffee pot (25.29.1–2): H. 13 $\frac{5}{8}$ in. (34.5 cm)

Sugar bowl (25.29.5–6): H. 7 $\frac{1}{4}$ in. (18 cm)

Teapot (25.29.3–4): H. 9 $\frac{7}{8}$ in. (25.5 cm)

Marks: All pieces marked *G* in underglaze blue

In addition to these pieces, this large tea set includes a creamer, a slop bowl, and four cups and saucers. All the pieces are decorated with charming

genre scenes of Russian peasants at play and going about their daily activities: a little boy is being given a haircut, three children play on a seesaw (fig. 111), and a group engages in a game of Blind Man's Bluff. Such a romantic treatment of peasants (see cat. 114) shows none of the drudgery of their actual lives.

A column serves as a central motif on each piece; on larger pieces it is transformed into a pedestal that supports various classical figures. Attached to each column is the coat of arms of the Kasatkin-Rostovskii family. The shield is divided into two parts, with the Archangel Michael on a blue ground on the top and a running deer on the bottom. (This is a slight deviation from the proper coat of arms, in which the deer is standing.) The whole shield is mounted on an ermine mantle surmounted by a prince's crown.

The elongated shapes, high curved handles, which are often only partially gilded, the gilded and molded spouts, and plain gilded lids and bases of these tea pieces were common decorative ele-



Fig. 111. Detail of figures on sugar bowl

ments in sets produced at the Gardner Factory.¹ [AO]

Literature: Marvin C. Ross, *Russian Porcelains* (Norman, Okla., 1968), nos. 26 and 27; Taylor 1988, p. 73

1. See *Russkii farfor* 1995, nos. 54 and 61. The pieces in number 54 have similar peasant scenes and are the same in shape and height, but their handles are plainer. The set in number 61 has similar shapes and more elaborate handles.

116 South American Bird Service

Sèvres, 1819–21

Hard-paste porcelain

Sugar bowl and stand (24.136.11–13): H. 4 1/4 in. (10.8 cm), W. 10 in. (25.4 cm) Plate (24.236.4): Dia. 9 1/4 in. (23.5 cm) Marks: (24.236.4) Crossed letters *L* enclosing a fleur-de-lis, *Sèvres* and 20; *y* in gold; *Le Ministre* inscribed on front, with *Pne. de Courcelles / Mme. Knip* below; (24.236.12–13) marked on tray with crossed letters *L* enclosing a fleur-de-lis, *Sèvres*, and 20; also 7 in puce, *MC 19 juillet* in gold, and *D. Y.* in red

These pieces are part of a dessert service called *Service des Oiseaux de l'Amérique Méridionale*. Alexandre Brongniart, director of the Sèvres manufactory from 1800 to 1847, called upon Madame Knip, née Pauline de Courcelles, to paint the striking series of birds that are featured on every piece. Madame Knip, recognized as an accomplished painter of birds, had already illustrated two books on the subject.¹ Rather than adapting the birds from books, as had been a customary practice in the eighteenth century, she accompanied Brongniart to the *Jardin du Roi*, where they selected species of birds and drew them from life. Also under Brongniart's direction, C. F. J. Leloi composed the border ornaments based on South American flora from each bird's habitat, which were then painted by Durosey (fig. 112). Each plate is inscribed with the scientific name of the bird on the front.

From conception to completion, the service took three years to produce. In 1821 it was sent to the Louvre's annual exhibition and was mentioned in the catalogue.² The service originally consisted of sixty plates, twelve compotes, four fruit bowls, two sugar bowls, two lion baskets, and four lion bowls. Now in Hillwood's possession are eight plates, two sugar bowls with stands, and two footed bowls. By order of King Charles X, this service was delivered in 1826 to the duchesse d'Angoulême, the only surviving daughter of Louis XVI and Marie Antoinette.

This service stands as a prime example of the freshness and creativity that came to characterize Sèvres productions during the Restoration, once they were released from fifteen years of strict adherence to First Empire neoclassicism. The sugar bowls, referred to in records as *sucrerie Mélissin*, are appropriately decorated with pineapple finials and handles molded in the shape of sugar canes with bees placed at the junctions with the rim. This new shape was also used for the *Service des Arts Industriels*, another significant service from the Restoration period. The current location of most of this service is unknown.³ Two ice pails of the same innovative design never entered the service but were sent as flower vases to the private apartments of the duchess d'Angoulême in the Château de Saint Cloud. One of the two is now in the National Museum of Wales in Cardiff. [LPA]

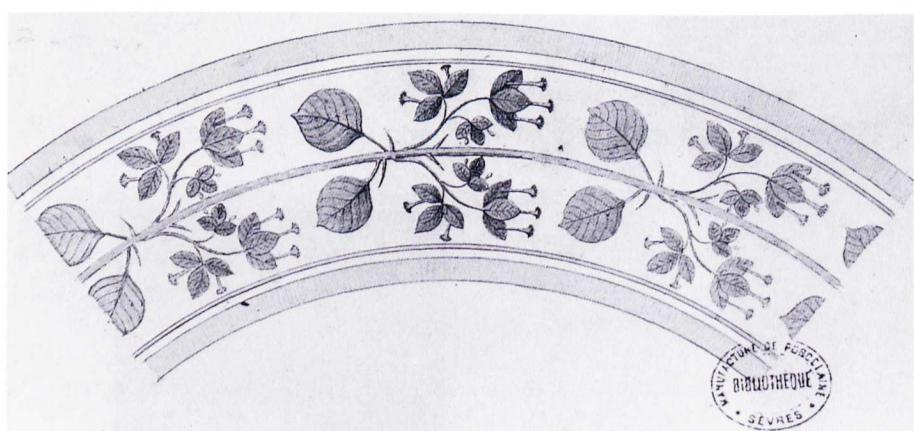


Fig. 112. Leloi's design for border on plate with *Le Ministre*. Courtesy Manufacture Nationale de Sèvres, Archives

tured on the white ermine lining of a gold imperial mantle. The medallion of the double-headed eagle is encircled by the chain of St. Andrew with the eagle, rather than the cross of St. Andrew, at the bottom. Masks of lions on the rim alternate with military trophies rendered in gold on a cobalt blue ground. The imperial coat of arms also appears on the dessert plates, bordered by a row of gold dots. The ornament on the rim, however, is more elaborate, with griffins alternating with wreaths in gold on the same cobalt blue ground. A wide gold band, tooled with a Greek key design, enlivens the border of the plate. Twelve dinner plates and seven dessert plates are now in the Hillwood collection.

According to curators at the Kremlin Armory, this service was no longer in the Kremlin at the time of the Revolution.⁶ They believe it had been transferred to the Winter Palace by then. A description from the Hammer Galleries (now in the Hillwood curatorial files) indicates that one plate came from the Winter Palace. [AO]

Provenance: Winter Palace (unverified); one dinner plate from Hammer Galleries, New York, 1942

Exhibitions: St. Petersburg, Florida, 1995

Literature: Taylor 1988, p. 68

1. [Vol'f] 1906, p. 259. See figs. 345–47 for these illustrations and for their captions, which identify the plates as belonging to the Coronation Service.

2. It is possible that additions were made to commemorate the coronation of Alexander II, but none with his mark is known.

3. [Vol'f] 1906, p. 201; RGIA, *fond 469, opis 9, chast' 4, delo 1441, 1927, list 1–2*. This document is an order for additions to the Coronation Service that had been commissioned in 1826 and already sent to Moscow.

4. See G. Lukomskij, *Russisches Porzellan* (Berlin, 1924), no. 43, for a platter with what appears to be identical ornamentation but on a white ground. It is identified as “in the style of the time of Nicholas I,” which means it probably is not marked either.

5. RGIA, *fond 469, opis 9, chast' 4, 1827, delo 1443, list 17*. For examples of the Ropsha Service see Schaffer 1991, pp. 64–67.

6. This comment was made in conversation with the author.

125 Mug with Lid with Portrait of Count Wittgenstein

St. Petersburg or Nikol'skoe, Penza province, ca. 1820
Imperial Glassworks or Bakhmet'ev Glassworks
Glass, gilding
H. 6 1/8 in. (15.5 cm), Dia. 3 1/4 in. (9 cm)
23.236.1–2

126 Goblet with Portraits of Alexander I and Barclay de Tolly

St. Petersburg or Nikol'skoe, Penza province, ca. 1820
Imperial Glassworks or Bakhmet'ev Glassworks
Glass
H. 9 1/4 in. (23.5 cm)
23.230

127 Goblet

Nikol'skoe, Penza province, ca. 1820
Bakhmet'ev Glassworks
Glass
H. 6 1/4 in. (17 cm)
23.227

The Hillwood collection includes many glasses celebrating the Russian military heroes of the Napoleonic Wars. Their production began soon after the Treaty of Vienna was signed in 1815 and continued well into the 1820s. These glasses were viewed as souvenirs and were sometimes presented to veterans of the wars. Most commonly featured on these commemorative glasses were portraits of Russia's victorious generals: Prince Mikhail Kutuzov, Count Petr Wittgenstein, Prince Barclay de Tolly, and Count Platov. The continuing popularity of these glasses reveals the strong psychological hold the wars had on Russians into the 1830s (see also cat. 128).

Both the Imperial Glassworks and the Bakhmet'ev Glassworks produced these souvenir glasses. Aleksei Bakhmet'ev, a nobleman from Nikol'skoe in Penza Province, received permission to

establish a glassworks in 1763. The works remained under his family's control until 1884, when the last family member died. Aleksei D. Obolenskii owned these glassworks until the Revolution.¹

Transfer prints, probably the most common and most popular form of decoration on such glasses, were introduced to the Imperial Porcelain Factory in 1814. Viscount de Puivesque, a French colonel who was being held prisoner with his son in Mogilev, east of Moscow, proposed to Count Gur'ev, director of the factory, that he would reveal the secret of printing on porcelain, which he claimed to know, on the condition that he and his son be released.² The viscount successfully passed on the technique, and transfer printing was soon employed on both porcelain and glass. Indeed, the tall goblet is decorated with transfer-print portraits of Emperor Alexander I and Field Marshal Prince Barclay de Tolly. The bowl of the glass and the knop are cut with horizontal oval indentations.

A gilded portrait of Count Wittgenstein decorates the covered cobalt blue mug. The lid and top and bottom of the mug are cut in a diamond-shaped pattern with vertical ribbing around the middle to leave a reserve for the portrait. As was typical of such glasses, Wittgenstein's profile, after an engraving by Ivan Chesskii, has been outlined in gold.

The third goblet, ribbed in a circular fashion, is set with an oval medallion of milk glass. Under the crowned cipher of Alexander I appears a gilded inscription in Cyrillic that translates as “Paris taken 19 March 1814.” The recessed lip of the glass is gilded. This form of glass was widely utilized for portraits of Field Marshal Kutuzov and others painted on milk glass.³ Other milk glass medallions in the Hillwood collection include the Cyrillic inscription “Rejoice Moscow in the taking of Paris 19 March 1814.”⁴

Great uncertainty surrounds the question of where these souvenir glasses were made. It is likely that they were manufactured by both the Imperial Glassworks and the Bakhmet'ev



125-127

Glassworks. Those with milk glass medallions have generally been attributed to the Bakhmet'ev works. In his history of the Bakhmet'ev Glassworks, Obolenskii writes that this type of glass was produced there.⁵ In a more recent source, a nearly identical mug of green cut glass with a portrait of Wittgenstein is attributed to the Imperial Glassworks.⁶ [AO]

Provenance: All three purchased from Berthe and Alexandre Popoff collection, Paris, 1970

Literature: (23.230) *Journal of Glass Stud-*

ies 8 (1971), no. 56; (23.236) Taylor 1988, p. 85

1. Kniaz A. D. Obolenskii, *150 let Nikol'sko-Bakhmet'evskogo khrustal'nogo zavoda* (St. Petersburg, 1914).

2. [Vol'f] 1906, p. 135.

3. See Ivanova 1976, nos. 122 and 123, for other examples.

4. For a glass with a blue medallion with this inscription see *Petersburg um 1800* (Recklinghausen, 1990), p. 401.

5. Obolenskii 1914, p. XXIII, pl. VII.

6. Asharina 1990, no. 31.



128

128 Dessert Plate with Scene
of the Liberation of Berlin,
1813

St. Petersburg, 1830–40
Imperial Glass Factory
Glass, yellow “silver stain”
Dia. 9 1/16 in. (24.5 cm)
23.206

“I am a Russian and I am proud of the name. And being desirous to participate in my compatriots’ glory . . . I am venturing on an undertaking which would daunt the greatest artist. But the unprecedented glory of our times . . . can so inspire a mediocre talent that he will enter the gates of the future.”¹ So wrote Count Fedor Petrovich Tolstoi as he launched his project of creating twenty-one medallions commemorating Russian achievements during the Napoleonic Wars. The series begins with a medallion of Alexander I created in 1814 and ends with “Peace to Europe,” completed in 1836. The wax forms are now in the State Russian Museum.

Tolstoi’s medallions became the source for bronze medals, glass plates, and plaster-of-Paris casts. (The latter were produced in 1829.) In the 1830s A. Klepikov and Aleksandr Lialin worked at the Imperial Mint preparing dies before these medallions were cast in bronze. The Prussian engraver Johann Gube, working at the Imperial Glassworks with Russian engravers G. Glazunov, G. Muzikova, and K. Plachov, produced the designs for this series of dessert plates by referring to either the plaster casts or the bronze medals.² The results were so highly regarded that Tolstoi was nominated vice president of the Academy of Arts in 1828.

Significant military events in the wars with France were depicted as classical allegories. “The Liberation of Berlin, 1813,” identified by its inscription in Cyrillic, is illustrated by a figure who kneels to free a woman from her chains. A helmeted warrior stands by for protection. “The Battle of Borodino,” “The Liberation of Moscow,” and

“The Liberation of Paris” are among the other subjects in this series.³ Scenes are engraved in intaglio with a matte finish on a smooth ground flashed with a dark, yellow-colored stain of silver sulphide. The plate’s border is scalloped, and the rim is elaborately cut with small square panels incised with a diamond pattern. This series proved to have such enduring popularity that it was repeated at the beginning of the twentieth century by A. Porokhovym at the Bakhmet’ev Glassworks.⁴ [AO]

Provenance: Gift of Harry Kraut, New York, to Hillwood through SI, 1971

Literature: Taylor 1988, p. 84

1. Quoted in Nikolai Tolstoy, *The Tolstoys* (New York, 1983), p. 162.

2. Gube is mentioned as the engraver of the plate “Peace to Europe.” See Asharina 1990, no. 32. In *Petersburg um 1800* 1990, no. 347, it is suggested that Gube passed his knowledge of engraving onto Russians.

3. In addition to “Peace to Europe” (see Asharina 1990) is a glass medallion entitled “Battle of Borodino,” *ibid.*, no. 33. In Dul’kina and Asharina 1978, no. 58, is an illus-

tration of "Battle of Brienne, 1814." For a glass with one of these engravings made at the Bakhmet'ev Glassworks see *ibid.*, no. 70.

4. N. T. Iaglova, "Khudozhestvennoe steklodeliye," *Russkoe dekorativnoe iskusstvo*, vol. 3 (Moscow, 1965), pp. 166–67.

129 Military Plate

St. Petersburg, 1834
Imperial Porcelain Factory

Painter: N. Iakolev

Hard-paste porcelain

Dia. 9 1/4 in. (23.5 cm)

25.326

Marks: *NI* in overglaze blue; *XI.* in gold; circle and number *10* impressed



129

130 Military Plate

St. Petersburg, 1841
Imperial Porcelain Factory

Painter: N. Voronin

Hard-paste porcelain

Dia. 9 3/8 in. (24 cm)

25.332

Marks: *NI* in underglaze gray

The Imperial Porcelain Factory began to produce a series of plates with military figures from various regiments shortly after the Napoleonic Wars ended.¹ Although it might have been influenced by similar series made by the Königliche Porzellan Manufaktur in Berlin, the Imperial Factory undoubtedly manufactured far more of these series than any other factory. Production of these plates continued without interruption throughout the nineteenth century, with the last set being made during the reign of Nicholas II. Clearly they reflect Russia's military society of which the tsars and other members of the imperial family were the leaders.

These plates, from two different series, were made during the reign of Nicholas I. In surviving court documents they are listed as dessert services, or simply plates "with illustrations of military figures." In 1827 Nicholas I commissioned one set with gold rims for sixty place settings (120 dessert plates). Other documents mention ad-

ditions to this set, which extended production of the plates from 1828 to 1836.² Nicholas I presented a set of more than two hundred plates to his father-in-law King Friedrich Wilhelm III of Prussia.³ The Hillwood plate with a gold rim (one of three in the collection) is a duplicate of one in the Prussian set, so it can only be assumed that the factory produced two identical sets simultaneously. The king was so enamored of his set that he had more than two hundred of his plates framed like paintings for the new pavilion at his palace Charlottenburg in Berlin.

The plate with the gold rim is taken from drawings that were eventually lithographed and published in 1830 in the volume *Sobranie mundirov rossiiskoi imperatorskoi armii* (A Collection of Uniforms of the Imperial Russian Army; see fig. 118). Three draftsmen—Guard Engineer Staff Captains Fedorov, Aleksandrov, and Belousov—created the original drawings from which the lithographs in this volume



Fig. 118. "Soldat de Rt. de la Garde des Hussards de Grodno," from *Sobranie mundirov rossiiskoi imperatorskoi armii*; lithograph, 1830. Courtesy Anne S. K. Brown Military Collection, Brown University Library.



130

were made. As military uniforms changed, new drawings were produced and new plates added to the series. Factory artists included S. Daladugin, V. Elatavkin, N. Kornilov, N. Iakolev, A. Nesterov, P. Savelev, E. Shchetinin, and V. Stoletov, each of whom signed his name on the plates he painted.

A motif of a double-headed eagle with dropped wings is repeated at the top, bottom, and sides of the plates with gold rims. This non-heraldic eagle, according to the encyclopedia published by Brokgaus and Efron, first appeared in 1825 on silver made in Paris for the Russian court. It was used briefly from about 1825 to about 1836, not only decoratively but also on the seals of the Ministry of Foreign Affairs.⁴ The ornament in between varies from plate to plate, depicting military trophies, musical instruments, and helmets worn by the unit to which the depicted soldiers or officers belong. On the back in black overglaze is inscribed *Soldat de Rt. de la Garde des Hussards de Grodno* to indicate the unit.

The series with the green border seems to have been started at a later time, with the nine plates at Hillwood dating from 1837 to 1844. Translated, the inscription in Cyrillic on the back reads: *Caucasian Corps Line Battalions / Senior Officer of the Georgian Line Battalion No. 1 / Private of the Black Sea Line Battalion No. 1 / Drummer of the Caucasian Line Battalion No. 1. [AO]*

1. See Schaffer 1991, nos. 117–70, for examples of plates with red, white, or blue rims from the time of Alexander I and others from the reign of Nicholas I.

2. RGIA, *fond 469, opis 9, chast' 4, delo 1476*, 1829 and *delo 1478*, 1830.

3. *Kaiserliche Kunstsammlung aus dem Holländischen Exil Haus Doorn* (Berlin, 1991), pp. 194–98.

4. F. A. Brokgaus and I. A. Efron, *Entsiklopedicheskii slovar'*, vol. 9 (St. Petersburg, 1890–1904; reprint, Moscow, 1990–94), p. 412, and E. I. Kamentseva and N. V. Ustiugov, *Russkaiia sfragistika i geral'dika* (Moscow, 1963), p. 158.

131 Plate with Portraits of Grand Duke Mikhail Pavlovich and Grand Duchess Elena Pavlovna

St. Petersburg, 1842–49
Imperial Porcelain Factory
Hard-paste porcelain
Dia. 13 3/4 in. (35 cm)

25.335
Marks: *N I* in underglaze blue; *12* incised in paste near outer foot

Although stylistically similar to the military plates with green rims produced during the reign of Nicholas I (see cat. 130), this large plate actually depicts equestrian portraits of Grand Duke Mikhail Pavlovich, Nicholas I's younger brother, and his wife Elena Pavlovna. She rides sidesaddle and wears a velvet dress and plumed hat. The grand duke in uniform rides at her side. A factory artist has added neoclassical buildings in the background to complete the composition. Laurel leaves tied at the bottom in a gold bowknot decorate the plate rim, and the double-headed eagle with dropped wings appears at the top.

This image was taken from a lithograph by H. Schmid, dated 1842 (fig. 119). Schmid in turn derived his print from a group portrait of members of the imperial family on horseback by Karl Gotthard Hess (1818–1867) that is also dated 1842 (fig. 120). At the head of the group rides Nicholas I and his wife Alexandra Fedorovna. Behind them are Mikhail and his wife Elena. To the left appear the Tsarevich Aleksandr Nikolaevich (the future Alexander II) and his wife Maria Alexandrovna. To the right are Maximilian Duke of Leuchtenburg and his wife Grand Duchess Mariia Nikolaevna. Schmid also printed separate lithographs of each of these other couples.¹ Linked to the military plates of the period by its border, this plate was perhaps part of a small series that included the other royal couples in this equestrian portrait.

Grand Duke Mikhail (1798–1849) was the youngest son of Paul I and Maria Fedorovna. Like his father and brothers, he was devoted to military



131



Fig. 119. Grand Duke Mikhail Pavlovich and Elena Pavlovna, lithograph by H. Schmid, 1842



Fig. 120. Imperial family, lithograph by Karl Gotthard Hess, 1842

life. His wife, Elena Pavlovna (1806–1873), came to Russia from the German kingdom of Württemberg in 1822 at the age of sixteen. Not sharing her husband's military passions, she devoted herself to books and good deeds. She organized salons in her residence, the Mikhailovskii Palace (now the Russian Museum), where the St. Petersburg

elite and intellectuals met. After her husband's death in 1849, members of this salon played an increasingly active role in planning the reforms instituted by Alexander II in the 1860s.² [AO]

Literature: Taylor 1988, p. 67

1. For an example of a lithograph of Grand Duchess Mariia Nikolaevna and her

husband Maximilian Duke of Leuchtenburg see Zoia Belyakova, *Grand Duchess Maria Nikolaevna and Her Palace in St. Petersburg* (St. Petersburg, 1994), no. 156.

2. W. Bruce Lincoln, "The Circle of Grand Duchess Elena Pavlovna, 1847–1861," *Slavonic and East European Review* (July 1970), pp. 373–87.

133 Pair of Plates from the Kremlin Service

St. Petersburg, 1837–55
Imperial Porcelain Factory
Hard-paste porcelain
Dessert plate (25.314.1): Dia. 8 1/8 in.
(21.9 cm)
Plate (25.313): Dia. 9 1/4 in. (24.7 cm)
Marks: (25.313) *NI* in underglaze blue
for Nicholas I; (25.314.1) *NI* in
underglaze blue; Kremlin Armory
inventory number *OXP 21905*

Fedor Solntsev (1801–1892) created the designs for this service, known as the Kremlin Service, in 1837.¹ Tsar Nicholas I himself directed that the service be designed in the “old Russian taste,” the first such expression of this revival style in the decorative arts.² In 1830 Nicholas had sent Solntsev, the young protégé of Aleksei N. Olenin, director of the Academy of Arts, to the Kremlin to copy the treasures there. Both Nicholas and Olenin intended artists to use these drawings as models when designing contemporary objects. Many of the drawings were published in six volumes (1846–53), including Solntsev’s drawing of a gold and enamel plate (fig. 121) that was made in 1667 for Tsar Alexis and an enameled ewer and wash basin of Turkish origin (fig. 122).³

In designing the Kremlin Service, Solntsev utilized these enameled objects as prototypes to refer back to Russian and Turkish ornament popular in the seventeenth century. The service consists of two parts, the “gold” service and the “white” service. The gold service included plates for *zakuski*, or hors d’oeuvres, as well as plates for hot courses in one pattern and dessert plates in another. A motif of elongated, green palmettes, seen on the interior of the Turkish wash basin, inspired the ornament for the *zakuski* and dinner plates. A variation on these designs was used for the ornamentation of tazzas and other serving pieces.

Ornamentation on the dessert plates—richly applied in blue, green, rust red, and black on a gold ground—echoed that of the gold and enamel plate made for Tsar Alexis. (The most elaborately painted scenes or ornament



Fig. 121. Gold plate, Kremlin Armory workshops, 1667, drawing by Fedor Solntsev, in *Drevnosti rossiiskogo gosudarstva* (1846–53). Courtesy Library of Congress, Washington, D.C.



Fig. 122. Washbasin, Constantinople, seventeenth century, drawing by Fedor Solntsev, in *Drevnosti rossiiskogo gosudarstva* (1846–53). Courtesy Library of Congress, Washington, D.C.

were always reserved for the dessert plates.) Around the double-headed eagle is the inscription in Cyrillic, *Nicholas Emperor and Autocrat of All the Russias*.

The design on the “white” service, which was intended for soup, involves an interlace pattern in green, orange, gold, and black.⁴ Four medallions on the rim contain double-headed eagles and are linked by a strapwork pattern. This plate’s design is easily confused with the service made for Grand Duke Konstantin Nikolaevich in 1848 (fig. 123), which also employs Old Russian designs in the same color scheme. Also designed by Solntsev, the latter service is easy to recognize because the decoration of each piece includes Konstantin’s cipher.

The Kremlin Service was planned for five hundred people—two thousand plates, one thousand soup plates, and one thousand dessert plates were ordered⁵—and was to be used in the Great Kremlin Palace (completed in 1849) during coronation, diplomatic, and ecclesiastical banquets. In 1847, ten years after Nicholas I commissioned



Fig. 123. Plate from service for Grand Duke Konstantin Nikolaevich, Imperial Porcelain Factory, 1848, 25.311

the service, a considerable number of pieces had still to be completed, including 207 dessert plates.⁶ The service was regularly used at ceremonial banquets in the Kremlin Palace, especially during coronations. Additions were produced throughout the century, particularly at the time of the Tercentenary of Romanov rule in 1913, when numerous festivities were held in Moscow. With



133



133

its Old Russian motifs and ornament, the Kremlin Service was a fitting reminder of Russia's past as well as a reaffirmation of loyalty to the House of Romanov. By 1913 this service was considered the archetypal Russian service. [AO]

Provenance: Great Kremlin Palace

1. For biographical information on Solntsev see "Moia zhizn' i khudozhestvenno-arkheologicheskie trudy," *Russkaia starina*, vol. 15 (1876), pp. 109–28, 311–23, and 617–44, and vol. 16 (1876), pp. 303–308.

2. RGIA, *fond 468, opis 10, delo 821, 1837, list 4*. For more on this service see Anne Odom, "Fedor Solntsev, the Kremlin Service, and the Origins of the Russian Style," *The Post*, Hillwood Studies (fall 1991), pp. 1–4.

3. *Drevnosti rossiiskogo gosudarstva*, vol. 5 (St. Petersburg, 1846–53), pl. 45.

4. Irina Gorbatova, in "Kremlevskii serviz F. G. Solntseva," *Russkii farfor* (1995), p. 26, states that the "white" service was for soup. This is not clear from lists in the archival documents, but they may have been specified as such in the Kremlin records.

5. RGIA, *fond 468, opis 10, delo 821, 1837, list 18*.

6. *Ibid., list 114*.

134 Tapestry

St. Petersburg, 2d quarter of 19th century
Imperial Tapestry Factory?
Silk, wool, metal threads, linen
H. 125 in. (320 cm), W. 157 in. (420 cm)
42.8

The imperial coat of arms is prominently displayed in the center of this tapestry, surrounded by the coats of arms of the Russian provinces. The double-headed eagle, holding the imperial orb and scepter, is woven of gray and silvered threads. On the breast of the eagle appears the image of St. George slaying the dragon, and the crowns over the eagles' heads seem to sparkle with red, jewellike highlights. A laurel wreath is entwined with the ribbons of all the Russian orders: light blue for St. Andrew First Called; red edged in gold for St. Catherine; red moiré for St. Aleksandr Nevskii; orange and black stripes for St. George; red and black for St. Vladimir Equal of the Apostles; dark blue for the Order of the White Eagle; red moiré with a yellow stripe near the edge for St. Anne; and blue moiré with a black band for the medal marking the Subjection of the Polish Rebellion of 1831. (This Polish medal had been taken over by the Russians.)¹ The crossed anchors and scepter, the coat of arms of St. Petersburg, is seen to the right of the eagle, while St. George and the dragon, the coat of arms of Moscow, is found to the left (see fig. 38).

Shields with fifty-eight provincial coats of arms alternate with a pattern woven in silver and wool. The border surrounding the shields includes military banners, flags, and order ribbons in clusters, all outlined by a row of tassels on a brown ground. A meander on a light blue ground forms the outside border.

Given the presence of the imperial eagle, the wreath entwined with the ribbons of all the orders, and so many provincial coats of arms, it can be assumed that this tapestry was woven for some official purpose at court. The inclusion of the ribbon for the medal honoring the suppression of the 1831

Polish Rebellion suggests that the tapestry was made shortly after this event and may have had some connection to it.

The tapestry was in poor condition when Mrs. Post found it while vacationing in Paris in 1937. Her long-held interest in tapestry combined with her experiences in the Soviet Union made this piece an attractive addition to her collection, despite its ragged condition. Repaired, it hung both in Tregaron and Hillwood (see fig. 15). [AO]

Provenance: Galerie d'Art Ancien, Paris, 1937

1. Robert Werlich, *Russian Orders, Decorations, and Medals* (Washington, D.C., 1981), pp. 42–43.



135

135 Wristwatch with Miniatures of Nicholas I and Alexandra

Neuchatel, ca. 1850

Eppner Brothers

Gold, enamel

L. 7 1/4 in. (18.4 cm)

16.46

Marks: 72 in bolt of clasp; double-headed eagle over anchor, city mark for Odessa; A Sh for unidentified assayer (active 1843-44); E T struck twice, French import mark for old works, 1864-93

Wristwatches were not commercially produced until the 1880s, when Swiss firms made several types for naval officers in Berlin. Their real introduction to global foreign markets did not occur until World War I. Before that time, a few bracelet watches were produced as special commissions. Initial accounts of a "wrist watch" appear in records of the house of Jacquet-Droz and Leschot of Geneva, which mention in 1790 "a watch to be fixed on a bracelet."¹ During the First Empire it became fashionable to wear a bracelet on each wrist. When Eugène de Beauharnais married Princess Augusta Amélie of Leuchtenberg in 1809, Empress Josephine presented her daughter-in-

law with two bracelets, each set with a watch.²

This early example of a wristwatch has a simple watch movement encased on a bracelet. A complicated network of interlaces in relief frames the watch. The first link to either side contains a miniature that is flanked with strap-work in relief. One portrait represents Nicholas I in military uniform, and the other shows his wife Alexandra Fedorovna wearing a *kokoshnik*. The miniature of Alexandra is based on an original portrait by Franz Krüger. The rest of the slightly convex links are engraved with stylized motifs. Joined by a chain at the clasp is the watch key. The movement with a cylinder escapement is unsigned, although the original fitted box is stamped *Eppner Frères / Genève & Neuchatel*. Judging by its stamp with the mark of Odessa, the watch was imported through that southern city. The miniatures were probably inserted in St. Petersburg.

The great-grandmother of the last owner of this watch, Pierre Sicard, received it from Nicholas I when she was in Russia with her husband, an engineer of the railroad linking St. Petersburg and Moscow. Railroad construction started in 1837; the line finally opened on 1 November 1851, when

Nicholas I marked the twenty-fifth anniversary of his coronation. The watch most likely was presented at the end of the project. It was then passed down through the Sicard family. [LPA and AO]

Provenance: Pierre Sicard, 1970

1. Alfred Chapuis and Eugène Jacquet, *Technique and History of the Swiss Watch* (Bern, 1953), p. 116.

2. Ibid., pl. 88.

136 Collar of the Order of St. Andrew First Called

St. Petersburg, 2d half of 19th century
Firm of Keibel

Workmaster: Aleksandr Kordes (active 1828-74)

Gold, enamel

L. 40 in. (101.5 cm)

18.1

Marks: Crossed anchors and scepter for St. Petersburg; 56 for gold standard; *Keibel* in script for maker; double-headed eagle for Imperial Warrant; links with cross marked *AK* for Aleksandr Kordes and Imperial Warrant; *IK* on back of cross for Logan Keibel

The Order of St. Andrew First Called, the highest award in imperial Russia, is the only one with a chain in addition to a sash. Worn on special ceremonial occasions, the chain is composed of repeated medallions with the badge of the order, showing St. Andrew martyred on an X-shaped cross, at the bottom. For Faith and Loyalty, the motto of the order, is inscribed on the back in Cyrillic. Other medallions include the crossed letters *P* of Peter I on blue surrounded by banners and flags, the cross of St. Andrew and the Roman letters *S. A. P. R.* (for *Sanctus Andreas Patronus Russiae*), and the shape of a double-headed eagle holding the orb and scepter. The image of St. George, the patron saint of Moscow, appears on a round plaque in the center of the eagle. Each medallion is enameled in opaque colors on gold with gold letters and details. Apparently two styles of collar were used: the "old" one has twenty-three medallions while the

“new” collar has seventeen. This is an example of the “new” style, which was instituted in 1850.¹

It traditionally has been held that Peter the Great established the Order of St. Andrew in 1698 or 1699 and first awarded it to Field Marshal Count Fedor Golovin in 1699. Georgii Vilinbakhov, assistant director and heraldry specialist at the Hermitage, believes Peter created the order earlier than this and first presented it to Franz Lefort, his longtime friend and political associate, for the part he played in the Turkish Wars.² Peter himself received the order in 1703 for his role in capturing two Swedish naval vessels. Thereafter, the emperor himself bestowed the order on members of the imperial family, foreign royalty, and particularly important servants of the state. In one of her state portraits, Catherine the Great wears a diamond-studded collar that is part of the crown jewels in the Diamond Fund in the Moscow Kremlin (see cat. 100).

After Iogan Keibel’s death in 1862, the Keibel firm, which had been famous for its gold boxes in the first half of the nineteenth century (see cats. 122 and 123), specialized in the production of insignia. Aleksandr Kordes may have been a workmaster for Keibel. Born in Riga, Kordes became a master in 1828. He began to specialize in orders and insignia in 1839 and received the Imperial Warrant the following year.³ Presumably he supplied Keibel with pieces. [AO]

Provenance: Wartski, London, 1938;
Joseph E. Davies; Joe Tydings, 1963

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

Literature: Ross 1965, pp. 193–96; Odom 1996, no. 57

1. Werlich 1981, pp. 2–3.

2. G. V. Vilinbakhov, “K istorii uchrezhdeniia ordena Andreia pervozvannogo i evoliutsiia ego znaka,” *Kul’tura i iskusstvo petrovskogo vremeni* (Leningrad, 1977), pp. 144–45.

3. Jeffrey R. Jacob, *Court Jewelers of the World* (Cherry Hill, N.J., 1978), p. 70.



136



137

137 Tazza

Russia, mid-19th century
 Malachite, ormolu
 H. 9 5/8 in. (24.5 cm), Dia. 9 3/16 in.
 (23.3 cm)
 21.100.1

In 1835 large deposits of malachite, a stalagmitic form of green carbonate of copper, were found on lands owned by the Demidov family. This discovery enabled Russian artisans to use malachite in lavish ways never before imagined, such as covering huge columns in St. Isaac's Cathedral in St. Petersburg or entire pilasters and fireplaces in the Malachite Room in the Winter Palace. Always used strictly as a veneer except in very small *objets d'art*, malachite was applied either in a random arrangement, as seen on the stem of this tazza, or in a pattern recreating the veins of malachite, as seen on the top.

Malachite was usually cemented to a metal (or slate) base by employing a technique known as "Russian mosaic." Ground malachite was added to

cement to form what the Italians call *breccia*, a glue that hardened quickly. The malachite *breccia* ensured that the seams between small pieces would be less noticeable. Since the technique for cutting malachite plaques so they could be used to form a pattern was not developed until about 1845, this dish probably dates to the mid-nineteenth century. The dish, bordered by a gilt bronze rim, also has a bronze base decorated with acanthus leaves.

Cyrillic letters of the name Demidov are mounted under a prince's crown on the top of the tazza, one of a pair at Hillwood. An ennobled merchant family from Tula, the Demidovs originally made their money manufacturing arms during the time of Peter the Great. The family rose to power in the late eighteenth century as owners of ironworks and copper mines. Already in the eighteenth century they engaged in international trade in Italy and France in particular. By the second quarter of the nineteenth century they also owned huge deposits of malachite,

with the greatest quantities coming from mines near Nizhnii Tagil on the Siberian side of the Ural mountains, north of Ekaterinburg.¹ At international fairs, beginning with the Great Exhibition held in London in 1851, the Demidovs exhibited numerous large objects veneered with malachite. Tazzas bearing their name may well have been gifts presented by the Demidov works to important clients. [AO]

¹. See *Great Exhibition of the Works of Industry of All Nations 1851, Official Descriptive and Illustrated Catalogue*, vol. 3 (London, 1851), pp. 1366–67 and 1377–79, and V. B. Semenov, *Malakbit* (Sverdlovsk, 1987), pp. 36–42, for information about the Demidov operations.

138 Pair of Vases with German Paintings

St. Petersburg, 1836
 Imperial Porcelain Factory
 Painter: Nikolai Kornilov (1797–1852)
 Hard-paste porcelain
 Each H. 27 1/4 in. (68 cm)
 25.324.1–2
 Marks: Both *NI* in blue underglaze;
 signed *Kornilov, 1836*

Decorated in the typical neoclassical style that dominated the reign of Nicholas I, this pair of vases is of the *bandeau* type, with elongated, egg-shaped bodies and long necks. The porcelain handles, affixed to the shoulders of each vase, take the form of scrolling branches and are gilded to imitate gilt bronze. Finely molded and gilded acanthus leaves ornament the base of each vase. On the back, an ornate wreath of leaves encircles a lyre, all rendered in gold on a dark blue ground. Each vase is mounted on a gilt bronze plinth.

Factory artist Nikolai Kornilovich Kornilov painted the unidentified landscapes, which are probably of nineteenth-century German origin, on the front central panels. Identical paintings also appear on a pair of vases of considerably larger size now in the State Russian Museum. The Hillwood vases are signed by Kornilov and are dated 1836, while those at the Russian Museum are



138

signed by Vasilii Aleksandrovich Stole-tov (born 1802) and dated 1833.¹

The Hillwood vases once belonged to Vladimir O. Girshman, a Moscow banker and merchant, and a well-known collector of Russian Symbolist paintings. They appear to be the pair that were included by Girshman in a famous 1901 exhibition at the Stroganov Institute in Moscow, called *Sokrovishcha v Moskve* (Treasures in Moscow).²

On behalf of the Soviet government, Madame Molotova presented this pair of vases to Mrs. Post in June 1938, just as the wife of the American ambassador was leaving Moscow. Madame Molotova (Paulina Zhemchuzhina), wife of the prime minister and later foreign minister of the Soviet Union,

had become quite friendly with Mrs. Post. In albums that she assembled in Moscow as part-photo album, part-diary, Mrs. Post described her visit to Kuskovo, the former Sheremet'ev estate that had been designated a ceramics museum, where she selected this pair of vases from several pairs set out for her.³ In return, Mrs. Post presented to the museum a set of six Lenox plates with scenes of New York City. As soon as she arrived in Belgium, she sent a collection of twenty-five pieces of American cut glass, and in 1943 she forwarded four more pieces of glass to the museum. Apparently such vases were not uncommon presents to important government officials. Aleksandr Mosiakin, who has written on the sale of Russian art, claims that



138

Averill Harriman, among others, received such significant gifts.⁴ [AO]

Provenance: Collection of V. O. Girshman, until 1918?; Kuskovo, Museum of Ceramics; Gift of Madame Molotova (Paulina Zhemchuzhina), on behalf of Soviet government, 9 June 1938

Exhibitions: *Istoricheskaiia vystavka predmetov iskusstva*, Stroganov Institute, Moscow, 1901

1. For information about these artists see Popova 1989, pp. 94 and 96.

2. D. Nikiforov, *Sokrovishcha v Moskve* (Moscow, 1901), p. 22.

3. See Joseph E. Davies, *Mission to Moscow* (New York, 1941), p. 251. Soviet documents that accompanied the vases (now in the Hillwood files) indicate the vases had belonged to Girshman.

4. Aleksandr Mosiakin, "Prodazha," *Ogonek* 8 (February 1989), p. 29.



141

141 Vase

St. Petersburg, 1830s–40s
Imperial Glassworks
Glass
H. 27 $\frac{1}{2}$ in. (70 cm)
23.39.1–2

In creating this large decorative vase, artisans at the Imperial Glassworks employed a technique known as cased glass, which was widely used in Bohemia. To create this type of glass, two or three layers of colored and colorless glass—in this instance blue and colorless—were fused together. Most of the blue glass was cut away to leave a blue design in relief. The inspiration for this vase may have derived from the Gothic Service created at about the same time for the Gothic Cottage, located in the Alexandria Park at Peterhof. The Gothic Service was also cased with blue glass, and some goblets have red or green bowls.¹

The vase was mold blown in three sections. The bowl is screwed onto the stem, which flares out into a small base. The vase itself sits on a large pedestal made of clear glass at the bottom. Wide, blue vertical panels alternate with clear glass spaces around its sides. These same wide lobes decorate the smaller base of the vase and the top where it flares outward. Acanthus leaves in blue glass emphasize the curve of the bowl's base. [AO]

Provenance: Purchased from A. Schmidt and Son through Fred Vogel, 1943

Literature: Paul Vickers Gardner, *Glass* (Washington, D.C., 1979), no. 56; Taylor 1988, p. 86

1. For examples see Asharina 1990, no. 41.



149

became an apprentice in 1819 and a master in 1830. [AO]

Provenance: Parke-Bernet, New York, 24 May 1957, no. 215, from a private New York collector

Literature: Taylor 1988, p. 42

149 Pieces from a Dressing Table Set

Paris, ca. 1851
 Firm of Aucoc
 Silver gilt, glass
 Tray (12.188.1): L. 13 $\frac{1}{2}$ in. (35 cm)
 Jewel box (12.188.3): L. 8 $\frac{1}{4}$ in. (21 cm),
 W. 6 in. (15.2 cm)
 Large round boxes (12.188.10–15):
 H. 7 $\frac{1}{8}$ in. (18.1 cm), Dia. 4 $\frac{3}{4}$ in. (12.1 cm)
 Marks: All pieces with *AUCOC*. *A* in rectangle; *CA* surmounted by cock on lozenge, maker's mark of J. B. Casimir Aucoc *ainé* (active 1838–54); Mercury's head, silver guarantee (.800) made for export, 1840–79

These pieces are part of a large dressing table set consisting of forty pieces that was made in Paris for the dowry of Grand Duchess Ekaterina Mikhailovna.¹ Other parts of this set are now in the Hermitage.² Most of the surfaces of these pieces are chased with elaborate patterns of scrolls interspersed with shells, flowers, and acanthus leaves on a stippled ground. The upright pieces are topped by the crowned double-headed eagle of the Romanovs perched on an orb surmounted by the imperial crown. The flat pieces are decorated with the imperial coat of arms applied to each center (fig. 133).

Toilet sets of this size and scale, while prevalent in wealthy households during the seventeenth and eighteenth centuries, became increasingly rare as the nineteenth century progressed (fig. 134). This dressing table set, commissioned for the wedding of Grand Duchess Ekaterina Mikhailovna, daughter of Grand Duke Mikhail Pavlovich (see cat. 131), to the Duke of Mecklenburg-Strelitz in 1851, does not

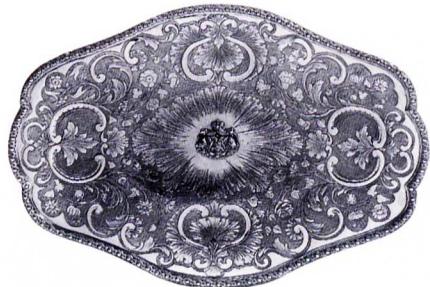


Fig. 133. Tray (12.188.1)

differ significantly from the traditional composition of grandios sets produced in the eighteenth century. It includes those pieces deemed indispensable to the ceremonial acts of grooming and dressing: two jewel chests, a glove box, salvers, a pair of candelabra, a ewer and basin, a pin cushion, and a wide assortment of bottles and boxes for creams, scents, and powders.

In 1835 Casimir Aucoc established a firm on the fashionable rue de la Paix in Paris, and he operated it for nearly two decades, until his son Louis succeeded him in 1854. Aucoc directed his

traditional production of lavish dressing table sets in expensive materials towards royal families and court nobles.³ In this ensemble Aucoc blended assorted motifs derived from various periods and traditions. The rich, sculptural foliate ornament is characteristic of the Renaissance revival, while the bulbous shapes and profuse use of scrollwork refer to the rococo. The result of these eclectic combinations is a series of objects that differ from anything seen before, yet provide fully familiar references to the past. [LPA]

Provenance: Grand Duchess Ekaterina Mikhailovna; Wartski, London; gift of Joseph E. Davies to MMP, 1938

Exhibitions: Hammer Galleries, New York, 1952

1. Hillwood has nineteen pieces from this dressing table set, including two trays, one large covered box, one medium-size box with cover and tray, a soap box, a pair of large and a pair of small round boxes with covers, a pair of large and a pair of medium glass bottles with stoppers, a pin cushion, a candlestick, a bell, a tumbler, a hairbrush, and a hand mirror.

2. The Hermitage pieces came from the collection of Princess Saxe-Altenburg, daughter of Grand Duchess Ekaterina Mikhailovna. For an illustration of the Hermitage set see *The Fabulous Epoch of Fabergé* (St. Petersburg, 1992), cat. 1, p. 83. The ewer and basin are illustrated in *Ori e argenti d'all'Ermitage* (Milan, 1986), cat. 152, p. 156.



150

3. Around 1845 Aucoc made a traveling dressing table set of forty pieces for Queen Marie-Amélie, wife of King Louis Philippe. It is illustrated in *Un âge d'or des arts décoratifs, 1814–1848* (Paris, 1991), cat. 214.

150 Box with Portrait of Alexander II

St. Petersburg, ca. 1870

Miniature: Alois Gustav Rockstuhl (1798–1877)

Gold, watercolor on ivory
L. 3 7/8 in. (8.5 cm), W. 2 3/8 in. (6 cm)

11.47

Marks: Crossed anchors and scepter for St. Petersburg; *D T* over 18—for assayer Dmitrii Il'ich Tverskoi (active 1832–50); 72 for gold content; [square?] *S* for unknown maker's mark; miniature signed in Cyrillic *Rokshtul' 1870*; eagle's head facing right, a restricted gold guarantee used in Paris, 1838–1919

An allover design of bunches of grapes with leaves, vines, and tendrils in cobalt blue *champlevé* enamel covers the entire surface area around the portrait on this gold box. A prominent feature of this ornate box is the miniature of Alexander II set with a row of thirty large rose-cut diamonds in a high setting. Five diamonds similarly mounted form the thumbpiece. The miniature is dated later than the box, which may indicate that it was a replacement for an earlier one. It is also possible that Tverskoi was active as an assayer later than 1850.

The portrait miniature of Alexander II is signed by the Baltic miniaturist Alois Gustav Rockstuhl (Aloizii Petrovich Rokshtul' the younger). The son of



Fig. 134. Part of a dressing table set at Hillwood

Peter Ernst Rockstuhl the elder, Rockstuhl was born in Vilnius, capital of present-day Lithuania. He studied at the Academy of Arts in St. Petersburg and was elevated to the status of an academician in 1840. Rockstuhl served as court miniaturist during the reign of Alexander II, who assumed the throne in 1855.¹ [AO]

Provenance: Hammer Galleries, New York, 1955

Literature: Taylor 1988, p. 42

1. See Baron N. Vrangel', "Ocherki po istorii miniatyory v Rossii," *Starye gody* (October 1909), pp. 548 and 568–70.

151 Pendant Watch

Paris, 1866

Charpentier Oudin

Gold, enamel, mother-of-pearl, pearls, photograph

L. 5 7/8 in. (14.9 cm)

16.13

Marks: Front of dial signed *Charpentier*

Oudin / Palais Royal, 52 / Paris /

H[orlog]ier de l'Empereur de Russie; back inscribed *Lafond / 3 r. de la Paix, 1866*

Divided into three sections, this pendant watch consists of a shell carved from mother-of-pearl with a double-headed imperial eagle enameled in black, red, and white. Below this is a gold shell, and from it hangs another shell of mother-of-pearl with a Danish coat of arms in enamel. At the bottom is a crown in gold and enamel with a drop pearl suspended from it. Two gold chains link the crown to the watch at the bottom. The case is made of two pieces of mother-of-pearl carved in the shape of shells. Numerals in gold and black enamel ring the outer edge of the mother-of-pearl dial. A photograph of Tsarevich Alexander appears inside.

Tsarevich Alexander, the future Alexander III, presented Princess Dagmar of Denmark with this watch on 23 June 1866 at Fredensborg Castle at the time of their engagement. Both their coats of arms serve as the main features of this emblematic watch. Princess Dagmar, daughter of King Christian of Denmark, initially had been engaged to Tsarevich Nikolai Aleksandrovich. On his deathbed Nikolai asked the princess



151



Fig. 135. Illustration of three pendant watches by Charpentier Oudin exhibited at the Paris Exposition Universelle of 1867

to marry his brother, which she did. Upon her marriage to Alexander, Princess Dagmar became Grand Duchess Maria Fedorovna, and later the empress.

This is one of three royal pendant watches exhibited by Charpentier Oudin at the Paris Exposition Universelle of 1867 (fig. 135). A second watch was made for Queen Victoria and a third for Empress Eugénie. Both of these are similarly embellished with heraldic emblems of their respective royal houses: Queen Victoria's with a crowned lion and the Order of the Garter in diamonds, and Empress Eugénie's with the imperial eagle and a portrait of the heir to the French throne.

A revival of enamelwork in combination with silver or gold occurred during the Second Empire. In keeping with the eclectic spirit of the time, Oudin's creations called for a return to jewelry techniques employed in the Renaissance. His designs well reflected the era's infatuation with the profuse use of enamel, carved mother-of-pearl, and emblematic decorations. [LPA]

Provenance: Princess Dagmar of Denmark (Maria Fedorovna); Wartski, London; Joseph E. Davies to MMP, 1939

Literature: Ross 1965, pp. 221–23, pl. 71; Ernst and Jean Heiniger, *The Great Book of Jewels* (Boston, 1974), p. 173; Geneviève Cummins and Nerylla D. Taunton, *Chateaux* (Woodbridge, Suffolk, 1994), pl. 55

Exhibitions: Exposition Universelle, Paris, 1867; Hammer Galleries, New York, 1943; Hammer Galleries, New York, 1952

152 Pieces from the Yacht Service *Derzhava*

St. Petersburg, 1871–73
Imperial Porcelain Factory
Designer: Ippolit Antonovich Monigetti (1819–1878)
Hard-paste porcelain and glass (decanter)
Decanter (23.479.1–2): H. 12 3/4 in. (32.5 cm)
Creamer (25.343.3): H. 2 1/4 in. (7 cm)
Teapot (25.343.1–2): H. 7 1/4 in. (18.5 cm)
Marks: *A II* in underglaze green on porcelain

These pieces from the service made for the imperial yacht *Derzhava* are suitably decorated with nautical motifs of chains, ropes, and anchors rendered in gold with black outlines on a green, blue, and white ground. *Derzhava*, the Russian word for orb or globe symbolizing sovereign power, appears enclosed in ropes on a blue ground at the top of the plate rim (fig. 136). The crowned *A II* in Old Slavonic form for Alexander II appears in a similar cartouche at the bottom. These imperial motifs of orb and cipher also decorate the decanter. The Imperial Porcelain Factory created numerous services for the imperial yachts, although none was as colorful and stylistically commanding as this one.

Ippolit Antonovich Monigetti, court architect to Alexander II (see cat. 157), provided the drawings for this service.¹ Alexander commissioned him to create a harmonizing decorative scheme for all the furnishings of the yacht's interior.

ors, including the porcelain and glass. Chains and ropes are ingeniously interwoven in a manner reminiscent of Old Russian strapwork to form the imperial double-headed eagle that enlivens the plate borders. As a practical matter, the squat shapes of the teapots, creamers, sugar bowls, and cups give the objects more stability and make them more appropriate for use on board ship. The decanter, designed in the style of a Turkish decanter, has a broad, bulbous-shaped bowl and a high, narrow neck.

The original order for the service, intended for thirty persons, included 72 soup plates, 180 regular plates, 72 dessert plates, and 72 plates for *zakuski*, Russian hors d'oeuvres. Four large teapots and four small ones were ordered in addition to various serving dishes.² The service was not complete in the spring of 1873, when the yacht was due to set sail on its maiden voyage, so it was agreed that place settings for twenty-four people would be delivered. The remainder of the service was due in 1875.³ [AO]

Provenance: (all) Yacht *Derzhava*; (decanter) Schaffer Collection of Russian Imperial Treasures, New York; sold to India Early Minshall, 1940;⁴ museum purchase, Christie's, New York, 1988, lot 98

1. For illustrations of Monigetti's designs for the Yacht Service see Eugenia Kirichenko, *Russian Design and the Fine Arts: 1750–1917* (New York, 1991), pp. 122–23.

2. RGIA, fond 468, opis 10, delo 1424, 1871, list 1, 34, 36.

3. Ibid., list 56 ob. and 127.

4. The decanter can be seen in Mrs. Minshall's cabinet in Géza von Habsburg et al., *Fabergé in America* (San Francisco, 1996), p. 97.



Fig. 136. Plate (25.342)



152



153

153 Wine Glass

Diatkovo, Briansk province, 1860–70
Mal'tsov Glassworks
Glass
H. 5 3/4 in. (14.5 cm), Dia. 2 3/8 in. (6 cm)
23.37

This elegant wine glass, of blown and cut clear glass, is encrusted with the coat of arms of the Kolokoltsov family. The Kolokoltsovs were nobles from the Saratov region who owned workshops that produced shawls in the early nineteenth century. To create this ornament, gold foil was painted with enamel and then encased within a thick cover of glass. The Mal'tsov Factory at Diatkovo copied this type of decoration from the imperial banqueting services in which the ciphers of various imperial family members were enameled on an ermine mantle.¹ According to contemporary accounts, the iconostases in churches in Diatkovo were also enlivened with such “false foil.”²

In the nineteenth century the

Mal'tsov family owned glasshouses all over Russia. Sergei Mal'tsov owned the Diatkovo works in the Briansk province, where this glass was manufactured. Another glass from this set is now in the collection of the State History Museum in Moscow.³ One of the family's most well-known factories in Gus in Vladimir province still operates today under the name Gus Khrustalnyi. Outstanding examples of glass produced at the Mal'tsov glassworks in Gus received a bronze medal at the World's Columbian Exposition in Chicago in 1893. [AO]

Provenance: ALVR, Paris, 1937

1. See Taylor 1988, p. 87, for examples of this type of glass.

2. Asharina 1990, p. 164.

3. Ibid., p. 39.

154 Pieces from the Raphael Service

St. Petersburg, 1891 and 1894
Imperial Porcelain Factory
Hard-paste porcelain
Dessert plate (25.537): Dia. 8 3/8 in. (21 cm)
Zakuski plate (25.536): Dia. 6 3/4 in. (17 cm)
Dinner plate (25.378.1): Dia. 9 1/2 in. (24 cm)
Marks: (all) *A III* stenciled in gold; (25.378.1) year 1891; (25.537 and 25.536) year 1894

In 1883, shortly after coming to the throne, Alexander III commissioned the Raphael Service for fifty persons, the most sumptuous porcelain created during his reign. This enormous service, however, was not completed until 1903, well after Alexander's death. The service was intended for Tsarskoe Selo, where its sophisticated design would have complemented the neoclassical interiors of the palaces there. Tamara Kudriavtseva, curator of porcelain at the State Hermitage, speculates that the service's designer was Leonard L. Shaufelberger, head of the painting workshop at the factory, because only the best artist could have carried out the demanding details of this complex ornamentation.¹

The intricate designs were skillfully adapted from motifs in the wall paintings of the Raphael Loggia in the Hermitage, which are themselves copies on canvas of Raphael's frescoes in the Vatican. Catherine the Great commissioned these paintings. Today they are installed in the Hermitage Loggia, which was designed by the architect Giacomo Quarenghi in 1787.

This type of decoration, called “grotesque,” features incongruous human and animal figures combined with arabesques and scrolling foliage. Its presence here is associated with the Renaissance revival in Russia during the 1860s and 1870s. On the dinner plate a scene, possibly of Theseus subduing the Minotaur, is depicted in grisaille on a reddish ground within a hexagonal border. A Greek key design and a band containing winged heads linked by a scroll ornament decorates



154



Fig. 137. Mark of Alexander III on dinner plate

the cavetto (the transition area between rim and bowl). Classical figures of a centaur and a herm, Pan with the infant Dionysus, and a satyr appear in medallions on the rim, separated by panels containing typical neoclassical ornaments of griffins, dolphins, and other creatures.

In the central medallion of the dessert plate a classically rendered image of a man carrying off a woman

over his shoulder—possibly Theseus abducting Adriadne following his defeat of the Minotaur—is depicted on a Wedgwood blue ground. A meander and a band of swans and heads ornament the cavetto. Panels on the rim resemble those on the dinner plate, except these round medallions contain a lion, a chimera, and another fantastic creature.

The central figures on the plate for *zakuski* are a centaur and a herm. (The same image appears in one of the border medallions on the dinner plate). A meander and a row of swans linked by scrolling foliage decorate the cavetto. Panels with paintings of classical ruins and animals bordered by bell flowers ornament the rim, broken only by three medallions with putti.

The service is marked in an unusual manner. On the bottom of each piece a large cipher of Alexander III in Old Russian style letters is stenciled in tooled gold (fig. 137). On the plates at Hillwood the existing underglaze mark

(probably that of Alexander II) was ground out of the paste, and the mark of Alexander III was stenciled over the area. That the factory went to such trouble to remove Alexander II's mark from leftover white ware is remarkable. [AO]

Provenance: (25.536 and 25.537) Museum purchase from Mimi and Steve Levine, 1994

I. T. Kudriavtseva, "Paradnye dvortsovye servizy imperatorskogo farforovogo zavoda kontsa XIX—nachala XX veka," *Soobshcheniya gosudarstvennogo Ermitazha XLVII* (Leningrad, 1982), p. 28.

Centerpiece by Valentin Teirich and Decorative Arts Reform in Late Nineteenth-Century Vienna," *Studies in the Decorative Arts* 4, no. 1 (winter-fall 1996-97), pp. 41-59

1. Karl von Lützow, ed., *Kunst und Kunstgewerbe auf der Wiener Weltausstellung, 1873* (Leipzig, 1875), illus. on p. 120.

2. For other comparative pieces see the garniture with allegories of France that was made for Napoleon III and presented by Christofle at the Paris International Exhibition of 1855 illustrated in *Versailles et les tables royales en Europe* (Paris, 1993), cats. 356-74.

3. Dr. Eva B. Ottlinger, "The Dionysus Centerpiece by Valentin Teirich and the Decorative Arts Reform in Late Nineteenth-Century Vienna," *Studies in the Decorative Arts* 4, no. 1 (fall-winter 1996-97), pp. 41-59.



Fig. 142. *The Herring Seller* by Gerard Dou, oil on canvas, 1651. Courtesy Christie's, London



Fig. 143. Back of vase



Fig. 145. Vase with portrait of John Locke, after Gottfried Kneller, 1697; Imperial Porcelain Factory, 1862. Courtesy Victoria and Albert Museum, London



Fig. 144. Inscription on inside section of vase

Ormolu bands conceal the joints where the vase's neck, handles, central section of the body, lower part, and pedestal foot were assembled after being separately cast. A copy of the painting of *The Herring Seller* by Gerard Dou (fig. 142) decorates the central panel. In it, a herring seller pulls a fish out of a wooden tub for the inspection of a young woman who has come with her brass shopping bucket. The neck, sides, and back of the vase are covered with a scrolling leaf-and-vine ornament in gray bordered by a gold strapwork design. A catch of herring hangs on a loop in the strapwork at the back (fig. 143). Molded and gilded leaves in high relief decorate the bottom section of the vase.

The Dutch painter Gerard Dou

(1613-1675) created this version of *The Herring Seller* in 1651. The original painting was sold at Christie's in London in 1973.¹ According to a catalogue of Dou's work, a copy of this painting once hung in the Hermitage, although it appears to have been sold sometime before 1901.²

According to the inscription in the paste of the rim of the vase's middle section (fig. 144), this piece was fired in 1853. The vase was thus made a full nine years before it was painted. The most logical reason for this lapse in time was that, as tastes changed in the mid-nineteenth century, these large palace vases were rapidly going out of style. As fewer grand palaces were built and as lifestyles became more intimate, such elaborate vases were increasingly used only for displays of the factory's wares at international expositions, where their size and fine workmanship still attracted attention. This Russian-style interlace ornament became particularly popular for use on vases intended for display at international fairs, despite the completely classical nature of the vase itself and the realistic paintings found on them.



156

In fact, this particular vase shares identical characteristics—from its shape and handles to the lower section of molded leaf ornament and the foot—with a vase of the same date that bears a portrait of philosopher John Locke (fig. 145).³ The portrait of Locke is still in the Hermitage collection, while the vase now belongs to the Victoria and Albert Museum. Both vases have a similar strapwork design worked out in tones of gray with gold. The Imperial Porcelain Factory exhibited the Locke vase in London at the International Exhibition of 1862. After that exhibition closed, Alexander II presented it to the South Kensington Museum. [AO]

Provenance: ALVR, Paris, 1937

1. Christie's, London, 29 June 1973, lot 23.

2. W. Martin, in *Gérard Dou* (Paris, 1911), considers number 264 to be the original, and that painting has the same provenance as the one sold at Christie's (illustrated here). Number 220 is thought to be a copy and was listed as having been in the Hermitage collection. That painting does not, however, appear in A. Somov, *Catalogue de la galerie des tableaux, deuxième partie, écoles niederlandaises et école allemande* (St. Petersburg, 1901). The painting on this vase must have been done from the copy. Three other versions of *The Herring Seller* are listed in Somov: numbers 904, 905, and 926.

3. *Art and Design in Europe and America 1800–1900* (New York, 1987), pp. 106–107.

157 Cabinet

St. Petersburg, 1873
Cabinet, attributed to Nichols and Plinke

Designer: Ippolit Antonovich Monigetti (1819–1878)
Ebonized wood, gilt bronze, lapis lazuli
H. 85 in. (216 cm), W. 43½ in. (109 cm),
D. 21½ in. (54.5 cm)

32.22

This ebonized wood chest with four doors is lavishly decorated in the neo-Renaissance style with gilt bronze mounts affixed to lapis lazuli panels. On the doors a framed and carved lapis oval is attached to the center of each floral and scroll design. Similar panels decorate the sides of the chest as well. At the top a medallion of gesso painted blue contains the interlaced initials *A* and *K*. Supported by two rampant griffins, the medallion is surmounted by the Cap of Monomakh, the old tsarist crown of Russia. The dates 1748 year 30 August and 1773 year 30 August are inscribed in Cyrillic on two gilded bands that hang below this medallion.

Alexander II and his wife Maria Alexandrovna presented this chest to Grand Duke Konstantin, Alexander's brother, and his wife Aleksandra Iosifovna, on their twenty-fifth wedding anniversary. Portraits of all four decorated the front panels when Mrs. Post found the chest in the Soviet Union. When it was delivered to Spaso House, the American ambassador's residence, the portraits had been removed. After Mrs. Post arrived in Belgium in 1938, she ordered Belgian lapis panels made to replace the missing portraits.

Ippolit Monigetti (see also cat. 152), court architect to Alexander II, designed this chest.¹ Born in Moscow, Monigetti trained at the Imperial Stroganov Institute for Technical Design. At the Academy of Arts he studied under the architect Aleksandr Briullov, brother of artist Karl Briullov. Skilled in combining ebonized wood with lapis lazuli and gilt bronze, Monigetti designed similar pieces of furniture for Empress Maria Alexandrovna to fill the Lyons Hall at Tsarskoe Selo.² This type of furniture was made in St. Petersburg at Nichols

and Plinke, which was known as the English Shop or *Magasin anglais* because it was managed by Englishmen. After the 1840s the store outstripped its competitors in production. In addition to furniture, Nichols and Plinke created table silver and gilt bronze mounts for porcelain into the mid-nineteenth century. The lapis lazuli panels were probably fashioned at the Peterhof Lapidary Works.

Grand Duke Konstantin and his family divided their time between residences at the Marble Palace in St. Petersburg and at Pavlovsk. Anatolii Kuchumov, curator of Pavlovsk, wrote to Marvin Ross that no record remained of the chest ever having been at Pavlovsk.³ Quite likely, then, it was used at the Marble Palace. [AO]

Provenance: Gift of Alexander II and his wife to Grand Duke Konstantin and his wife, 1873; purchased by MMP in Soviet Union, 1937–38

1. See V. N. Listov, *Ippolit Monigetti* (Leningrad, 1976), pp. 130–32, for a design of the chest. In the original design, the oval medallions in the center of each door are decorated with military trophies in gilt bronze on lapis lazuli rather than with the portraits that were ultimately placed there.

2. For examples see *Palaces of St. Petersburg* (Jackson, Miss., 1996), pp. 115–17.

3. Correspondence is now in Hillwood's curatorial files.

Provenance: Presented by the town of Ivanovo-Vosnesensk to Alexander III, 1883; Sotheby's, London, 1969; M. Ekstein, 1970

Exhibitions: Baltimore, 1996–97

Literature: Howard Ricketts, *Antique Gold and Enamelware in Color* (New York, 1971), p. 103; Taylor 1988, p. 35 and cover; Odom 1996, no. 66

1. They are illustrated in *Tsarskie koronatsii na Rusi iz istorii derzhavy rossiiskoi* (New York, 1971). This commemorative volume was published by the Russian Orthodox Youth Committee.

2. See Odom 1996, cat. 67.

3. For more on Moscow Russian-style enamels see *ibid.*, pp. 107–66.

161 Bread and Salt Dish

Dulevo, 1891

M. S. Kuznetsov Conglomerate

Hard-paste porcelain

Dia. 16 3/4 in. (42.5 cm)

25.190

Marks: *M. S. Kuznetsov* in Cyrillic; *v Duleve* for town of Dulevo; Imperial Warrant in overglaze gold

originally located in the villages of Novo-Kharitonovo and Dulevo in the Gzhel region southeast of Moscow, and later in Tver and Riga. The one at Dulevo produced the highest quality porcelain as well as large amounts of faience for everyday use. In 1892 Matvei Kuznetsov bought out the Francis Gardner Factory. [AO]

A raised interlace pattern in shades of green, bright blue, and gold decorates the center and border of this bread and salt dish, which serves as an excellent example of the Russian revival style. Each color is bordered in raised gold to give the illusion that metal cloisons separate the colors. The blue and gold interlace on the border is raised above the apple green ground in the same manner. Such interlace ornament was introduced to porcelain factories, glasshouses, and silversmiths through design books published in the 1870s by art historians who were studying traditional designs found in Russian manuscripts and frescoes in the eleventh through seventeenth centuries. These designs were widely copied and adapted in the last quarter of the nineteenth century. Purists at the time disapproved of attempts to make porcelain simulate metalwork, but the style was extremely popular nonetheless.

Under the imperial crown at the top, the dish bears the initials *NA* in Cyrillic for Nikolai Aleksandrovich, the future Nicholas II. “From the Skopin Municipal Society” is inscribed in Cyrillic below. The year 1891 appears under the coat of arms of the city of Skopin.

While still tsarevich, Nicholas spent the spring and summer of 1891 on an around-the-world tour, returning to Russia in August. The imperial family often vacationed in the Crimea in late summer and early fall. Nicholas might have toured towns along the way, including Skopin, located in Riazan province southeast of Moscow.

The M. S. Kuznetsov Conglomerate (*Tovarishchestvo*) was founded in 1889. By the end of the nineteenth century, it was composed of numerous factories, some of which had been owned by Kuznetsovs since 1810. Factories were





169

169 Vase

St. Petersburg, 1911
Imperial Glassworks
Glass

H. 24¹/₆ in. (63 cm)
23.128.1

Marks: *N II* for Nicholas II and year 1911
engraved on bottom

This large glass vase, one of a pair, is molded in a trefoil shape and engraved on the outside with double-headed eagles that are surmounted with fanciful crowns. The whole coat of arms is enclosed in an interlace design, and spaces are filled with an allover trefoil leaf-and-vine ornament.

Each vase is engraved on the bottom with the cipher in Cyrillic of Nicholas II and the year 1911. According to Russian archival information on court commissions, the vases were made from a drawing by P. Krasnovskii and engraved by G. Omrokov.¹ Apparently this commission, dated 1911, continued an order placed the previous year for presentation vases created in the Russian style with double-headed eagles.²

Krasnovskii, a designer of both porcelain and glass, received his applied art education at the Imperial Society for the Encouragement of the Arts in St. Petersburg.³ Employed by the Imperial Glassworks by the turn of the century, Krasnovskii was sent on more than one occasion to western Europe to see wares on view in international exhibitions. [AO]

Provenance: J. J. Klejman, New York,
1970

Literature: Taylor 1988, p. 88

1. RGIA, *fond 503, opis 2, delo 329, list 51*. I would like to thank Tamara Kudriavtseva at the State Hermitage for searching in the archives for information on these vases.

2. *Ibid., list 51*.

3. [Vol'f] 1906, p. 299.