


RUSSIAN ENAMELS





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Russian Enamels



Russian Enamels

Kievan Rus to Fabergé

Anne Odom

Introduction by William R. Johnston



The Walters Art Gallery, Baltimore
The Hillwood Museum, Washington D.C.
Philip Wilson Publishers, London
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NOTES TO THE READER

This publication is intended to fulfill two objectives: to serve as a catalogue for the exhibition "Russian Enamels: Kievan Rus to Fabergé," organized by the Walters Art Gallery and the Hillwood Museum and presented in Baltimore from 17 November 1996 to 23 February 1997, and to provide a history of Russia's rich traditions of enameling. To meet these ends, eighty key works form the focus of the main body of the text. The forty remaining examples have been incorporated into a complete checklist to be found at the end of this book.

A modified Library of Congress system has been used for the transliteration of Russian names and words into English with a few exceptions. The names of the tsars (e.g. Alexander III and Nicholas II), and foreign craftsmen working in Russia (e.g. Jean Pierre Ador) have been spelled as they normally appear in English. The names of all other members of the imperial family and other known figures (e.g. Nikolai Nikolaevich or Feliks Iusupov), however, are transliterated according to the LC system.

Acknowledgments

Many people have enriched my knowledge of Russian enamels. First thanks should go to my sister Joan Curtis, who made enamels for many years. From her I first learned about the technique that led me to look more closely at Russian enamels. In the course of many visits to Russia my colleagues there have been generous with their collections and information. I would specifically like to thank Irina Bobrovnitskaia, Marina Martynova, Tatiana Muntian, and Svetlana Kovarskaia at the Kremlin Armory Museum; Galina Smorodinova at the State History Museum; and Karina Orlova at the State Hermitage. Vera Espinola and Michael Grinkrug shared their expertise in the conservation of Russian metal objects. Albert Marshall, Hillwood's Conservator, and Terry Drayman-Weisser, the Walters' Conservator also provided interesting insights. I have benefited from my discussions with all four conservators, as well as my sister, on how the objects in this exhibition were made. I am greatly indebted to the private collector who has always generously shared with me her collection and her interesting observations about these works of art.

This exhibition could not have been mounted, of course, without the help of the staff of the Walters Art Gallery. William R. Johnston has played a critical role as coordinator of the exhibition. His comments on the manuscript have been most helpful, and he provided valuable assistance with descriptions, especially of objects from the Walters' collection. Thanks also go to Charles W. Mann in the Rare Books and Special Collection Division of Pennsylvania State University for helping to research the Piscator Bible.

At Hillwood, intern Helen Harbick provided catalogue information on objects from the private collection, and Registrar Cara Seitchek completed entries on the checklist. I am most grateful to Frederick J. Fisher, Katrina V.H. Taylor, and Liana Paredes Arend for reading the manuscript, but special thanks go to Wendy Salmond, Assistant Professor of Art, Chapman University, Orange, California, and guest curator at Hillwood in 1995–6 for our many fruitful discussions and for her critical reading of the manuscript. As usual, it was a pleasure to work with Edward Owen whose superb photographs make these objects sing. A great debt of thanks go to Frederick J. Fisher, Director of Hillwood, for providing me with time to work on this project.

Finally I would like to thank my husband William E. Odom for his patience throughout this project. Fortunately he has a lot of experience and knows what it takes.

Anne Odom
CHIEF CURATOR
Hillwood Museum

RUSSIAN CENTERS FOR THE PRODUCTION OF ENAMELS

1 Kiev From the late 10th to the 13th century, Kievan goldsmiths, inspired by Byzantine antecedents, employ a combination of *champlevé* and *cloisonné* enameling.

2 Moscow With the founding of the Romanov dynasty in 1613, Moscow emerges as a major center for the arts including enameling. The *champlevé* and filigree techniques are used in conjunction with painted enamels. Moscow silversmiths, in the late 19th century, revive the styles and techniques of their 17th-century and earlier forbears.

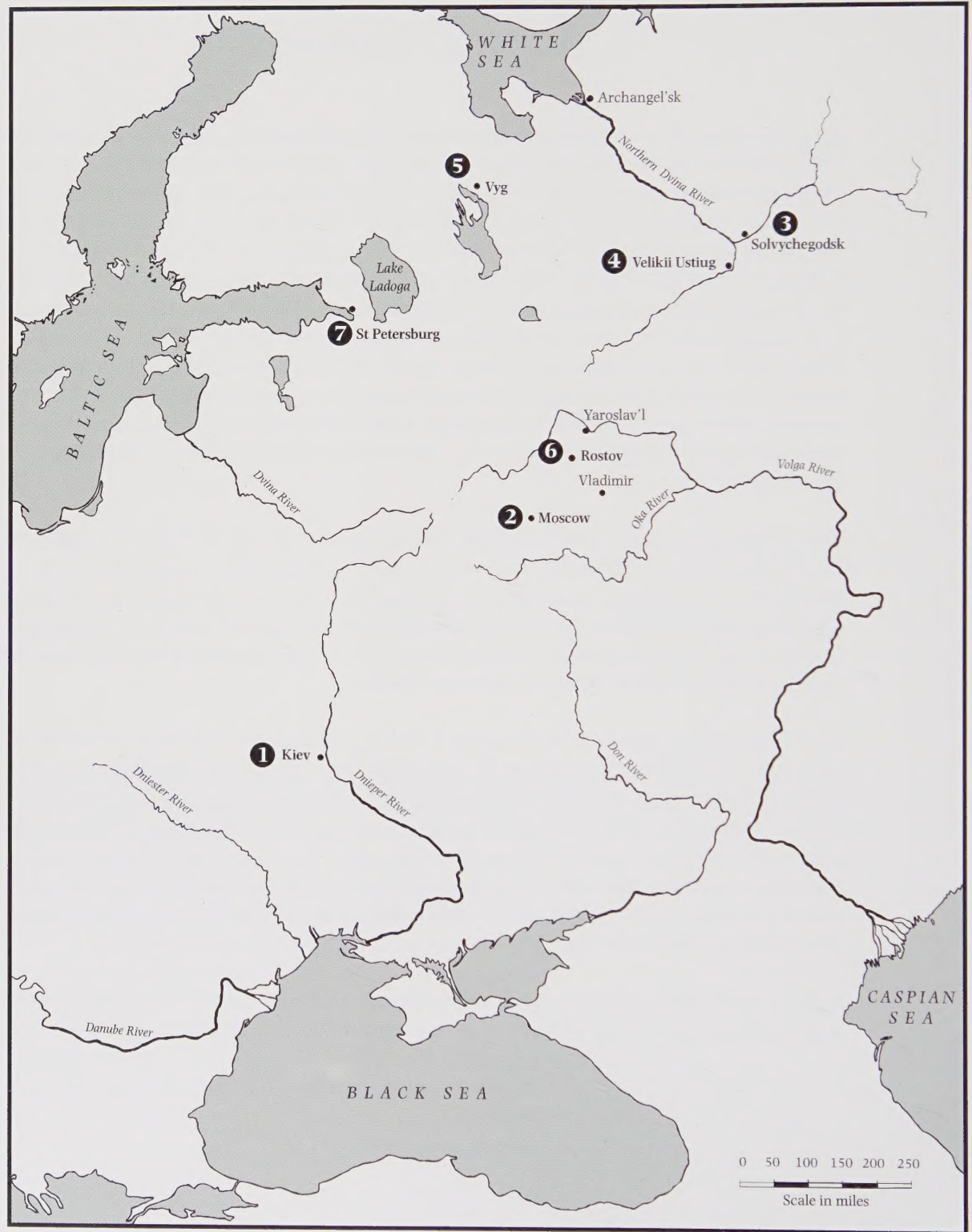
3 Solvychegodsk Under the dominance of the Stroganov family, the applied arts flourished. During the last quarter of the 17th century, "Usolsk" enamels are painted on silver in the floral baroque style.

4 Velikii Ustiug In the late 17th and early 18th centuries, wares intended for daily use are cast in a copper alloy and decorated with enameling. A distinctive type of decoration involving the use of silver or gold appliqué also evolves.

5 Vyg During the 18th and 19th centuries, crosses and icons are mass produced by sand-casting and decorated with low-fired enamels. The "Old Believers" monastery in Vyg serves as a major supplier of these items.

6 Rostov From the 1780s to the early 20th century Rostov is a leading producer of small enamels painted on copper.

7 St Petersburg The new city becomes Russia's capital in 1712, and a process of westernization is initiated. Foreign artists are attracted bringing with them their own traditions. The style and techniques associated with French 18th-century neo-classicism are revived by Carl Fabergé in the late 19th century.



Foreword

The exhibition *Russian Enamels, Kievan Rus to Fabergé* provides an exciting opportunity to survey over eight centuries of enameling in Russia. Absorbing styles and techniques from neighboring countries and cultures, Russian artists developed their own distinctive traditions. In so doing, they created an art-form characterized by vibrant colors and bold designs.

For the first time, a comprehensive examination of this art is being presented in a museum outside of Russia. Every important epoch in the evolution and development of Russian enamels is represented. The most remarkable aspect of this landmark exhibition is that it is drawn entirely from three American sources – the Walters Art Gallery in Baltimore, the Hillwood Museum in Washington, D.C., and a distinguished private collection.

This exhibition is also noteworthy as the first collaboration between our two institutions. We are indebted to Anne Odom, Chief Curator of the Hillwood Museum, who served as guest curator of the exhibition and has devoted much of her career to the study of Russian fine and decorative art, particularly metalwork and enameling. On this landmark project Anne has worked in close collaboration with William R. Johnston, the Walters Art Gallery's Associate Director and Curator of 18th and 19th Century Art.

This project has been supported by the law firm of Whiteford, Taylor & Preston L.L.P. and The Women's Committee of the Walters Art Gallery. The catalogue received generous underwriting from an anonymous donor.

Gary Vikan
DIRECTOR
Walters Art Gallery

Frederick J. Fisher
DIRECTOR
Hillwood Museum



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КРѢПКОЖЕ
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СНЪ
НАКОВАЕ
ВЪ СЪ НЕГОЖЕ
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Introduction

Russia's splendid heritage of enameling can be placed within the context of one of the earliest and most widely practiced forms of decoration. The origin of enameling – the fusion through heat of a glass paste tinted with metallic oxides with a metal support – has never been fully documented, and many long-held assumptions regarding the history of this process have been challenged by recent scientific studies. However, two of the principal techniques, *cloisonné* and *champlevé*, can be traced through widely ranging cultures over many centuries.

In the late 11th century, in his treatise *On Divers Arts*, the Benedictine monk, Theophilus, provided the first account of *cloisonné* enameling.¹ He described

how narrow bands of metal are affixed edgewise to a plate of the same material with its edges turned upward to contain the moistened, pulverized glass during the firing process. As early as the 14th century BC, Egyptian artisans preparing the pharaoh Tutankhamen's funerary ornaments, anticipated *cloisonné* by inserting glass inlays into gold cloisons or partitions. Among the earliest surviving examples of true *cloisonné* are six gold rings discovered in a 12th-century BC tomb at Kouklia on the island of Cyprus.² In these objects, Mycenaean craftsmen built up the enamel to a level flush with the top edges of the gold cloisons through firing a succession of layers of pulverized glass.

On mainland Greece, filigree, a variant of *cloisonné* introduced as early as the 6th century BC, was widely employed by Greek goldsmiths whose customers included both Etruscans in Etruria and Scythians in south Russia (fig. 2). These metalworkers created their designs with gold wire – either plain, twisted, or plaited – soldered to a gold base. For notes of color, relatively thin layers of enamel, of deep blue, green, white, and turquoise, were placed within the patterns of wire.

Rather than using enamel, the Romans preferred to introduce color to their metalwork with stone or glass inlays. Enamels, however, continued to be desired by the peoples at the outer reaches of the

Empire, most notably the Sarmatians along the Don River in the East and Celts in the West. The latter, working in bronze, silver, and occasionally iron, used the *champlevé* technique, firing the enamel within depressions cast or gouged out of the metal ground. Outstanding examples include the Celtic *champlevé* brooches in which the surfaces, flowing with curvilinear and zoomorphic motifs, are enlivened with enamel, initially in red and in polychrome. During the early Middle Ages, *cloisonné* enameling, on either gold or a gold-silver alloy, was widely practiced both in Western Europe and in Byzantium. Frequently materials were salvaged from earlier artifacts – ancient metalwork was melted, and mosaic



Fig. 2. Gold bracelet, Greek, late 2nd century BC. The bracelet is reported to have been part of a "treasure" discovered by Russian peasants near Olbia in the Crimea in 1891. Its central section is set with an oval garnet (modern replacement) and is surrounded by a foliate design in granulation. The four oak leaves have been rendered in filigree with green enamel.

Walters Art Gallery, 57.376

OPPOSITE Fig. 1. Detail of cat.13.

tesserae were ground for their glass. Given the scarcity of objects to which specific dates and origins can be assigned, a controversy persists as to whether the impetus for the production of enamels came from the Merovingian and Carolingian courts in the West or from the Byzantine Empire.

Following the defeat of the Iconoclasts in 843, the Byzantine capital of Constantinople witnessed a resurgence in the production of luxury artifacts, particularly in enameling. Figures, often bust-length representations of saints, were initially depicted against patterned backgrounds. Beginning in the 10th century, they were rendered in vibrantly colored, opaque and translucent enamels, silhouetted against plain, glimmering gold grounds. With the surface of the enamel and the edges of the cloisons polished to a smooth finish, an effect was achieved which replicated in miniature that of gold-ground wall mosaics.

Byzantium exported both enamels and the technology for their production. When Theophano, a Byzantine princess, married the Holy Roman Emperor, Otto II, in the 10th century, she brought to German lands her own goldsmiths and enamellers. One of the most spectacular masterpieces of Byzantine *cloisonné* to survive in the West is an altar-piece, the Pala d'Oro, which was installed in the cathedral of San Marco in Venice in 1115.³ Subsequently, many Byzantine works of art which might otherwise have been lost following the sack of Constantinople in 1202-04, were carried back to the West by crusaders.

The Georgians, isolated by the

Muslim Conquest of Jerusalem in 637, consolidated their ties with both Constantinople and Western Europe. A remarkable revitalization of the arts at this time is demonstrated in metalwork and enameling. Georgian gold plaques with *cloisonné* insets recall Byzantine prototypes, but are often distinguished from the latter by a vitality in the treatment of the subjects and by the intensity of colors. Technically, however, they are sometimes regarded as less refined (fig. 3).

When Vladimir, the grand duke of Kiev, converted to Christianity in 988 and chose the Orthodox over the Catholic faith, he aligned his court with Constantinople. *Cloisonné* enamel, both on copper and gold, was practiced in Kievan Rus until the

Mongol invasions in the 13th century. Characteristic examples include *kolty* or crescent-shaped gold pendants containing perfumed cloth which were worn by women suspended from their headdresses (cat. nos 1-2). A typical motif on these adornments is a pair of birds separated by a geometric design that recalls peacocks flanking the tree-of-life, a symbol of immortality in the art of late imperial Rome.

During the 10th through 13th centuries, metalworkers of the Islamic Near East seldom produced enamels. An early 12th-century Mesopotamian bronze dish showing an Ortoqid ruler is the most notable exception.⁴

On the other hand, in Muslim Andalusia in southern Spain, where caliphs established courts unrivalled in their opulence and sophistication,



Fig. 3. Gold folding book-case for a Gospel book, Georgian, 1687. The observe of the case shows the Crucifixion and the reverse the Harrowing of Hell. Walters Art Gallery, 44.269

goldsmiths regularly embellished their works with colored stones and enamels. Among the earliest examples are pieces of jewelry in the Walters Art Gallery made of gold filigree with traces of enameling.⁵ These date from the reigns of the Taifa rulers of the late 10th and early 11th centuries. As the Muslims fell under increasing pressure from the Christian kingdoms to the north, culminating in their expulsion from Spain in 1492, they shifted the centers of their power to the Maghrib in North Africa. Both Muslim and Jewish craftsmen in Morocco, Algeria, and Tunisia continued their distinctive traditions of making enamel filigree in gold, copper and silver without interruption into the 20th century.

For reasons yet to be determined, the *champlevé* technique began to supplant *cloisonné* in Western Europe in the early 12th century. Possible considerations included the economic advantages of substituting gilded copper for gold and of gouging the designs directly into the metal plate. Until the second half of the 12th century, figures of saints, apostles, and angels were usually fashioned in predominately blue, green, and red enamels against a gilded ground, as in Byzantine gold *cloisonné*, but later the relationship between the figures and the backgrounds was reversed. Monasteries along the Meuse and Rhine rivers in Germany, and at Saint Martial, Conques, and Grandmont in France, were initially the centers for *champlevé*. By the mid-13th century, however, most of the production had gravitated to Limoges, where lay workshops manufactured for export liturgical implements such as croziers, reliquaries, and crosses, as well as the occasional secular object (fig. 4). *Champlevé* enameling continued to flourish in Western Europe until the Hundred Years' War



Fig. 4. Portable pricket candlestick, Limoges, 1315–35. The copper-gilt candlestick is decorated in *champlevé* enamel with the arms of Comminges impaling Turenne and the royal arms of France. Walters Art Gallery, 44.596

(1337–1453) and the destruction of Limoges by Edward, the Black Prince of Wales, in 1370.

The Chinese term for enamel, *fa lan*, also designates Byzantium, suggesting an early, direct link to Constantinople. However, the history of enameling can be documented only since the 15th century. Beginning in the Ming dynasty (1368–1644) Chinese artisans produced bronze vessels which were decorated in *cloisonné* or *champlevé* and gilded. In the 17th century, enamel technology reached Kyoto, Japan, where for several generations the Hirata family were renowned for making enameled sword mounts. A level of unsurpassed technical refinement was attained in Japan in the 19th century when the process of reducing the thickness of the cell walls or cloisons culminated in their elimination.

During the late Middle Ages and early Renaissance, European goldsmiths greatly expanded their range of techniques. In Florence and Siena, an adaption of *champlevé*, known as *basse-taille*, was developed in which depressions of varying depth in the gold or silver support were engraved with figurative scenes or patterns and then filled with layers of colored, transparent enamel. A chalice from 1290 decorated in this method for Pope Nicholas IV survives in the church of San Francesco in Assisi. *Plique-à-jour* enamel, in contrast, evolved from *cloisonné*. The metal background was eliminated leaving the transparent enamel held in place by the cloisons, achieving an effect similar to stained glass. One of the most outstanding early examples is the Mérode Cup, a Flemish or Burgundian silver-gilt beaker dating from about 1430.⁶ The perfection of yet another process, encrusted enamel or *email en ronde bosse*, has been credited to French goldsmiths at



Fig. 5. Silver medallion, Netherlandish, 1425–30. Depicted is the legend of the *Ara Coeli* in which the Roman Emperor Augustus experiences a vision of the Virgin and Child bathed in light. Painted *en grisaille* against a dark blue ground are the Virgin and Child (obverse) and the Emperor Augustus (reverse).
Walters Art Gallery 44.462

the end of the 14th century. Widely used throughout Europe during the Renaissance and Baroque periods, it entailed the application of colored enamels to sculptural elements in gold jewelry and other works of art. The virtuoso goldsmiths and jewelers of the Renaissance employed these methods both alone or in conjunction with each other.

Long renowned for its metalwork and enameling, Hungary attained a particular eminence between the late 13th and early 16th centuries, when its mines served as Europe's principal source for gold. During this late-Gothic period, Hungarian goldsmiths specialized in filigree work which they had adopted from the Venetians.⁷ Working with twisted and occasionally flat wire in floral motifs, they created such masterpieces as the reliquary bust of St Ladislav now in the cathedral of Győr.⁸ Until the arrival of the Turks in 1675, Hungarian metalwork with filigree

enameling continued to be produced and was exported to such cities as Prague, Kracow, Warsaw, and Vienna.

Likewise in Russia in the late 16th century, the silversmiths of Novgorod, Solvychevodsk and Moscow began to apply enamel on silver filigree in a process known as *skan*. Leaf and tendril designs in turquoise and blue enamel on gilded silver were characteristic of this early production, but in the course of the 17th century the colors grew more varied and intense.

Painted enameling, a revolutionary innovation in Western Europe during the Renaissance, eliminated the need for metal divisions between colors and tied the art of the enamelist more closely to that of the painter. Drawing for inspiration on book illustrations and other prints, the enamelist learned to reproduce in detail entire narrative scenes. A thin sheet of metal served as the support on which an *apprêt* or preliminary layer of moist white enamel was applied over a previously fired coating of dark enamel. Then, in an intaglio process, a design was drawn with a needle or spatula revealing the dark layer beneath. Other colors were applied as translucent washes, and sometimes as extra embellishments pieces of foil, or *paillons* or *appliqués*, were set into the enamel and then covered with a translucent layer. Imperative in this technique is the coating of both sides of the metal support to ensure stability during the firing process. One of the earliest examples of painted enamel is a silver medallion in the Walters Art Gallery which is thought to have been produced in the Netherlands in about 1425 (fig. 5). One side depicts the Emperor Augustus, the other, his vision of the Mother and Child. The most productive center for this technique was again Limoges, which reasserted its hegemony in the late 15th century by substituting cheaper copper for silver or gold. In the course of the 16th and 17th centuries, enameled copper plaques and utensils of every description were manufactured in Limoges by several families including the Pénicauts, the Limosins and the Courts, and were marketed throughout Europe and Asia.

In the second quarter of the 17th century, illusionism was carried a step further with a technique

attributed to Jean Toutin and his son, Henri of Châteaudun. They and enamellers in Blois on the Loire, in the region of Paris, and in Geneva began to paint with fusible colors on an opaque white enamel which had been fired over a gold or silver base. Sumptuous floral motifs, frequently including tulips, a recent import from Turkey, became standard decoration (fig. 6). Miniature portraits and mythological scenes were also painted. Following France's expulsion of the Protestants in 1675, many Huguenot enamellers congregated in Calvinist Geneva, and it was from this Swiss city that the technique was disseminated throughout Europe. In German towns, workshops were established for the

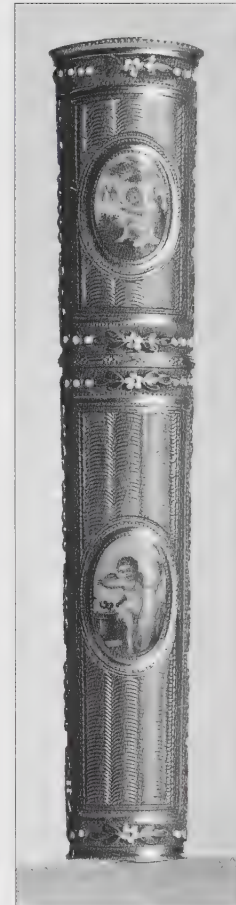


ABOVE Fig. 6. Enameled gold watch, French, about 1650. The dial and case of this watch are decorated with various flowers in painted enamels on an opaque white enameled ground tinted in pink. The source for the floral motifs was Jacques Vauquer's *Livre des fleurs propres pour orfèvres et graveurs* (Blois, about 1680). The watch movement is signed "G. Gamod à Paris". Walters Art Gallery 58.148

RIGHT Fig. 7. Gold bodkin case, French or Swiss, late 18th century. The *guilloché* engraved case has been covered with blue, transparent enamel. Putti are depicted in painted enamel insets. Walters Art Gallery 57.769

mass production of copper boxes and other trinkets decorated with painted enamels. In Berlin, Daniel Fromery and his son, Alexander, specialized in white enameled wares embellished with molded, silver or gilt-metal relief ornaments, a technique that was emulated elsewhere, including as far away as Velikii Ustiug in northern Russia. British manufacturers in Battersea and Birmingham, and in the Staffordshire district carried the mechanization of enameling a step further, decorating their wares with designs printed from paper transfer. Painted enameling was even adopted in China during the reign of K'ang-hsi (1662-1722). Jesuit missionaries promoted the opening of workshops in Peking and Canton which produced dishes and plaques, often decorated with European scenes in *famille rose* or *famille verte* colors. Likewise, in Iran, during the 19th century, artists decorated vessels in gold, silver, and gilt-metal with exquisite miniatures set against rich, floral grounds.

Among the most luxurious products of the European goldsmiths in the 18th century were boxes intended to contain snuff or to serve as presentation pieces. These were made of colored gold, and often set with gems and further embellished with *en plein* enameling in which tinted enamels were laid directly on top of a gold surface. A major technical innovation occurred in the 1760s when rose-engine turning was introduced. In this mechanical process, known as *guilloché*, the work-piece revolved in place while a



cutting-device incised patterns of wavy lines, simulating *moiré* silk. This effect was further enhanced by a layer of colored, transparent enamel (fig. 7).

Although Paris, London, Berlin, and Vienna may have set the standards and determined fashions in the applied arts, other cities did not lag far behind. Goldsmiths and allied craftsmen migrated from country to country, monarchs exchanged precious gifts, and gold and silver work was exported. At the beginning of the 18th century Peter the Great initiated a policy of Westernization in Russia that was to be pursued by his successors, particularly the ardent Francophile, Catherine II. Numerous artists gravitated to the new capital, St Petersburg. Germans and Scandinavians initially predominated, but Catherine's reign (1762–96) saw the arrival of many French and Swiss, among them the Genevan goldsmith, Jean Pierre Ador (cat. no. 53).

The 19th century was an age marked by contradictions. Although much wealth remained concentrated in a few hands, the burgeoning middle classes, particularly in the more industrialized countries of Western and Central Europe, provided a ready market for luxury items. Fabergé, in St Petersburg, and Cartier and Boucheron, in Paris, proudly displayed warrants awarded to them as goldsmiths and jewelers to the imperial and royal households of Europe. Many other enterprises catered to the public's need for more mundane items, such as enameled bronze mantle ornaments and crucifixes. Despite rampant nationalism, frontiers proved no obstacle to international commerce, and tourism emerged as a popular middle-class pastime spawning souvenir industries in a number of media. The great international exhibitions held in various capitals, beginning with London in 1851, provided the public access to the latest developments in the applied arts.

Eclecticism in the arts prevailed throughout much of the century. Designers, seemingly at random, selected whatever historicizing style or technique suited the dictates of the moment. In the 1860s, for example, Roman and Neapolitan goldsmiths, inspired by Antiquity introduced "Archaeological" jewelry. The Castellani family in Rome specialized in *cloisonné*

enamel in opaque colors and revived the *plique-à-jour* technique. A colleague, Carlo Giuliano, turning to Italy's Renaissance past, used encrusted and *basse-taille* enameling. In Vienna, where labor was cheap and silver in abundant supply, a number of factories were established for the manufacture of vessels in the Renaissance style recalling the heyday of Habsburg rule. Hermann Ratzersdorfer, in particular, excelled in the production of drinking horns, beakers, and caskets cut of rock crystal and decorated with silver-gilt bands of painted enamel. Russian silversmiths, striving to assert their national identity, returned to styles and techniques employed in Kievan Rus in the 12th century, and used in Novgorod and Moscow four centuries later, and working in the same spirit, they reintroduced such early forms of drinking vessels as the *bratina* and the *kovsh*. In Paris, manufacturers explored a range of historical styles employing whatever methods of enameling seemed appropriate to the period in question. Painted enamels associated with 16th-century Limoges predominated, and a number of individuals, including Alfred Meyer, Armand Tard and Paul Grandhomme, distinguished themselves in this technique.

Often designers derived their inspiration from

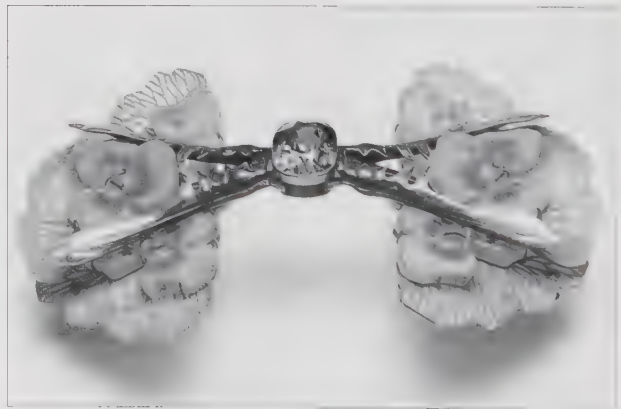


Fig. 8. Pansy brooch, 1903–04, René Lalique (1860–1945) French. The gold brooch, set with a sapphire, is enameled in blue. For the two sets of overlapping pansy blossoms, Lalique combined molded glass with *plique-à-jour* enamel. Walters Art Gallery 57.943

exotic non-European sources. Christofle, the French silversmith firm, exhibited a “Moorish” coffee service in *champlevé* enamel at the Exposition Universelle in Paris in 1862, and in 1867 it demonstrated its mastery of Far Eastern *cloisonné* enamel on gilded bronze.⁹ Likewise, the Paris foundry Barbedienne adapted Japanese methods to industrial production by developing *cloisonné sur fonte*, a process in which the cloisons are cast in place rather than applied.

The end of the 19th century saw a dichotomy of styles: classicizing traditions stemming from late 18th-century France were pitted against art nouveau, which marked a radical break with the past. Europe’s great jewelry and goldsmithing establishments leaned towards conservatism by emphasizing gemstones mounted in classical settings, but also provided their clients with costly bibelots, often enameled in the 18th-century techniques, *en plein* and *guilloché*. In contrast, the adherents of art nouveau rejected historicism and returned directly to nature, interpreting it with a fresh vision, tempered by influences from the Near and Far East.

More a movement than a specific style, art nouveau varied from country to country. In English metalwork, it was perhaps most vividly manifested in Liberty and Company’s “Cymric” line of enameled silver. Norwegian firms, on the other hand, particularly J. Tostrup and David-Andersen, excelled in *plique-à-jour* enameling. In France, one of the most imaginative exponents of art nouveau was the jewelry designer René Lalique. Selecting materials for their aesthetic qualities rather than their monetary worth, Lalique combined enamels with gemstones, molded glass, ivory, and tortoise-shell, creating his celebrated *bijoux d’art*, or art jewels, which transcended the traditional concepts of jewelry as personal adornment (fig. 8.)

The outbreak of World War I temporarily brought to a close economic and social conditions favorable to the production of luxury arts including enameling. Once hostilities had ended, circumstances improved in Europe, and enameling was resumed in countries ranging from Norway to Spain, with the exception of Russia, now under Bolshevik control. In Paris, in 1925, the Exposition Internationale des Arts



Fig. 9. Circular Box; Camille Fauré, French, about 1925. Fauré’s studio produced copper vases and containers which were enameled in vibrant colors applied in geometric and curvilinear designs associated with the art deco movement in France in the 1920s. Walters Art Gallery, 44.692. Gift of R.L. Anhauser in loving memory of Joseph Maynard Darling

Décoratifs et Industriels Modernes acclaimed the advent of art deco. The vibrant colors and geometric shapes associated with this style are amply manifested in the enameled vases and containers produced by the studio of Camille Fauré in Limoges (fig. 9). The Parisian jeweler Louis Cartier created his art deco bibelots in enamels, coral, mother-of-pearl, and precious and non-precious stones, turning for motifs to both India and the Far East. Occasionally, in some items, he incorporated enameled plaques from Jaipur, India.¹⁰

Modern enamels fall into two categories: those executed by artisans following the designs of others, and those by artists who have deliberately chosen enameling as their vehicle of expression. The vitality of the art and the diversity of individuals who practice it are demonstrated at the Biennales Internationales – l’Art de l’Email, which originated in Limoges in 1971 and have been held ever since.

WILLIAM R. JOHNSTON



Russian Enamels: From Kievan Rus to Fabergé

Anne Odom

Russia has had a long and rich tradition of enamel production from Kievan times to the reign of Fabergé, the preeminent master of the early 20th century. The international attention lavished on Fabergé has dominated Western impressions of a Russian art-form that deserves serious attention and study. This exhibition represents the first attempt in the West to explore the many techniques mastered by the Russians and their extraordinary assimilation of the artistic motifs and styles from their neighbors.

With Russia situated at a crossroads, not only between Paris and Persia, but between Scandinavia in the north and Byzantium, and later Turkey in the south, it is not surprising that Russian enamels reflect the ornamental traditions of many cultures. A meshing of influences over the centuries is one of their most distinctive characteristics. Thus ornament, whether inherited from Byzantium in the 11th century, from Germany in the 17th, or from France in the 18th, had by the 19th century been totally absorbed into the Russian artistic vocabulary and internationally recognized as such.

Enamel was produced in many different locations in Russia. Style and technique generally allow each type of enamel to be identified with a specific geographical area. The history of these centers, therefore, becomes an important part of the story of Russian enamel. Enamel work on gold and silver is an expensive craft and was, therefore, usually found in cities like Moscow and St Petersburg, where the wealth of the inhabitants could support the production of such works of art. Less expensive

materials and simpler techniques were used in Solvychevodsk and Velikii Ustiug, places virtually unknown to Westerners today but among the largest and most active cities in Russia in the 17th and early 18th centuries, conveniently located on the main trade route from Moscow to the port at Arkhangel'sk on the White Sea and from both these cities to Siberia. Here enamel production thrived where the local nobility and a merchant population, both literate and well-traveled, could support a lively industry of silversmiths and enamellers.

The greatest flowering of Russian enameling occurred in the second half of the 17th century in the Kremlin Armory workshops in Moscow. Styles and techniques introduced by foreign craftsmen were fused with native motifs and methods into a distinctive Muscovite style. This style is characterized by bright colors – blues, emerald greens, whites, and bits of red – and the variety of techniques used – several often combined on one object – and by the use of gold and large cabochon gemstones, creating a general lushness of decoration. These lavish creations ceased abruptly in 1712 when Peter the Great moved the capital and the market for luxury goods to his new city of St Petersburg on the Baltic Sea. In his enthusiasm for all things Western he imposed European culture and all its trappings on his fellow countrymen. From foreign craftsmen, enamellers learned portrait painting, stylistically so different from traditional Russian icon painting. Foreign goldsmiths lured to Catherine's court in the second half of the 18th century introduced *en plein* enameling, producing dazzling snuff-boxes for the court.

The scholarly study of Russian enamels and its

OPPOSITE 1. Detail of cat.85

history coincided with the renaissance of enamel manufacture in the mid-19th century as part of the so-called Russian Revival. Nicholas I initiated the process when in 1830 he sent a young graduate of the Academy of Art, Fedor Solntsev, to the Moscow Kremlin to copy the antiquities preserved there. Solntsev's drawings for the multi-volume *Drevnosti rossiiskogo gosudarstva* ("Antiquities of the Russian State"), published in the 1850s, not only inspired further publications of Russian design and ornament, but were also used as design manuals by future students of all the arts, particularly of metalwork. Thus scholars began to draw attention to Russian treasures, and particularly to their ornamentation, that had been ignored during the preceding century and a half of forced Westernization. Scholars organized societies for the study of Russian history and antiquities in both Moscow and St Petersburg. This interest in the past was intensified by the discovery and opening of many barrows in southern Russia that brought to light for the first time native Russian enameled silver and goldwork from the 11th to the 13th century.

The important role that enamel was considered to play in the history of Russian art is evident by the fact that in 1851 the Imperial Russian Archeological Society commissioned a study of Russian enamels, from the pre-Mongol period (10th–12th centuries)



2. Museum at the Stroganov Institute

to the 17th century. That same year a special commission accepted a proposal by the historian Ivan E. Zabelin for a *Historical Review of Enamel and Precious Work in Russia*.¹ Among other things the commission wanted to know the differences between Russian and West European enamels, the centers of production, the names of masters, the most important works and where they were located; and how much of Russian enamel's distinctive color and ornament was influenced by the West and what came from the East. When it was published in 1853, Zabelin's work became a primary source of information and inspiration for students and collectors of Russian enamels.

Both the study and production of enamels in the late 19th century benefited from the efforts of Russia's two most prominent schools for the applied arts, the Imperial Stroganov Central Institute for Industrial Art (established in 1825, reorganized in 1860) in Moscow and the Shtiglits (Stieglitz) Central School for Technical Drawing (established in 1876) in St Petersburg. They were founded to provide design and technical education in the decorative arts and to improve the quality and study of native crafts in the face of foreign competition. Tired of Russian culture's long domination by Western forms and style, educators like Viktor Butovskii, Director of the Stroganov Institute, advocated a return to native

traditions and went to great lengths to emphasize the Byzantine and Eastern origins of Russian design. Both institutions established museums (fig. 2) and held exhibitions to broaden the exposure of students to the treasures of their past. Moscow's Imperial Russian History Museum was founded in 1883, to house objects, including liturgical pieces, excavated in various digs, not only in the south, but all over Russia, and the major silversmiths sent their designers there for study.

Collectors responded to this new interest in Russian antiquities, and the more prominent ones, such as Petr Shchukin (his brother Sergei, was famous for his collection of modern French paintings), made their collections available to the public in their homes (fig. 3). Others began to lend to exhibitions, such as the 1901 *Historical Exhibition of Objects of Art* in Moscow, where many rare treasures from private collections were exhibited, including objects belonging to the imperial family. A similar exhibition with the same title was held at the Shtiglits Institute in St Petersburg in 1904. Several of the objects shown in these exhibitions are now in the Walters Art Gallery and are illustrated here (cats 5, 6 and 53).

The Russian Revival, which spawned such an interest among collectors and researchers, had a practical impact on the production of enamels at the end of the 19th century. This was the great age of



3. Petr Shchukin's collection

by imperial officials to visiting dignitaries from the 1880s to World War I were Moscow enamels, a clear demonstration of the regime's desire to show off its native industry and cultural heritage. In fact the "native" claim was not entirely valid. These quintessentially "Russian" enamels were the result of a melding process that had been going on for centuries, mixing Turkish, Persian, and Western styles that had entered the Russian design vocabulary in the 17th century. By the end of the 19th century they had been fused into a style that today is popularly recognized as Russian.

Despite this rediscovery of Russia's pre-Petrine enamel tradition by historians, scholars, and silversmiths, the production of gold boxes and objects of vertu continued to be a staple of the court in St Petersburg, symbolizing that city's more cosmopolitan

world's fairs, which inspired competition among Russian firms to succeed in the international market. Moscow silversmiths soon exploited the positive attention the Russian Revival styles received abroad. The two firms of Pavel Ovchinnikov and Ivan Khlebnikov won medals throughout the second half of the 19th century, but they were only the best known of a remarkably large group of able silversmiths and enamellers, producing for a growing middle class in Moscow, as well as for foreigners in search of the exotic.

Significantly, most of the gifts presented

culture. By the 1880s the jewelry firm of Carl Fabergé was receiving international recognition with enamels in the tradition of the great 18th-century goldsmiths. The World of Art group, whose founding members included Sergei Diaghilev and Aleksandr Benua, devoted attention to 18th-century Russian rococo and neo-classicism through publications and exhibitions with the same vigor and pride that Muscovites had given to the 16th and 17th centuries.

By the end of the 19th century the rich layering of stylistic influences that had been accumulating for about three hundred years had created overt tension between Moscow's "Russianness" and Petersburg's "Europeanism." These different approaches to cultural heritage are evident in the production of Fabergé's St Petersburg and Moscow workshops, the one creating boxes, frames, and bell pushes with shimmering *en plein* enamel (see Technical Terms) in the French manner while the other made robust silver *kovshi* and inventive *charki*, using traditional Russian shapes, inspired by the Russian Arts and Crafts movement.

The early 20th century in Russia has been justly called the "Silver Age" for the bursting creativity in literature, painting, theater design, and music. It was also the Silver Age of Russian enamels. The Revolution in 1917 instantly ended this gloriously productive period in the metal arts. The plain whiteware left over at the Imperial Porcelain Factory could be adapted to propaganda needs, but not gold and silver, which were quickly melted down for bullion. Luxury art was clearly unsuitable for a socialist society; thus silver- and goldsmiths became almost extinct after the Revolution. Only rarely were objects of any kind made in silver or gold during the Soviet period. When the Soviet Union took part in the 1925 Decorative Art Exhibition in Paris, there were no art deco enamels like those exhibited by Cartier. Sadly there are no Russian art deco enamels at all.

Despite such an abrupt ending to their enamel production, Russians can justly be proud of their enamel creations over nine centuries. Their bright, clear colors, their technical mastery, the successful result of so many diverse influences, assure their works a special place among world enamels.

The Collectors

An exhibition of enamels from three collections – the Walters Art Gallery in Baltimore, the Hillwood Museum in Washington, D.C., and a private collection – offers the unique opportunity outside Russia to view in detail the whole spectrum of this enamelwork, which is almost without exception distinguishable from enamels made elsewhere.

Revolutions are not kind to art and traditional culture. Soon after the Russian Revolution in 1917 the Soviet government began the process of selling off first jewels and then paintings and decorative art confiscated from the imperial palaces and from private collectors. These efforts were intensified in the late 1920s and early 1930s as the government tried to raise hard currency to finance industrialization in the First Five Year Plan (1928–33). Two of the collections



4. Henry Walters

formed by Americans from what the Soviet authorities considered the detritus of the old regime are now museums, open and available to the public. This means that the beauty and vigor of Russian art, and in this case the genius of Russian enamellers, can be appreciated in America as well as in Russia. Each of the collections that makes up this exhibition was formed by a single individual, and each brings something special to this exhibition.

Henry Walters (1848–1931) (fig. 4) inherited a passion for collecting from his father William Thompson Walters (1819–94) who had concentrated in the fields of contemporary European painting and the arts of China and Japan. Apparently determined from the outset to establish a comprehensive art museum, an intent he never publicly acknowledged, Henry Walters collected the arts of widely ranging cultures over three millennia. His only visit to Russia was in July 1900, when he cruised to St Petersburg on his steam yacht, the *Narada*. On that occasion, he visited the Fabergé firm and bought some enameled parasol handles and carved stone animals. Most of his purchases of Russian art, however, coincided with his desire to create a collection of historical breadth, and his collection is rich in 17th and 18th-century enamels, rare in the West.

Marjorie Merriweather Post (1887–1973) (fig. 5), as wife of the American ambassador to the Soviet Union Joseph E. Davies, had the unusual opportunity of actually living there in the late 1930s. Initially a collector of French 18th-century furniture and Sèvres porcelain, she became immediately attracted to the lush color and robustness of Russian art. She began the nucleus of her collection at that time, when she bought many of her liturgical objects. She continued, however, to acquire in the West when she returned home, eventually amassing the most important Russian decorative art collection outside Russia. She favored the 18th and 19th centuries and especially objects with connections to the imperial family. Hillwood was Mrs Post's Washington residence, and her collection is now housed there, as she arranged for it to be seen. Unlike Mr Walters, who bought most of his Russian art from Aleksandr Polovtsov in Paris



5. Marjorie Merriweather Post at Tregaron, 1945. Courtesy *Vogue*

in the late 1920s, Mrs Post bought at auction and from dealers in New York, London, and Paris until her death in 1973.

A private collector has devoted her collecting interests to Moscow enamels from the 1870s to the Revolution in 1917. Beginning her collection in the 1970s, she has always been attracted not only to the technique of enamels, but also to the vibrant and often unusual colors of Moscow enamels. For historical comparison she has also collected some earlier pieces, which help round out those from the other two collections.

Together these three collections reveal the enormous creativity of Russian enamellers and provide an opportunity for serious study of this subject.



Kievan Rus

12th to 13th Century

When Grand Duke Vladimir of Kiev adopted Orthodox Christianity in 988, he oriented Kievan Rus toward Byzantium rather than toward Western Europe. As Vladimir and his successors built churches and palaces in Kiev, they brought architects and artisans from Constantinople. In a manner that was to be repeated numerous times in the course of the history of Russian applied art, these masters taught Russian craftsmen their skills.

Kiev in the 11th century was a vastly different city from that of today, located as it was on the important Viking trade route from Scandinavia to Constantinople and the Black Sea ports. It was one of the most prosperous cities in Europe, larger than Paris and twice as large as London. The wife of Iaroslav, Grand Duke of Kiev (1035–54), was the daughter of King Olaf of Sweden. His three daughters all married kings, Anne becoming Queen of France when she married Henry I in 1051. Thus old Kiev had extensive contacts with Western Europe. Its population could not only afford to import icons and goldwork from Constantinople, but could also support its own master-craftsmen. Excavations in Kiev have revealed jewelers' workshops, evidence of native production. Theophilus of Paderborn, a German monk writing in the 11th century, considered Kievan enamels worthy of note.²

The enameling technique in Kiev was generally a combination of *champlevé* and *cloisonné* (See Technical Terms). First, the whole area to be occupied by the image was carved out. In a pure *champlevé* technique, ribs left in the metal would create the decorative details – a figure, a bird, or clothing. In Byzantine and Kievan enamels, however, the colors were separated by flat wires soldered to the base of the empty cavity. After layers of enamel were added, the whole piece was polished so that the enamel was not only flush with the wires, but was also shiny. The result was an image intricately defined by bright colors separated by the finest of wires. *Cloisonné* was not used again in

Russia until the end of the 19th century, and then only specifically to imitate Byzantine techniques, as in the small cross by Fabergé in cat. 83.

Kievan enamels differ from Byzantine enamels in both color and technique, but more noticeably in subject matter. Kievan masters were less inhibited by the canons of Byzantine art and employed birds and beasts that had a symbolic meaning rooted in their native pagan folk past. Kievan enamels, like their Byzantine prototypes, are in the form of small plaques which were attached to icon *oklads* (metal covers), crosses, garments, such as a bishop's vestment, or they were used for jewelry. They formed diadems, necklaces, and large ceremonial collars (*barmy*). Enameled plaques were set into medallions decorated with a lacey filigree ornament. On necklaces these medallions were connected by filigree links. Production of similar objects took place in Chernigov near Kiev, in Riazan, Novgorod, and probably Vladimir.

The Mongol invasions of the 13th century virtually ended all artistic development in the area of Kiev for several centuries. The Mongol devastations extended as far north as Vladimir, Suzdal, Rostov, and Moscow, ruled by various Rurik princes, related, but always feuding with each other and the grand duke in Kiev. In the 14th and 15th centuries there was little artistic production of any kind, and when enamels were revived at the end of the 15th century, they were quite different from those that had been made in Kievan Rus.

OPPOSITE 6. Detail of cat.2

1 *Kolt*

Kiev, 12th c.

Gold, *cloisonné* and *champlevé* enamel

Dia. 1¹⁵/₁₆ in (4.9 cm)

Walters Art Gallery 44.297

2 *Kolt*

Kiev, 12th c.

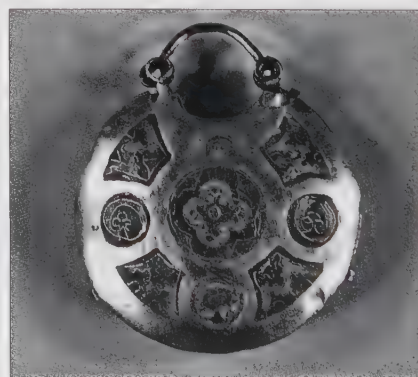
Gold, *cloisonné* and *champlevé* enamel

Dia. 1⁷/₈ in (4.9 cm)

Walters Art Gallery 44.302

Kolty are pendants that were attached by an ornate gold chain (*riashnos*) to a woman's *kokoshnik*, a headdress, that was worn on special occasions. A *kolt* was made of two round plaques, slightly concave in shape, fastened together so that an aromatic substance could be placed inside. Because they twisted and turned as a woman walked, they were decorated on both sides, usually with abstract floral ornament on the back (fig. 7).

The colors of these two examples are different. One is of a warm yellow gold, the other of a whiter gold, indicating a higher silver content. On both the birds are arranged so that the curves of their necks and breasts follow the line of the plaques. Typical colors, blue, green, red, and white, outlined with the thinnest of wires, sharply define their details. The birds, common secular images, have been placed on either side of a stylized plant form, a "lily," symbolizing the tree of life. Birds were an important pagan and religious symbol, because they are able to fly between earth and the rain-producing clouds. As a Christian symbol they provided a link between heaven and earth. A smaller plant-like form is contained in the wings of one pair of birds. The round circles in their breasts represent "seeds."³ According to B.A. Rybakov, who has written extensively on the symbolism in Kievan enamels, the horn-shaped decoration at the outside edge of one of the plaques represented the horns of the aurochs (a European bison) used for drinking mead in the wedding ceremony.⁴ *Kolty* were most likely worn at weddings, and the plants, seeds, and birds expressed the hope for future progeny. The motif of birds on either side of the tree of life was also widely used in manuscript ornament in this period. Plaques with birds or other decorative motifs can be found mixed with religious images on vestments.⁵



7. The back of cat. 1



Moscow Enamels

17th Century

With the fall of Constantinople to the Turks in 1453, Moscow began to define itself as that city's successor, the "third Rome." Gradually the Moscow princes had consolidated their power and reduced their rivals in Vladimir, Rostov, and Novgorod to submission. In the late 15th century Ivan III began to rebuild the Moscow Kremlin (a kremlin is a fortress), which had fallen into disrepair, constructing, with the help of Italian architects, the famous churches we know today. Soon his successors began commissioning precious objects for their churches and palaces, visible evidence of their role as the leaders of Muscovy.

After the dark centuries of the Tartar yoke, gold and silverwork began to reappear in the late 15th century, although few such objects, especially with enamel, survive. The enamel techniques employed in objects made for the court and the patriarchate of Moscow were not those of Kievan Rus. Despite the continued use of *champlevé* enamel, the ancient Greek technique of filigree enamel began to dominate as the decorative element. It was possibly brought to Russia from the West via Hungary, where filigree work appeared in the 15th century.⁶ Twisted wires often outlined a lacey leaf and vine ornament with stylized flowers and leaves filled in with enamel. Foreign craftsmen working in Moscow introduced other new techniques as well, including *en ronde bosse* and painted enamel, which can first be found on objects dating from the second third of the 17th century.

By the 16th century the gold and silver chambers (*palaty*),

the workshops on the Kremlin grounds, were hives of activity.⁷ In the decoration of objects for the church – chalices, patens, gospel covers, icon *oklads* – enamel was the principle type of embellishment, but was also combined with chasing, *repoussé*, and engraved or niello plaques (see Technical Terms). Large cabochon rubies, emeralds, and sapphires provided bright color and surface texture. At all times Russian objects were intended to create a sumptuous effect, whether in church or in a palace. Archdeacon Paul of Aleppo, who accompanied Patriarch Macarius of Antioch on a visit to Russia in 1654, wrote,

No goldsmith, however skilled, could evaluate the great stones, diamonds, rubies and emeralds, set upon the icons and haloes of Our Saviour and Our Lady; the jewels glow in the darkness like burning coals. The gilding of the icons with pure gold, the many hued enamel executed with the finest art, all arouses the admiration of the keen observer. The value of the icons in this church would fill several treasuries.⁸

The death of Ivan the Terrible's son, Tsar Feodor, in 1598 ended the dynastic line, creating domestic political disorder and prompting a Polish invasion. Not surprisingly, it also led to a decline in the artistic production of Moscow. During this so-called Time of Troubles (1598–1613), the Armory workshops ceased to function. In 1613 the *zemskii sobor*, a legislative assembly, elected Michael the first Romanov tsar. When Michael came to the throne, the Kremlin Armory workshops reopened and flourished throughout the remainder of the century, making this period the greatest flowering of Russian metalwork. In the



8. Detail of cat.6

second half of the 17th century the Kremlin Armory workshops also rose to prominence as an artistic center, a virtual academy of art under the direction of the chief armorer, Bogdan Matveevich Khitrovo. Not only did the tsars import the best Russian masters from cities like Novgorod, Iaroslavl, Rostov, Vladimir, and Solvychevodsk to Moscow, but many foreigners joined them. These craftsmen brought Western motifs and ornament. Western styles were, in general, more naturalistic, while the Eastern ornament found in Russian metalwork was two dimensional and more geometric. Persian and Turkish ornament had also found its way West to Italy, where it had been incorporated into Renaissance decoration. Thus many floral patterns of Middle Eastern origin came back into Russia in the 16th and 17th centuries from Europe as well as directly from Persia and Turkey, much of it via fabrics used for liturgical vestments. Persian and Turkish ornament also found its way to Russia on state gifts, many of which are still preserved in the Kremlin Armory. In any case it is very difficult, if not meaningless, to try to ascribe exact geographical

origins to this ornament. However these new design elements arrived, they were incorporated into a recognizable ornamental vocabulary, known as *Moskovskoe delo*, or Moscow work.

Outside the Kremlin walls in the *posad*, the mercantile area, Moscow workshops in the "silver rows" (*serebrianye riadi*) produced enamel objects for everyday use, such as buttons, ear-rings, crosses, and ink wells. These objects were cheaper than those produced in the Kremlin workshops and were sold to the lesser nobility and merchant class.

This golden age of the decorative arts in Moscow came to an end in 1711, when Peter the Great moved many of the artisans to his new capital (formally established in 1712) of St Petersburg. In 1724 the Armory was designated as a depository for ancient treasures and foreign gifts belonging to the tsars. Although no period in Russian art has been without outside influences, this precipitous move to St Petersburg resulted in the most dramatic stylistic shift to occur in Russia before or since.

5 *Bratina*

Moscow, late 17th c.

Silver gilt, filigree enamel, coconut, colored stones

H. 4½ in (11.5 cm)

Walters Art Gallery 44.194

In customs known since the 16th century, the *bratina*, or loving cup, was passed around at ceremonial banquets. Although *bratinas* were usually made of gilded silver, this one has been fashioned from a coconut shell, decorated with bands of filigree enamel in typical colors, blue, green, and white.⁹ The brightly colored transparent enamel on silver contrasts with the dark matte color of the coconut, emphasizing the shape of the *bratina*. The opaque white enameled beading, called enameled pearls (*emalevye zhemchuzhniki*), recalls the river pearls which were often used as border ornament in special commissions, especially on icon *oklads* (or covers) (cat. 42). In the center of each rosette is a rectangular, flat-cut green stone. Coconuts, an exotic fruit in northern Europe, were highly prized for decorative purposes in 17th-century Germany, where they were often mounted in silver. Russian embellishments to this Western practice include the *bratina* shape, the colorful enamel, and the use of large stones.

This *bratina*, from the famous collection of Count Aleksandr A. Musin-Pushkin, was exhibited in the *Historical Exhibition of Objects of Art* at the Shtiglits Institute in St Petersburg in 1904, and was illustrated in the catalogue.¹⁰



6 Panagia, Christ Pantocrator

Moscow, late 17th c.

Gold, *en ronde bosse* and painted enamel, gemstones

H. 4³/₄ in (12 cm), W. 2¹⁵/₁₆ in (7.5 cm)

Walters Art Gallery 44.432

This panagia (a pectoral medallion worn by a bishop and bearing the image of Christ or the Mother of God) incorporates two techniques, *en ronde bosse* (*emal' po rez'be*) and painted enamel. The high-relief figure of Christ Pantocrator is covered with a thickish opaque enamel. Engraving and chasing of the metal beneath the enamel not only delineates the figure, but it helps to support the enamel. The medallion of Christ is bordered by rubies and is attached to the panagia by pins.

Repoussé trefoil flowers decorate the border, their centers created by small, roughly cut rubies and emeralds. In between these *repoussé* flowers the surface is covered with a striking medium-blue opaque ground, on which are painted small flowers and leaves similar to Usolsk flowers (cats 8–13).¹¹ Arthur Voyce, one of the first American specialists on the Moscow Kremlin, has called these pinkish flowers “Turkish,” probably because they are similar to those found on Turkish textiles of the period.¹² The medallion hangs from a small gold cross mounted with an enameled figure of the Crucifixion.

The panagia was from the collection of Olga N. Bulygina and formerly belonged to her brother-in-law, Petr Abramovich Khvoshchinskii. She loaned it, along with 44 other objects, to the famous 1901 exhibition of antiquities from private collections, held at the Stroganov Institute in Moscow.¹³ It was exhibited again in the Moscow section in the St Petersburg exhibition in 1904.



7 Pair of Plaques

Moscow, Kremlin Armory Workshops (?), late 17th c.

Gold, *en ronde bosse* and painted enamel

H. $3\frac{7}{16}$ in (8.8 cm), W. $2\frac{3}{16}$ in (5.5 cm)

Walters Art Gallery 44.628, 44.629

These two small plaques of the Archangels Michael and Gabriel once adorned a bishop's miter.¹⁴ Other plaques might have included figures which were also part of the deesis row of an iconostasis: Christ enthroned, John the Baptist, and the Mother of God. The archangels have been rendered in high relief *repoussé* and applied to the plaques with small flanges. Their mantles are covered in transparent enamel, one emerald green and one blue. The freely executed floral motif on the skirts of the saints' vestments and around the borders, as well as the pink, green, and black color combination, are frequently seen in other objects created at the turn of the 18th century.¹⁵

The wings of the archangels, their haloes, and the border ornament, not covered with enamel, are all finely chased.



Solvychegodsk, Usolsk Enamels

late 17th century

Moscow was not the only center of enamelwork in the 17th century. Solvychegodsk, located in northern Russia on the main trade route between Moscow and the port at Arkhangel'sk on the White Sea, was the seat of the powerful Stroganov family. When Ivan the Terrible opened up trade with England in 1553, the rise of Arkhangel'sk as a port and the importance of this trade route increased dramatically. With the conquest of Siberia shortly thereafter, Solvychegodsk also became the gateway to Siberia and even to China.

"Usolsk," the traditional designation for this type of enamel, comes from the old name for Solvychegodsk, "Usol'e." Painted enamel was introduced to Russia from the West and was enthusiastically adopted in northern Russia. In comparison to the extraordinary masterpieces in gold produced by the Kremlin Armory workshops in the second half of the 17th century, Usolsk enamels cannot lay claim to the technical level of those made in Moscow.

These enamels on silver are easily distinguished by their brightly colored flowers, animals, birds, and figures freely painted on a white opaque ground. Most of the surviving objects are bowls, but perfume flasks, small boxes, caskets, and knife handles can also be found. The enamel is applied to the silver in two ways. Generally the enamel on the inside of bowls is smooth with no cloisons to hold it in place. At the bottom of the bowl is a small painting, usually of an animal or a bird, separated from the sides by a border of turquoise enamel beads. Sometimes this miniature is a portrait, as in cat. 11, and sometimes a more complex scene. The exterior surface, on the other hand, usually has enamel medallions of various shapes and sizes, raised above the silver surface, contained by cloisons. The remaining silver ground can be stippled, but is usually left plain and gilded. A woven filigree band can also separate the central

portrait in the bottom of the bowl from the ornament on the sides and can decorate the rim.

Birds and animals found in the bottom of the insides of the bowls can include lions, swans, turkeys (cat. 9), and the mythical Sirin or bird of paradise, with the head of a woman and the body of a bird. The rest of the decoration consists of large tulips, poppies, cornflowers, and sunflowers rendered in bright yellows, reds, and blues. These are connected by green leaf and vine patterns. Cross-hatching on the petals and leaves imitates the shading found in engravings. Typically, yellow flowers are outlined and shaded in a reddish-brown, rose colors in a darker shade of rose, and green and blue are highlighted in black. The origin of these flowers is not entirely clear, but large natural flowers, sometimes described as "floral baroque," decorate silver drinking vessels both in Germany and Russia at the end of the 17th century and are found in the enameled objects of Johann Heel of Nürnberg, on Dutch-made watch cases, and in Danish objects of the period.¹⁶ But normally the flowers were small and used for border ornament, not as an overall pattern covering the whole object. Manuscript illustrators also employed these exuberant flowers as border ornament.¹⁷ The fashion for such flowers was the result of a new interest throughout Europe in botany and gardening. Tulips were in fashion, and royalty everywhere collected exotic plants and specimens from the New World, and these forms quickly found their way into the decorative arts.

The miniature paintings on Usolsk bowls indicate the enormous Western influence coming into northern Russia in the 17th century through the port at Arkhangel'sk. Most of the merchants were German, and there was even a German colony (*nemetskaia sloboda*) in nearby Ustiug. Western engravings, books on symbols and emblems, so popular in Western Europe, and Aesop's *Fables* were all available. The signs of the zodiac are found on a bowl in cat. 10, together with symbols for the seasons. The illustrated Bible of Nicolaus Johannis Piscator was translated into Russian in the 1670s, and its illustrations became the source for the scenes on several Usolsk bowls, as well as for wall paintings and for engravings

produced in Russia and the Ukraine.

It has been assumed in the 20th century that Usolsk enamels must have been made in the workshops of the Stroganov family on account of their vast wealth and their patronage of the arts.¹⁸ Luka Stroganov and later his grandson Anika created the family wealth by distilling salt from a nearby salt lake. By the 16th century they were trading salt to Siberians for furs, which they then sold to the English in return for Western luxuries. By the end of the century they had large holdings in Solvychevodsk and Perm. Anika's sons helped open the route to Siberia by arming and financing the renegade Cossack Ermak, supported by Ivan IV. Although always loyal to the tsar, the Stroganovs were his equal in power and wealth.

They were also cultured patrons of the arts, owning the largest private library in Russia. They sponsored the building of churches, and they supported workshops for icon painting, textile weaving, and book production. These workshops rivaled those in the Kremlin at that time. For this reason it was assumed that Usolsk enamels must have been made there as well. While there are documents and inscriptions linking icons and textiles to the Stroganovs, no documentary evidence has been found to suggest that Usolsk enamels were produced in their workshops, or indeed that such objects belonged to or were presented to family members. In all pre-Revolutionary literature these enamels were simply referred to as "Usolsk." According to Russian scholars, these enamels were made not earlier than the last quarter of the 17th century, at the very time when there was a decline in the production of salt from the mines, and the Stroganovs had transferred their headquarters to Perm.

Whereas the production of the Stroganov workshops was overwhelmingly of religious art – icons, embroideries, and manuscripts – with few exceptions, Usolsk enamels are totally secular in nature. It seems increasingly clear that these painted enamels on silver were made in the workshops of silversmiths located in the *posad*, or mercantile section, of Solvychevodsk.¹⁹ The clientele for such bowls, boxes, and caskets was the local nobility and a thriving merchant class, both wealthy and literate, with strong links to the West and an appreciation for Western imagery and ornament. A. Soskin, writing in the 18th century, commented, "In old times they praised Solvychevodsk masters, who decorated vessels, crowns, and other such things with filigree and enamel. These in contemporary times, belong...to bureaucrats, nobles, and especially to distinguished gentlemen."²⁰

Russian experts have attributed some examples of Usolsk-type enamels to Moscow. These are usually bowls with especially fine miniature paintings, such as those in cats 12 and 13. Because Moscow was always syphoning off the most expert provincial artisans and artists to work in its own workshops, it is quite likely that the best Solvychevodsk masters came to the capital. The subject matter of these two bowls in the exhibition, symbolizing events in the earliest years of Peter's reign, appears to link the bowls to Moscow rather than Solvychevodsk.²¹ The technique of painting on enamel found a new application in Peter's new capital in St Petersburg, as the demand for portrait miniatures took the place of animals, birds, and flowers. The Usolsk style of painting floral elements within the wires would reappear as "shaded enamel" in Moscow objects of the late 19th century.

8 Perfume Flask

Solvychegodsk, late 17th c.
Silver gilt, filigree and painted enamel
H. 3½ in (9 cm), Dia. 1¾ in (4.5 cm)
Private collection

Large polychrome enamel tulips on a white ground form the decoration of this six-paneled flask. In the center of each large flower, raised by filigree wires above the gilded ground, is a naturalistic rendering of a standing bird. Rather than the circular arrangement of flowers and stems found on bowls, here the predominately yellow and rose flowers grow on top of one another up the long panels of the flask, an arrangement often used in Ustiug appliqués on enamel in the mid-18th century (cat. 22). There is an almost identical flask, but without the birds, in the Hermitage collection.²²



11 Bowl with Portrait of a Man

Solvychegodsk, late 17th c.
 Silver gilt, filigree and painted enamel
 Dia. $3\frac{5}{16}$ in (8.4 cm)
 Walters Art Gallery 44.417

This small bowl features the head of a man with long wavy, blond hair, a subject, found on Italian faience bowls, which was probably transported to Russia in the form of printed engravings.²³ An unusual addition is the application of silver foil flowers and birds in high relief which have been attached to the enamel ground of the bowl. These have the same grayish enamel fill found in the Ustiug enamels with appliquéés (see page 46 for an explanation).²⁴

The initials “LFM” in Cyrillic on the underside of the bowl (fig. 9) are presumably those of a donor or recipient. They are enclosed in a *kokoshnik*-shaped (ogee-shaped) arch on what looks like a yellow brick wall outlined in brown.



9. Bottom of bowl in cat. 11



12 Bowl with Samson and the Lion

Moscow (?), late 17th c.

Silver gilt, filigree and painted enamel

H. 1³/₄ in (4.5 cm), Dia. 6⁵/₁₆ in (16 cm)

Walters Art Gallery 44.626

This bowl is unusual for the finely painted image of Samson splitting open the jaws of the lion, an image that possibly comes from the illustrated Piscator Bible, published in Russia in the 1670s (see page 44). The trefoil and acanthus leaf ornament around the inscription is also rare for Usolsk enamel. Both factors indicate that perhaps the bowl is more likely to have come from the Kremlin workshops in Moscow. The inscription reads: "The conquerer sweeps away a thousand weapons with the strength of a lion's mouth. When Samson went to the harlot, he gave up his strength. Woe to the disinterred enemies; his strength remains."

The lacey leaf and vine decoration which is painted on the inside of the bowl is formed as usual with filigree wire on the outside. The miniature painting on the underside (fig. 10) is more typical of Usolsk enamels, perhaps depicting the Fox and the Crow from Aesop's *Fables*, translated into Russian in 1700 but probably known from Western sources before. This fable is about the fox which so flatters the crow that he sings with pride, thus dropping the piece of cheese in his beak. As the harlot had lured Samson, so the fox deceived the crow with sweet talk.

Samson was a widespread symbol for Peter the Great, and Samson's struggle with the lion can represent various challenges Peter faced in his lifetime. At Peterhof, his summer palace outside St Petersburg, for instance, there is a large statue of Samson and the Lion, commemorating Peter's triumph over the Swedes at the Battle of Poltava in 1709. In this bowl, from the late 1690s, Samson's feat no doubt refers to the threats to Peter's power, after he became tsar at the age of ten in 1682. The *streltsy* (a sort of praetorian guard that opposed the rule of Peter and his maternal family, the Naryshkins), supported by Peter's step-sister, Sophia, revolted, killing many of the Naryshkins. Peter's mother, Natalia, fled with her young son to the outskirts of Moscow. The immediate crisis was resolved by making Sophia regent for the joint rulers, Peter and his retarded and blind half-brother, Ivan.

For seven years the future tsar lived a free life outside Moscow. Then in 1689, Peter, now a young man, challenged Sophia when she threatened once again to usurp his power. He had her major supporters killed and banished her to the Novodevichy Monastery on the outskirts of Moscow. The *streltsy*, however, continued as a dissatisfied and powerful force.

After he had returned from his European tour in 1698, the *streltsy* once again threatened to overthrow him. Peter remained suspicious of Sophia's involvement, despite her internment in Novodevichy, and he forced her to take the veil, meanwhile instituting a brutal reign of terror against all involved in the conspiracy. The "harlot" of the inscription surely refers to Sophia, and the warning is a reminder that Samson's (Peter's) power is not diminished.



10. Bottom of bowl in cat. 12



ЦЕЛІ ПОПАННІАХЪ БРАТІМЪ КРЕПОСТЬ БІЛАЯ О РЪЖІИ ТІСЯЦА ЧЕТА ЛЮБА СМОЛО БЕЛІТКА СІРІАЕТЪ
КРЕПОСТЬ БІЛАЯ О РЪЖІИ ТІСЯЦА ЧЕТА ЛЮБА СМОЛО БЕЛІТКА СІРІАЕТЪ
КРЕПОСТЬ БІЛАЯ О РЪЖІИ ТІСЯЦА ЧЕТА ЛЮБА СМОЛО БЕЛІТКА СІРІАЕТЪ

13 Bowl with Judah and the Lion

Moscow (?), late 17th c.
 Silver gilt, filigree enamel
 Dia. 10¹/₈ in (5.7 cm)
 Walters Art Gallery 44.46

The nine exquisitely painted miniatures depicting verses from the Book of Esther in the Old Testament fit into the concave lobes that form the shape of the bowl. The scene at the bottom of the interior features King Judah and a lion. An inscription to the left identifies him as “Jacob’s son, from whom descended Christ,” and one on the right pronounces “Judah said firmly that he will triumph over the enemies of the lion.” Decorating the circular base is a pastoral landscape with a shepherd boy feeding his lamb, perhaps as a prefiguration of the Good Shepherd (fig. 11).

Each of the scenes employs a perspective and composition totally uncharacteristic for Russian art in this period, and the figures are clothed in non-Russian dress. Each miniature is bordered by an inscription describing the scene depicted. These loosely paraphrase and condense the Book of Esther. Beginning at approximately 2 o’clock and reading clockwise they are: 1: “For Mordecai served in the emperor’s palace; he charges Esther not to reveal her lineage; thus he commanded about his people.” 2: “For seven days in the house of the Emperor Xerxes, his courtiers and slaves made merry; youths and those of every age drank.” 3: “Two chiefs of the body-guard are insulted because Mordecai was honored; they sought to kill Xerxes.” 4: “Haman, a most fierce enemy of the Jews, exalts himself; he receives the ring from the emperor’s finger. Esther, ch. III, v. 9.” 5: “Messengers are sent with the decree of Haman throughout the whole empire of Xerxes to destroy the Jewish people in one day.” 6: “Esther sends the eunuch Hathach to ask the truth from Mordecai about what had happened to him; and Mordecai told her what had passed.” 7: “With an anxious heart, but with an untroubled bearing, Esther goes to the emperor; she invites him on the next evening, Esther ch.V, v. 4.” 8: “Haman was summoned; the empress reveals his evil deeds; he himself suffers on the cross he had prepared for Mordecai. Esther, ch.VII”. 9: “Alone of a thousand, Esther remains favored by the emperor; from him she receives the crown on her head. Esther, ch. II, v. 17.”²⁵

The Book of Esther focuses on her protection of Mordecai and the Jews. Esther was a familiar symbol in this period for Peter’s mother, Natalia, who for seven years had shielded him from Sophia’s power. Judah at the bottom of the bowl represents Peter’s royal lineage which will triumph over the enemies of the lion. Unlike the Samson and the Lion image, this analysis makes the lion Peter’s ally, or a symbol of his courage.

Irina Bobrovnitskaia has identified the printed source for the scenes on this bowl and a similar one in the Kremlin Armory as the illustrated Bible by Nicholaus Johannes Piscator (real name Klaus Jans Fischer, 1586-1652), a Dutch publisher and engraver.²⁶ This Bible was translated into Russian in the 1670s and became a source for images on objects and church frescoes. The paintings, like the inscriptions, are freely adapted. There are more scenes on the bowls than are illustrated in the Bible. Sometimes a single scene from the Bible has been painted in two parts to accommodate the lobes of the bowl.



11. Bottom of bowl in cat. 13



Velikii Ustiug

late 17th to 18th Centuries

The town of Ustiug, now called Velikii Ustiug, is located on the Sukhona River near the confluence of the Northern Dvina, not far from Solvychevodsk. As Solvychevodsk declined at the end of the 17th century, Ustiug continued to grow. It had a large German settlement (*nemetskaia sloboda*), an indication of its active intercourse with the West. Enjoying the same trade opportunities as Solvychevodsk, the city also supported a wide array of craftsmen. In particular, numerous everyday objects made of cast copper alloy (brass) decorated with enamel were produced here. These were probably made from the end of the 17th century into the beginning of the 18th. They included desk sets and ink pots, boxes and caskets, and small crosses.

Enamels from Velikii Ustiug are cruder and much simpler in composition than those produced for the ceremonial life of the court and were more fitting for everyday use. Even Peter the Great and Aleksandr Menshikov, the first governor of St Petersburg, used such enameled brass ink pots and caskets on their desks. The enamel technique was quite simple. Usually only one layer of enamel needed to be applied to the brass base before being fired at low temperatures. Impurities or air bubbles in the enamel often left black pits after firing.

The colors of these northern everyday enamels are distinctive, consisting of a snow-white ground, with blue and green enamel, and accents of black, ochre, or yellow for variety. Red enamel is very rarely found in northern enamels, no doubt because its composition required gold, an expensive raw material not mined locally. The patterns

usually include leaf and vine designs, sometimes highly stylized.²⁷

Ustiug also became the center for another type of enamel decorated with small silver or gold appliques. Called "Ustiug" (*ustiuzhskie*), or simply enamel with appliques (*emal' c nakladkami*), these enamels were made for a brief period from the 1730s to the 1790s.²⁸ The technique probably came to Russia from Berlin, where Alexander Fromery devised such decoration for enamels in the early 18th century.²⁹ The ground is a plain opaque color, usually white, dark blue, or turquoise, enameled on copper, more rarely on silver. Silver appliques stamped with images of the double-headed eagle, genre and military scenes, mythological and biblical subjects, and floral patterns and border ornament are placed on the enamel before the last firing. The appliques are of a very thin silver or foil and were formed on a matrix or mold.³⁰ (The silver appliques are also sometimes called *bas'ma*, referring to stamped patterns of the type used on icon covers.) To keep their form the underside of the applique was packed with an enamel filler.

The objects with a white enamel ground are generally of a later date than those with a blue ground, and their appliques are often covered with brightly colored enamel (the Russians call it *steklovidnaia* or "looking like glass"). The silver appliques did not present a striking image on white; thus the colored enamel was used to make them more decorative. Ustiug enamels have rarely survived in good condition. The thin silver appliques are extremely fragile and are often partially lost, revealing the grayish enamel filler used to support the applique. The enamel itself is also unstable on such broad surfaces and easily chipped off the metal. Despite these problems, a remarkable number of these objects remain; there are about 300 in the State History Museum in Moscow.

Ustiug production was usually



12. Detail of cat.20

secular and domestic in nature – coffee and tea pots, tea caddies, drinking vessels, and trays. The earliest known pieces date to the 1730s and 1740s and were widely produced during the next two decades, that is the years of Elizabeth’s reign and the beginning of Catherine’s. These enamels were even sometimes referred to as “Elizabethan enamels” (*Elizavetinskaia emal’*). The double-headed eagle on many trays and cups points to their possible function as presentation pieces at Elizabeth’s court.

It is probable that this type of enamel was used in Russia as a substitute for porcelain in the years before this latest fashion became affordable to a broader sector of the nobility and merchant class. The large number of tea sets with a snow-white ground would lend even more credence to this view. Elizabeth I founded the Imperial Porcelain Factory in 1744, but only by the 1780s was porcelain being made in Russia in significant amounts. Not surprisingly the production of enamels with appliqués began to decline rapidly toward the end of the 18th century as the use of porcelain became more widespread.

The Popov Factory (1761–76) is known to have

produced this type of enamel, although it was made both before and after the establishment of this factory. The owners, Afanasii and Stepan Popov, also produced silver and niello ware (cat. 21). The factory sustained various natural disasters, but a fire in 1776 finally closed it completely. The mark of another workshop, “IP” or “IaP” (if they are the same), about which nothing is known, also appears.³¹

The genre scenes found in these appliqués came originally from Western print sources, that were subsequently reproduced in Russian folk prints (*lubki*). These images also became subjects for ivory carving and the decoration of niello boxes made in northern Russia. Floral and border ornament was also repeated on goblets, trays, snuff-boxes, and tea pots, and a favorite motif was of flowers growing out of flowers (cat. 22).

This type of enameling was not used again until the late 19th century, when the Moscow silversmith Pavel Ovchinnikov successfully experimented with this old technique (cat. 26), although there are very few known objects of this type by him.³²

14 Cross

Velikii Ustiug, late 17th c.
Silver, flat wire enamel, wood
H. 7 in (17.8 cm), W. $3\frac{9}{16}$ in (9 cm)
Walters Art Gallery 44.623

Mounted in enameled silver and attached to a small handle is a boxwood cross carved with the following scenes: God the Father (top), the Old Testament Trinity (center), the Ascension (below), the Annunciation (left), and the Baptism (right). Images of God the Father had crept into Russian iconography, only to be condemned by Nikon's reforms in 1666. Flat rather than twisted wires projecting slightly above the surface of the enamel delineate the sinuous, curvilinear vine and flower motifs decorating the frame of the cross. The snow-white ground distinguishes the cross as a work from Ustiug.

The reverse of the cross is completely enameled. The same border ornament as on the front encloses a cross-shaped blue ground with a highly stylized, symmetrical quatrefoil motif in the center. Both are decorated with foliate designs. This same quatrefoil motif on a cross can be found in cat. 16.



15 Casket

Velikii Ustiug, late 17th c.
Copper alloy, *champlevé* enamel on cast metal
H. $10\frac{3}{16}$ in (27.5 cm), W. $10\frac{7}{8}$ in (27.7 cm)
Walters Art Gallery 44.237

This casket (*laret*s) is enameled in a traditional Ustiug manner in yellow, green, light and dark blue colors on a white ground. The black dots are not flaws in the enamel, but were intended to serve as highlights imitating the gold granulation found in the finest work made in the Kremlin Armory. The casket has a particular Russian shape, called a *teremok* (a diminutive of *terem*), also used for 18th-century caskets of ivory.³³ In the 16th and 17th centuries boyar or noblewomen were secluded from the men, in the upper chambers of the house, called the *terem*. The famous Terem Palace in the Moscow Kremlin, built by Tsar Alexis in the 17th century, was designed so that the upper chambers were set back from the main palace walls.

Probably intended for jewelry, the casket has a large compartment below, and the lid itself contains a compartment; both were probably once fitted with special containers.



16 Pendant Cross

Velikii Ustiug, late-17th, early 18th c.
Silver, *champlevé* enamel, pearls
H. 2½ in (6.3 cm), W. 1⅓ in (4.6 cm)
Walters Art Gallery 44.503

17 Pendant Cross

Velikii Ustiug, late-17th, early 18th c.
Silver, *champlevé* enamel
H. 3 in (7.62 cm), W. 2⅞ in (6.51 cm)
Hillwood Museum 15.206

Both these pendant crosses are typical of the kind produced in northern Russia at the end of the 17th and beginning of the 18th centuries.³⁴ In each, the Cross of Golgotha, flanked by the spear and the sponge, is depicted in the center. The Old Church Slavonic abbreviations on the four arms of the cross with the pearls stand for: 1: at the top, "King of Glory," 2: at the bottom, "Place of the Crucifixion," 3: on the left, "Jesus" above and "lance" below, 4: on the right, "Christ" above and "sponge" below.

The cross in cat. 17 is of the "flowering type" (*tip "protsvetshego"*), distinguished by the floral ornament which surrounds it. This may relate it to the tree of life. The abbreviations on this cross are the same as in cat. 16, except that "Victory" appears at the bottom of the cross.



19 Teapot

Ia.P.

Velikii Ustiug (?), mid-18th c.

Copper, silver, enamel, wood

H. 6½ in (17 cm), Dia. 4¾ in (11 cm), W. 6¾ in (17.1 cm)

Private collection

The teapot is enameled on silver, which was used much more rarely than copper as a base metal for Ustiug enamels, and is fitted with a wooden handle. What at first appear to be appliquéés, are in fact low-relief silver decorations, with tooled and engraved details. The central decoration on both sides is a cartouche bordered by baroque acanthus leaf scrolls. In the center of each is a cupid with a bow in one hand and holding something high in the air with the other. Around the top and bottom is a vine ornament with bell flowers. In between these reliefs the blank spaces are covered with a ground of cobalt-blue enamel.

The image of the cupid comes from the book *Symbols and Emblems*, which Peter the Great had published in Amsterdam in 1705 with Russian translations of the emblems (fig. 13).³⁵ The symbolic meaning of this image is: "Parfait [perfect] love aims but at one." These symbols and emblems were widely used on carved ivory boxes and other decorative objects made in the north.

The workmanship on this teapot is of especially high quality, and the lid is marked Ia.P. for an unknown master who may have been located in either Ustiug or Solvychegodsk.



13. "Parfait love aims but at one," no. 117 from *Symbols and Emblems*. Courtesy Library of Congress



20 Covered Cup

Velikii Ustiug, 1744
 Copper, enamel, silver
 H. 10 in (25.4 cm)
 Walters Art Gallery 44.418

The dark blue color of this enamel cup is very typical for Ustiug, as are some of the appliqués. On one side is the double-headed eagle holding the orb and scepter and on the other the interlace cipher of Peter the Great. Why his cipher is on a cup of this late date is unclear. Separating these motifs on each side are three square scenes, which are repeated on each side. The top panel depicts Orpheus, the poet of classical mythology who enchanted all creatures by playing his lyre. He is seated under a tree surrounded by peacocks, a unicorn, a cow, a goat, and a lion.³⁶ In the middle, a hunter and his hounds pursue a stag, and at the bottom a hunter brings a rabbit home to the kitchen where the pot is already boiling (see fig. 12). These scenes can be found on other objects from Ustiug. An identical appliqué of Orpheus playing his lyre also appears on the pewter bowl in cat. 27 (see fig. 14), and the hunter returning from the hunt can be found on the lid of a snuff-box in the State History Museum in Moscow.³⁷

These scenes are taken from Western engravings, as the dress and buildings make clear. They were copied by Russian craftsmen and circulated widely in the form of folk prints. Similar views can be found in ivory carving and folk painting in northern Russia.

There is a painted design on the inside lip of the cup and around the base, now extremely faint. On the bottom of the cup is the date "1744" with the number "29" under it, and an unclear number above. There are five round circles with cross-hatching below the number 29. Painted in a large hand around the bottom are the letters in Cyrillic: "S U V U V M L Kh," now so faint as to be barely readable.



24 Coffee Pot

Velikii Ustiug, 2nd half of 18th c.

Copper, enamel, silver

H. 7½ in (19.05 cm)

Private collection

Appliqués decorate tea and coffee pots of many shapes. According to T.N. Tikhomirova, the foremost authority on Ustiug enamels, pieces with a white ground appeared later than those in blue or turquoise. The use of a white ground seems an obvious attempt to imitate porcelain, and its later appearance coincides with the greater popularity of porcelain toward the end of the 18th century.

On this coffee pot silver appliqués of small florets and birds are enameled over in bright turquoise and purple to give more variety to the decoration. Enameling on the appliqués was a common practice when they were used on a white ground because the silver did not show up very well. The Russians called these bright enamel colors *steklovidnaia* or “looking like glass.”



27 Bowl

IP (attr.)

Velikii Ustiug, 2nd half of 18th c.

Pewter, enamel, silver

H. 8 $\frac{1}{8}$ in (20.7 cm), Dia. 11 in (27.9 cm)

Walters Art Gallery 44.422

Throughout the 18th century Ustiug was one of the largest producers of pewter and tinware in Russia. This bowl on three ball-and-claw feet with leaf-shaped handles reveals the influence of wares coming into Russia from China. Western European and chinoiserie decorations inspired by Chinese sources are reflected in the appliquéd views. Two of the circular appliqués are on a white ground. One shows two Chinese figures, one of whom smokes a long pipe, seated beside a table, and the other soldiers besieging a fortified town. The latter is almost identical to others, three of which are in the State History Museum. In each case the design is modified to suit the form of a box or bowl.³⁸

On the opposite side, two scenes are appliquéd onto a blue ground. In one of these, a Chinese-inspired potted plant is encircled by foliate scroll-work. On the other, Orpheus, surrounded by animals, plays a lyre beneath a tree (fig. 14), the same scene as that on the cup in cat. 20. A copper matrix with the complete ornament, including the wreath of leaves, still exists at the State History Museum.³⁹ On the basis of one of the pieces in the same collection, this bowl can be attributed to the workshop of IP.



14. Orpheus and his Lyre, detail from cat. 27

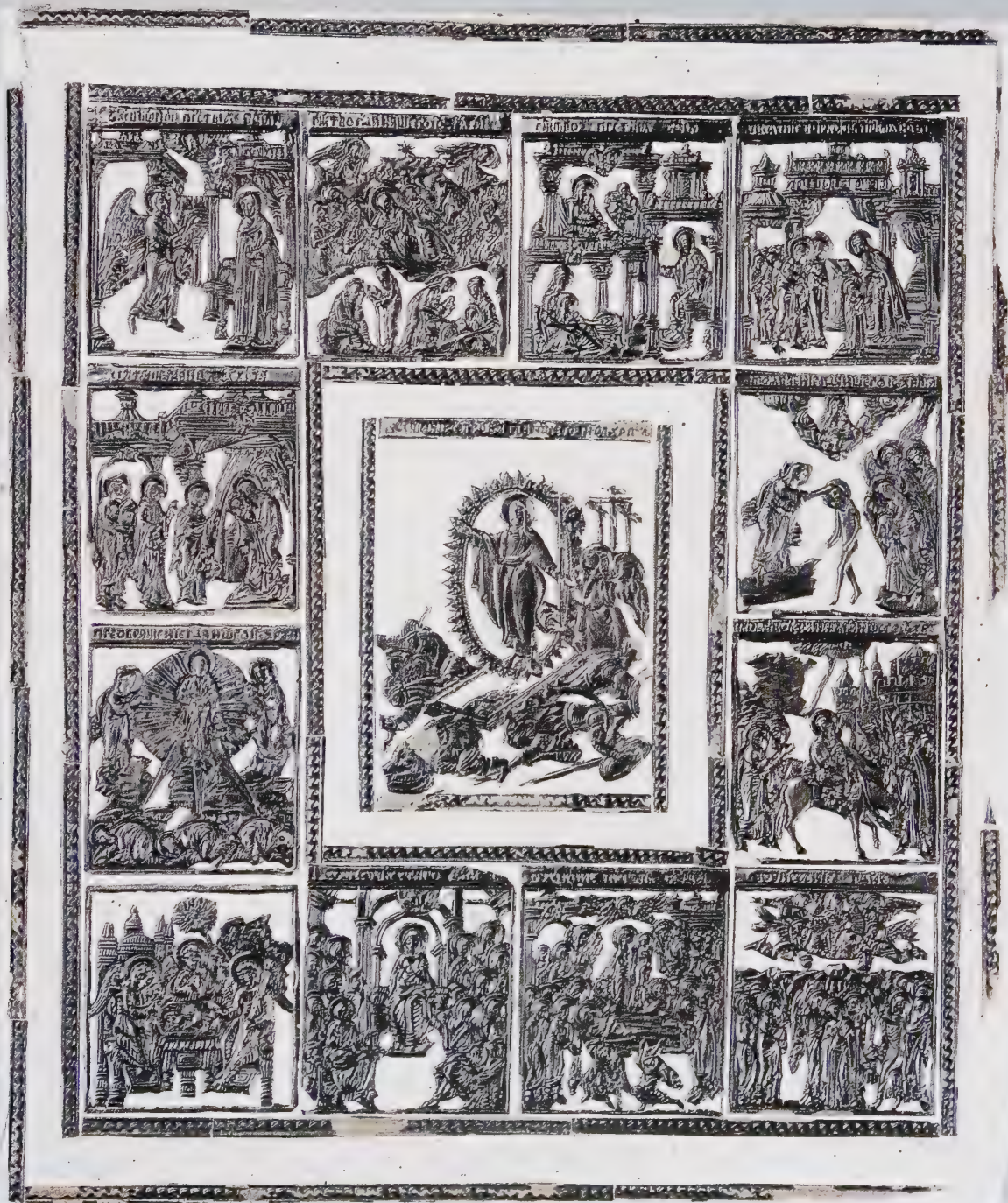


28 Icon of the Resurrection

Velikii Ustiug, 2nd half of 18th c.
Copper, enamel, silver
H. 9½ in (24.1 cm), W. 8 in (20.3 cm)
Walters Art Gallery 44.631

Although icons with appliqués have not been illustrated in the literature on Russian enamels, they exist in Russian museum collections and thus are not as rare as might be expected. This icon bears the traditional scenes from Christ's life found on a Resurrection icon, but the central image depicts Christ actually rising from the tomb, a non-canonical image found more frequently in 19th-century Rostov enamels (see cat. 43). Beginning from the top left and reading clockwise around the icon, the feasts are: the Annunciation, the Nativity, the Birth of the Mother of God, the Entrance of the Mother of God into the Temple, the Baptism, the Entrance into Jerusalem, the Ascension, the Dormition, the Descent of the Holy Ghost, the Old Testament Trinity, the Transfiguration, and the Presentation of Christ in the Temple.

The icon itself is covered with a white ground. The image of each feast is formed by a single small appliqué, complete with its title above. An inscription, often abbreviated, identifying the saints or the feast depicted was essential to any icon or cross, although it often wore off or was overpainted.



Enamels on Cast Metal

18th and 19th Centuries

Throughout the 18th and 19th centuries, enamel was used to decorate metal icons and crosses, as it had been used to decorate everyday wares such as ink pots and caskets in the late 17th century. Providing a less expensive substitute for painted wooden icons, such icons and crosses had been known since Kievan times. Their production and use began to grow rapidly in the 17th century.

Casting icons was a mass-production process resulting in hundreds of repetitions of the same image. The most frequent method seems to have been sand-casting, an inexpensive substitute for the lost-wax process, although other techniques were used as well. After casting, the details were chased for greater clarity and sometimes gilded. By the 18th century artisans were beginning to decorate the icons with *champlevé* enamel employing a relatively simple low fire process. They generally applied only a single layer of enamel requiring only one firing, thus eliminating the time-consuming element of repeated firings. The predominant colors were dark and light blue and white, with occasional additions of green, yellow, and black. The ribs cast in the metal did not always separate the colors. Sometimes two were applied within the same cell, resulting in the colors running together with no clear boundary between them. The enamel is frequently pitted, the result of air bubbles which have collected dirt or impurities. These can leave black spots after the firing.

Icons played an important part in

the life of Orthodox Russians, not only as part of the liturgy, but as an integral part of their life and worship at home or on the road. Metal icons and crosses, like their wooden counterparts, were placed in the home in the icon corner (*krasnyi ugol'*), but because of their small size and sturdy material they could be easily transported by travelers and soldiers. They were often nailed to wooden burial crosses. When the faces of the figures became so worn that they could no longer "see," they lost their spiritual meaning and were buried. In fact, many icons that have been studied show evidence of burial.⁴⁰

A reform movement in the Russian Orthodox Church transformed the production and use of metal icons. In 1666 Patriarch Nikon instituted changes in the liturgy and religious texts in an attempt to correct inaccuracies in the translation and transcription which had crept in over the centuries (e.g. the spelling of Jesus' name as Iisus and not Isus). An estimated two million Orthodox Russians refused to accept these reforms and persisted in maintaining their established rituals. These so-called "Old Believers" (*Starobriadtsy*), persecuted by the church and secular

authorities, fled to remote parts of the empire. Small icons and crosses that were readily transportable and easily hidden became especially desirable for these fugitives from the official Church.

Although cast icons and crosses were used by most Orthodox Russians, they were found in much greater numbers in the homes of Old Believers, some of whom used them exclusively.⁴¹ Old Believer icons and crosses can be distinguished by certain attributes in their iconography. Because God had never been seen and could therefore not be



15. Detail of cat. 35

depicted, the New Testament Trinity was not allowed. Sometimes old pagan symbols, such as the sun and the moon on the arms of a cross (cat. 30), can be found among Christian iconography indicating the persistence of a “dual belief” (*dvoeverie*), that is, a combining of pagan and Christian beliefs. For Christians the moon and sun could represent the dimensions of Christ’s death and resurrection. Use of some symbols and not others helps to identify the region in which the icons or crosses were made. As they resettled in isolated communities, the Old Believers divided into various sects, resulting in different interpretations and thus the acceptance or rejection of particular images.

Many Old Believers were skilled artisans and craftsmen, who came to dominate the metallurgical industries, including the production of metal icons and crosses. While these were made in numerous communities, the oldest and best known was the Vyg or Pomorskoe (by the sea) community on the banks of Lake Onega in the Vyg River basin, settled in 1695 by a group of Old Believers from Novgorod. In the monastery at Vyg, which became the spiritual and artistic center of the community, the monks transcribed the Gospels, painted wooden icons, and cast metal icons. Protected by Peter the Great and his successors for their metal-working skills and commercial importance to the empire, the Old Believers continued to produce their metal icons and crosses. Bans on such production in 1721–3 were probably intended to divert badly needed metals to military and commercial uses, rather than to harass

the Old Believers. Metal icons and crosses proliferated during the reigns of Catherine and Alexander I. They were sold throughout the empire, including at the important annual fair at Nizhnii Novgorod, providing a substantial income for the Pomorskoe community. In the 1840s, however, following persecutions by Nicholas I, the community disappeared. Because of their skills in working with metal and their diligence, many of these Old Believers then moved to the metal-working areas of the Urals and some also departed for Moscow, where they continued to cast icons and crosses.

The Pomorskoe community was not the only place where cast icons and crosses were made. Many other communities copied the Pomorskoe type, but less strict sects often added elements, such as the New Testament Trinity, that would have been unacceptable to the Pomorskoe community. Moscow became a center for production after 1771, when Catherine allowed Old Believers to return to the city. According to M.N. Printseva, a gallery of seraphim hovering above an icon or cross (cat. 31) was first used by the Old Believers from the community of Guslitsy near Moscow.⁴² Other centers included the cities of Kostroma, Iaroslavl, and Nizhnii Novgorod and their environs. The end of the 19th century brought about a deterioration in the quality of icons and crosses as the demand for these traditional objects increased. Icons produced by other techniques, such as stamping and electroplating, used for cheaper versions, competed successfully with the copper icons.

35 Icon of St Nicholas the Miracle Worker

Russia, ca. 1800

Copper alloy, gilded, *champlevé* enamel on cast metal

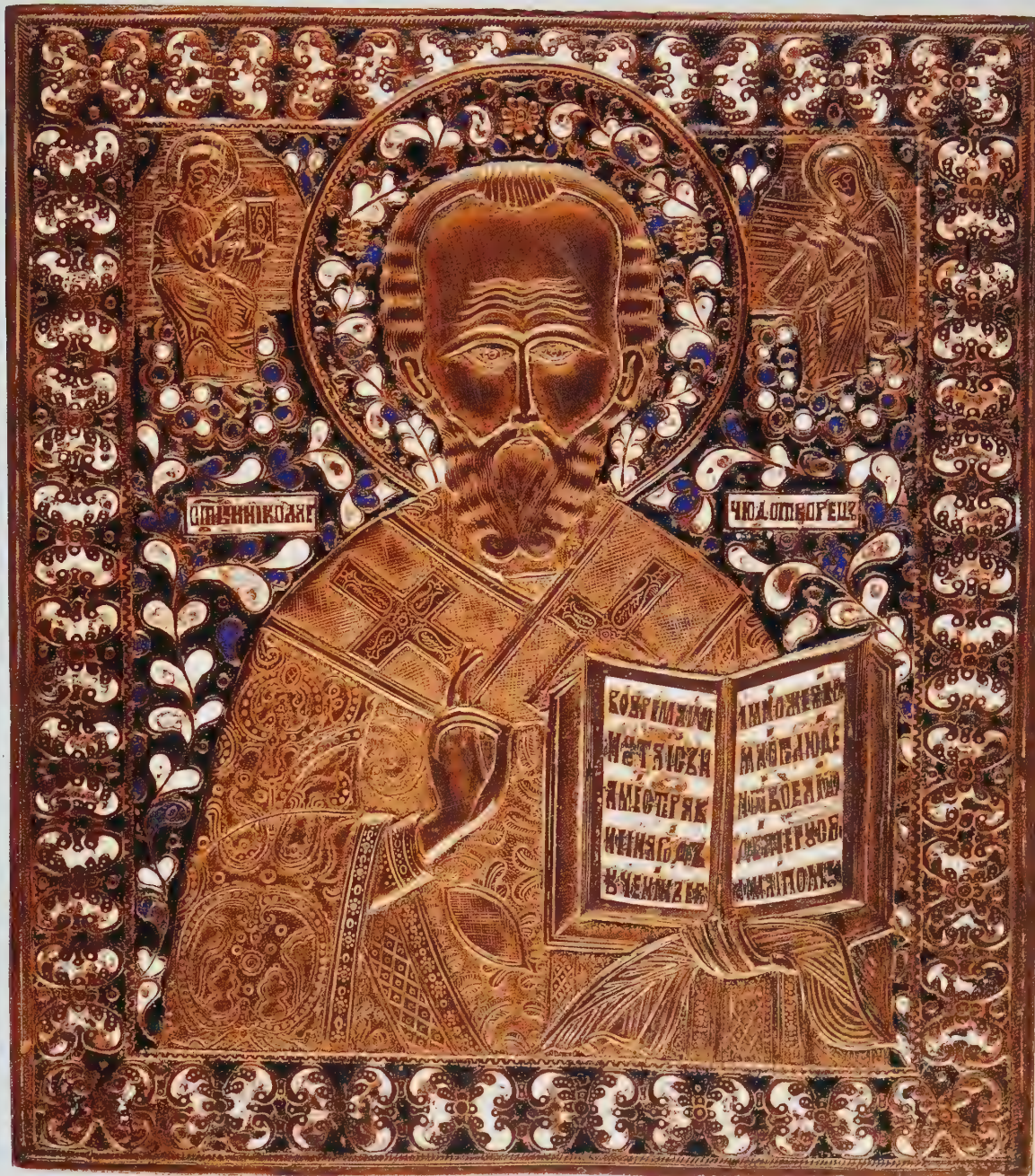
H. 11 in (27.9 cm), W. 9⁵/₈ in (24.5 cm)

Walters Art Gallery 44.648

This large icon depicting St Nicholas, the fourth-century Bishop of Myra, in a powerfully delineated composition, is unusual, but not unique.⁴³ In the upper corners, Christ is shown with the Gospels, and Mary is holding the bishop's omophorion, or stole. According to legend, they appeared to Nicholas before he was elected bishop, Christ giving him the Gospels, Mary placing the omophorion on his shoulders.

The details of the face, the hair and drapery in the icon are articulated with extraordinary clarity. The severe lines of the face and vestment are set off by a flowing leaf and vine design with blue and white leaves decorating the background and a stylized plant motif forming the border on a purplish ground. The white enamel in the loosely formed border ornament and leaf design contrasts with the severity of line in the figure.

St Nicholas found a place in all Russian homes as the patron saint of sailors, carpenters, children, and a protector against fire. In Russia he was second only to the Mother of God as protector and intercessor, thus virtually being raised to the level of national saint.



36 Cross, Crucifixion with the Feasts

Guslitsy (?), 19th c.

Copper alloy, *champlevé* enamel on cast metal

H. 15⁵/₈ in (39.6 cm), W. 9³/₄ in (24.8 cm)

Walters Art Gallery 44.632

This large cross, enameled in black and white, incorporates the whole church calendar and is dominated by the crucifix in the center.⁴⁴ At either side of the Crucifixion are the figures of Mary and Holy Martha on the left, and SS John and John Longinius on the right. Above the cross are the attending angels, God the Father as Sabaoth, the Orans Mother of God (the Virgin of the Sign), and at the very top an icon of the Mother of God with images of SS John and Paul and the Archangels Michael and Gabriel on the four sides.

The principal feast icons include on the left, from the bottom: the Birth of the Mother of God, the Entrance of Mary into the Temple, the Feast of St Nicholas, the Nativity, the Baptism, the Presentation of Christ in the Temple, and the Annunciation. On the right side, beginning at the top, are: Christ's Entrance into Jerusalem, the Descent into Hell, the Ascension, the Old Testament Trinity, the Descent of the Holy Ghost, the Transfiguration, and the Dormition.

Under the *kokoshniki*, or ogee-shaped arches, at the top are the New Testament Trinity on the left and the Elevation of the Cross on the right. Above the whole icon is a gallery, a whole chorus of nineteen seraphim. M.N. Printseva attributes such crosses with seraphim to the Old Believer community at Guslitsy, near Moscow.⁴⁵

This cross is essentially a composite of pieces which can be found in many Pomorskoe cast icons and crosses, but to which the Guslitsii have added their own features, such as the seraphim, the New Testament Trinity, and God as Sabaoth. The crucifix can be found by itself or with the four attached figures,⁴⁶ and the twelve feasts of the church calendar can be found on polyptychs (cat. 33) with *kokoshniki* above. Printseva says the Old Believers call this type of cross a "patriarch's crucifixion." A German scholar Stefan Jeckel calls it a "house cross." The latter appears to be an appropriate designation because this cross would serve the spiritual needs of a religious household throughout the year.



Rostov-type Painted Enamels

2nd half of the 18th to the 19th Century

There is a great temptation to view all small enamel plaques with religious images painted in a Western style as originating in the city of Rostov.⁴⁷ Although Rostov certainly became the major center for these enamels in the latter part of the 18th century and retained its supremacy throughout the 19th, religious plaques first appeared in the major cities of St Petersburg, Moscow, and Kiev. Unfortunately for attribution purposes, few plaques are signed, and many that have survived are attached to chalices, miters, Gospel covers, or icon *oklads* (covers), making examination difficult if not impossible. Nor is the fact that a chalice, for example, has Moscow silver marks any guarantee that the enamels were also made in that city. Already at the end of the 18th century Rostov artists sold their miniatures throughout Russia, where they were used to decorate the work of local masters. It is only toward the end of the 18th century and in the 19th that we can speak with some confidence about this type of painted religious image as a "Rostov enamel."

Rostov (now called Velikii Rostov) is an ancient city dating back to the 12th century. Like Solvychevodsk and Velikii Ustiug, it was located on the main trade route from Moscow to Arkhangel'sk, and like them it thrived in the late 17th century, although it does not appear to have supported the same level of metalwork as found in the big towns to the north. In the 1670s Metropolitan Iona Sysoevich invited artists and architects to the city to decorate the churches of the Rostov

kremlin. Workshops of painting, wood carving, and silversmithing were located in the archbishop's house.

According to legend, Rostov artists had been taught the art of painting on enamel by an Italian exiled from Moscow in the 1730s. Alternatively this new skill could easily have been brought from Moscow or St Petersburg by Russian artists. It also seems likely that the technique was taught to enamellers who were already familiar with the craft. Although the painted enamels of Solvychevodsk and Ustiug would certainly have been known in Rostov, the Western baroque style of painting these religious subjects was new. It is indicative of Rostov's close link with the large cities of the empire that the latest styles of painting in St Petersburg, Moscow, and even Kiev, were being copied in this provincial town.

Rostov enamels are always in the form of enameled plaques, usually on copper, and they are generally quite small. They were used to decorate chalices, Gospel covers, icon *oklads*, and were also mounted individually as small icon medallions to be worn or carried. Such enameled plaques cannot be documented in Rostov earlier than the 1760s, although some experts feel they appeared before that. By the 1780s the artists belonged to the enamellers' guild and the painters in the workshops of the archbishop's house were fulfilling orders for enamel plaques from other cities.

The Spaso-Iakovlevskii Monastery, outside the kremlin walls, became a center for this production. Founded in the 14th century, the monastery had since 1757 become a place for pilgrims to pay homage to the new Russian wonderworker, Metropolitan Dmitrii of Rostov. The archimandrite of the monastery, Amfilokhii, of Ukrainian



16. Detail of cat.43

origin, supported a group of artists painting these enamels for use on monastic liturgical objects, but also to give as gifts to important visitors and wealthy donors. The early enamellers were priests or monks from the neighboring countryside, but there were also people working in the *posad* who then passed on their skills from generation to generation. These families, often working at home, protected their secrets of mixing and applying colors. This method of production goes a long way to explaining the enormous variety in style, technique, and skill in these miniatures.

As inspiration and models the artists of these miniatures used book illustrations, colored engravings, icons, and frescoes. Some artists such as A.I. Vsesviatskii also painted frescoes. In their work there is an understanding of both traditional icon painting and the latest baroque style from the capital, but at times there is a certain crudeness that is closer to folk art. The hand of Christ raised in blessing is sometimes as large as his head. The folds of the vestments can be modeled and highlighted; they can also just look rumpled. The style and tones of paint can even resemble those of the Dutch masters, far removed from the bright blues, reds, and greens normally characteristic of Rostov enamels. Some very sophisticated medallions painted in grisaille on a bright blue ground were perhaps made in the 1790s.

The great age of Rostov enamels was from the 1780s to the 1840s. The work of Shaposhnikov and Zavialov competed successfully with that of well-known enamellers from the Pecherskaia Lavra in Kiev. In 1792 there were six enamel masters in Rostov; in 1857 there were 119. As demand increased, the process of producing enamel plaques became specialized. Artists no longer prepared and framed medallions, they only painted them. In the 1860s and 1870s Rostov artisans were making up to 2,600,000 images a year. Many of these were in the form of

icon medallions, some so small they were called “*meloch*” or “small change” because they were the size of a twenty kopek piece. These were then sold by monasteries throughout the country to visiting pilgrims. Needless to say, as demand increased, quality declined, and artists had to produce 500-600 images a day to survive. In short, the painting of enameled religious miniatures had become a *kustar* (cottage craft) industry, producing inexpensive religious souvenirs for the Russian faithful. Even these small medallions suffered competition from the latest technological innovation – the stamped tin icons decorated with transfer prints, which were being turned out by two foreign canning factories in Moscow, Zhako and Bonaker. Historians, religious figures, and artists attempting to stem this undesirable result of industrialization, one that was also affecting icon production in Palekh and Mstera, worked toward a plan that would preserve the traditional crafts in this area as well as others.

A school of painting, wood carving, and enamel painting, established in 1900, did little to improve the prospects of the Rostov enamel painters, perhaps because they were not ready to focus their skills on other more saleable objects, like jewelry. In 1911 the Ministry of Agriculture and Trade opened a second school that proved more successful. The artist Sergei Chekonin, an advisor on *kustar* art who was later to become head of the painting division at the State Porcelain Factory (formerly the Imperial Factory), came to Rostov in 1913 and remained in charge of training there until 1917.

After the Revolution the Rostov artists formed an artel or cooperative and continued to produce enamel miniatures of landscapes, flowers, and portraits for the decoration of jewelry and small boxes, which they continue to make to this day.

37 Medallion Reliquary with Doubting Thomas

St Petersburg, 1741-61

Silver gilt, painted enamel

H. $3\frac{1}{8}$ in (7.938 cm), W. $2\frac{1}{16}$ in (6.833 cm)

Hillwood Museum 15.204

38 Pendant Icon of SS Khariton and Aleksandr

St Petersburg(?), 1768

Silver, painted enamel

H. $3\frac{1}{8}$ in (8 cm), W. $2\frac{1}{16}$ in (5.2 cm)

Walters Art Gallery 44.627

Both the relatively early dates and the sophistication of the painting on the medallion reliquary and the pendant icon suggest they were probably made in St Petersburg. The facial details, the realistic rendering of the body, the billowing folds, and shading of the draperies are reminiscent of Elizabethan baroque ceiling paintings in the palaces of St Petersburg.

The reliquary depicting the figure of Doubting Thomas, an appropriate subject, is inscribed on the front in Cyrillic: "Because thou hast believed; blessed are they that have not seen and yet have believed." The reliquary opens to reveal a small, removable, gold cross, and an inscription: "This cross containing wood and a piece of the robe of Christ was presented by Elizabeth Petrovna." The miniature of SS Khariton and Aleksandr is a baptismal icon, inscribed and dated on the back, "born September 9, 1768," and "name day 28 September;" September 28 is St Khariton's day. According to its provenance, the pendant was always in the Pashkov family.



39 Chalice

Moscow, 1787

Silver gilt, painted enamel on copper, paste gems

H. 11⁷/₈ in (30.163 cm), Dia. 5 in (12.7 cm)

Hillwood Museum 12.85

40 Chalice

Moscow, 1805

Parcel gilt, painted enamel on copper

H. 10¹⁵/₁₆ in (27.783 cm), Dia. 4 in (10.16 cm)

Hillwood Museum 12.92

41 Chalice

Moscow, 1810

Silver gilt, painted enamel on copper, paste gems

H. 14¹/₂ in (36.83 cm), Dia. 7³/₄ in (19.685 cm)

Hillwood Museum 12.93

These three chalices arranged opposite in the order 39, 41 and 40, are decorated with painted enamel medallions representing the quite different tastes and color schemes that can be found among Rostov enamels. The plaques on the oldest of the chalices reveal the often naive rendering of the figures. The hand of Christ raised in blessing is as large as his face, the garments fit loosely on the figure, and the color range is very limited. The medallions in grisaille on a blue ground are not original to the chalice to which they are now attached. They represent an unusual style of Rostov painting that appears to have been most popular in the 1790s. The medallion depicting the Lamb of God in place of the Crucifixion is a vivid pictorial description showing the blood dripping from the lamb which is rare in Russian iconography. Other medallions on this chalice are painted in the somber colors of Dutch Old Master paintings. In each case the enameled copper medallion is framed in silver and then attached to the chalice.

On each chalice the medallions follow the standard iconography: the deesis around the cup, that is Christ with Mary on his right and John the Baptist on his left, with the Crucifixion on the back. On the foot of the chalice, the scenes can vary, but depict the events of Passion Week. These include the Last Supper, Christ at Gethsemane, Christ Crowned with Thorns, the Road to Calvary, the Mocking of Christ, and the Entombment. The enamel plaques have been molded to fit the curved shape of the foot.

On the 1810 chalice grapes decorating the bowl of the cup and the foot of the chalice are also Western symbols, which did not appear on Russian chalices before the 18th century. The inscription around the bowl reads: "Accept the body of Christ; taste of the immortal source." The stones found around most enameled medallions on chalices, miters, and icons are paste, imitating diamonds, emeralds, and rubies.



42 Icon of the Descent into Hell

Russia, icon, 19th c.; *oklad*, 18th c.

Gilded metal, painted enamel on copper, river pearls, mother-of-pearl, tempera on wood

H. 15⁵/₈ in (39.7 cm), W. 12⁷/₈ in (32.7 cm)

Walters Art Gallery 37.1074

Several decorative elements are incorporated on the *oklad* of this icon. The oval plaques in each corner depict clockwise the four evangelists, Matthew, Luke, Mark, and John, painted on somber black grounds.⁴⁸ The other four plaques showing Christ carrying the cross at Calvary above, the Beheading of John the Baptist below, the Presentation of Christ at the Temple on the left and the Annunciation on the right are rendered on light backgrounds in the bright reds, blues, and greens associated with the Rostov school. Set in between these enamels are oval-shaped “stones” of mother-of-pearl.

The icon itself is bordered by a row of fresh-water pearls strung on wire. Such a real pearl border was recalled in later enamel *oklads* by means of white enamel dots. This icon, painted in the 19th century with metal haloes in the 17th-century style, has a signature, “Andrei Roiblev,” added later.



43 Icon of the Resurrection with Feasts

Fedor Stroganov

Moscow, 1857

Silver gilt, painted enamel on copper, paste gems

H. 14³/₈ in (36.195 cm), W. 12⁹/₁₆ in (31.593 cm)

Hillwood Museum 54.28

The Orthodox iconography for the Resurrection is the Descent into Hell. Here the artist has adopted the Western interpretation of the event, with Christ actually rising from the tomb, where the stone has been pushed aside. According to traditional Russian iconography this specific image of Christ should not be depicted because no one had actually witnessed Christ rising from the dead. The icon of the Resurrection is surrounded by the twelve principal feasts. Moving clockwise, beginning at the upper left, they are: the Nativity, the Entrance of the Mother of God, the Baptism, the Presentation of Christ, the Transfiguration, the Elevation of the Cross, the Entrance into Jerusalem, the Old Testament Trinity, the Birth of the Mother of God, the Dormition, the Ascension, and the Annunciation.⁴⁹

This icon is similar in form to a Gospel cover, which would have had the Crucifixion in the center and the four evangelists in the corners. Icons of this type, consisting only of enameled plaques on a metal ground, are unusual and show the persistence of very Western imagery into the second half of the 19th century, just as the Russian Revival, a reaction to these forms, was about to take hold.



44 Medallion in Memory of Nicholas I

Rostov, ca. 1855

Painted enamel on copper

H. 5³/₈ in (13.6 cm), W. 4¹/₂ in (11.5 cm)

Walters Art Gallery 44.624

Surrounding the empty throne of the deceased Nicholas I on this quite large enameled plaque is a group of saints, painted in bright colors. The male saints on one side include, from the left rear, the Archangel Michael and St Nicholas, in the front, the Emperor Constantine, St Aleksandr Nevskii, St Nicholas of Bari; the female saints on the right include, at the rear: St Catherine, the Holy Empress Elena, and in the front, the Holy Empress Alexandra, St Mary Magdalene, and the Holy Princess Olga. Because of the particular saints chosen, it is possible that the artist depicted the name-saints of Nicholas I's wife, and his children, thus symbolically demonstrating their grief. Nicholas had no daughter named Elena, but this saint could represent his sister-in-law, Elena Pavlovna, and Catherine could represent his niece, Ekaterina Mikhailovna, Elena's daughter. The second Nicholas might represent Alexander II's son and heir, Nicholas, who died before coming to the throne.

Nicholas died in 1855 in the midst of the Crimean War. The defeats of the Russian army left the emperor, always confident about his troops, terribly depressed and saddened. His family, represented by their saints, can only be relieved that he no longer suffers.

The medallion is formed by two slightly convex plaques fastened together back to back, and bordered in black. The inscription in Cyrillic on the back reads:

*Thus your light will shine
before men; as they see your
good deeds, they will praise your
Father, who is in Heaven.*



St Petersburg, Enamel Miniatures and Gold Boxes

18th to the 1st half of the 19th Century

Although increasing Western influence was already evident in all the arts that flourished in Russia in the second half of the 17th century, Peter's rapid Westernization of Russian art overwhelmed almost all native techniques and subject matter very quickly in the 18th century. Peter's travels to the West in 1698–9 had an enormous impact on the direction the development his capital would take. The new palaces being built in St Petersburg, especially after the transfer of the capital there in 1712, required wall paintings, wood carving, furniture, and portraits in the Western style. To carry out these projects Peter invited numerous artists and artisans in every field to Russia. As part of their contracts they were to train Russians in the new styles and techniques. Peter also brought to St Petersburg some of the best masters from the Moscow Kremlin Armory workshops.

Portrait miniatures on enamel, initially called "*parsuny*," although linked technically to Usolsk enamels, were totally different stylistically. Already on his Western trip in 1697–8 Peter had a miniature portrait of himself (after the portrait by Gottfried Kneller) painted by the famous Swedish miniaturist Charles Boit. In the first decade of the 18th century Peter presented numerous miniature portraits of himself to deserving servants

of the state. Such decorations were later replaced by orders, like the Order of St Andrew (cat. 57).

Miniatures soon decorated boxes and watches, but they were also simply mounted in a frame like a small easel painting. Two enamellers in particular are associated with Peter's reign, Georgii Semenovich Musikiiskii (1670?–1739?) and Aleksandr Grigorevich Ovsov (1679–1740s). Musikiiskii was one of the artists transferred from the Moscow Kremlin Armory workshops to St Petersburg, probably in 1711. He painted portraits of Peter, his second wife, Catherine (cat. 47), and family portraits of Peter and Catherine with their children (cat. 46). Musikiiskii's portraits are formal, somewhat stiff and uncertain, with the sitters directly facing the viewer in the early 18th-century manner. His ability to render figures realistically varies; the proportions are often not right. His miniatures are not unlike the naive formal portraits in America from the same period; Russia and America were both on the frontiers of the sophisticated cultural world, centered in Paris.

By the mid-18th century the use of snuff was at the height of fashion. Some of the early enamel boxes made for snuff in Russia were very much influenced by porcelain boxes, the latest passion to sweep Europe. Elizabeth I founded the Imperial Porcelain Factory in 1744, and soon Russia too was manufacturing this valuable and desirable commodity. Some of its earliest products were snuff-boxes, mounted in gold, and among the first factory painters were Ivan Cherny and his son Andrei, who also painted enamel miniatures. The enameled boxes of the mid-18th century often were decorated with battle scenes or military encampments, painted on a white ground, and



17. Detail of cat. 46

include portraits of Elizabeth on the inside of the lid.

The painting of portrait miniatures on enamel continued throughout the century, only to be replaced by miniatures on ivory and paper as these became more popular in the first half of the 19th century. As the demand for miniature painting increased, Petr Gerasimovich Zharkov (1742-1802), one of the leading miniaturists of Catherine's reign, was called on to teach a class in miniature painting at the Academy of Art in 1779. In 1790 he established another class, specifically for the painting of miniatures on enamel, which lasted until his retirement in 1798.

By the second half of the 18th century foreign architects, artists, goldsmiths, and furniture-makers were flooding St Petersburg. They had already established a foreign guild early in the century, and most remained in Russia for the rest of their lives. Foreign goldsmiths brought with them the new French technique of *en plein* enameling over a machine-engraved metal ground, known as *guilloché*. Jean Pierre Ador was perhaps the best known for his gold boxes decorated with enamel and for two larger pieces, one, a pot-pourri vase, now in the Walters Art Gallery (cat. 53), the other a candlestick in the shape of a vase, now in the Hermitage. Other jewelers who incorporated enamel into their work include Jean François Bouddé (Budde), Jean Jacques Duc (Diuk), and Johann Gottlieb Scharff (Sharf), all of whom created splendid boxes, many now in the Hermitage.⁵⁰

As an embellishment to these boxes, enamel was used in two ways. One incorporated painted enamel panels in a gold frame to form the whole box, such as the famous one made by Ador (now lost) with scenes by Joachim Kaestner of the coup which placed Catherine on the throne.⁵¹ In the other, following the French style, *en plein* enamel played a minor role as the background to a portrait miniature or a cipher in diamonds.

En plein enamel as a ground continued to be used

in the 19th century on boxes, presented by various rulers to important visitors or honored citizens. As the fashion for snuff-boxes declined in the 19th century, the originality of design deteriorated as well. The firm of Keibel, founded by Otto Keibel in 1797 and continued after his death in 1809 by his son Johann (Iogan), was perhaps St Petersburg's leading jeweler of the first half of the 19th century. Enamel was little used for decoration in this period, in which the silversmiths excelled in the production of grand tableware and sculptures.

Less important to the art of enameling, but an extremely lively business nonetheless, was the production of badges associated with orders. Peter began the practice of awarding orders for services to the realm. Intrigued when he traveled abroad with the French Order of the Holy Ghost and the English Order of the Garter, Peter introduced the Order of St Andrew First Called in 1698. Shortly after his official marriage to Catherine in 1712, Peter created the Order of St Catherine, commemorating his wife's role in the Pruth campaign against the Turks in Moldavia. Catherine I established the Order of St Aleksandr Nevskii, and Catherine the Great created the Order of St George, Russia's highest military award. The badges of all the orders were decorated with enamel, and most were produced by firms such as Keibel, Aleksandr Kordes, and in the early 20th century, Eduard.

At no time in its history was Russia as artistically close to the rest of Europe as it was in the period 1760-1850. It had successfully adopted new styles and techniques and had achieved in the arts what Peter had wanted – that Russia be fully integrated into West European culture. While Fabergé was to carry on the tradition of 18th-century enameling, he worked against a strong tide of national revival, which reached its greatest flowering at the end of the 19th century.

46 Medallion with Portrait of Peter the Great and Family

Georgii Musikiiskii (1670/71-after 1739)

St Petersburg, ca. 1720

Copper, painted enamel

H. $3\frac{1}{16}$ in (8.1 cm), W. $4\frac{3}{16}$ in (10.7 cm)

Walters Art Gallery 44.326

This oval miniature family portrait includes Peter, his wife, Catherine, his three daughters, Anna, Elizabeth (the future empress), and Natalia (1718–25), and his grandson, Peter (the future Peter II). The miniature is very similar in composition to an earlier one, now in the Hermitage collection; painted around 1717, it includes Peter's son Aleksei before he died, presumably killed by torture for treason, in 1718.⁵² The family portrait in the Walters collection is considerably more accomplished, both in composition and in the proportions of the figures, revealing Musikiiskii's maturation as a portrait painter.

The predominant rose-lilac, emerald green, and bright blue of Musikiiskii's palette are very close to the colors found in Usolsk enamels. Enamellers from Solvychevodsk were known to have worked in the Moscow Kremlin Armory; thus their work would have been known to Musikiiskii and obviously had considerable influence on him. Delicate scroll gilding decorates the hem of Catherine's dress, as well as the dress details of the other figures.



47 Onion Watch with Portrait of Catherine I

Watch: Heydrich; Enamel miniature: Grigorii Musikiiskii
Watch: London, ca. 1710; Miniature: St Petersburg, ca. 1725
Gold, diamonds, painted enamel
H. 3 in (7.62 cm), W. $2\frac{5}{16}$ in (5.875 cm), Dia. $1\frac{3}{4}$ in (14.445 cm)
Hillwood Museum 16.45

This English onion watch, so-called because the outer case comes off like an onion skin, is mounted with a miniature of Peter's second wife, Catherine. She was a Lithuanian peasant, born Martha Skavronskaia, who faithfully and courageously followed Peter to the wars and bore him twelve children, only two of whom survived to adulthood. Following a secret marriage in 1707, Peter and Catherine officially married with great pomp in 1712. Peter designated her his successor, and she became empress on his death in 1725. Unlike earlier images of Catherine, she is wearing a crown, and the miniature is signed "G.M." in Cyrillic and dated 1725, so may have been a presentation piece at the time of her coronation. Catherine reigned until her death in 1727.

English watches with portrait miniatures, including those of Peter, were extremely fashionable in this period. There were several in the collection of Aleksandr Menshikov, Governor General, now in the Hermitage.⁵³



49 Snuff-box with Portrait of Elizabeth I

St Petersburg, late 1750s

Silver, painted enamel

L. 3¼ in (8.255 cm), H. 1⅞ in (4.686 cm), W. 2⅝ in (6.617 cm)

Private collection

The white enamel ground of this box imitates the porcelain snuff-boxes which were being made in Europe and in the Imperial Porcelain Factory, established in 1744. The lid is decorated with a battle scene in which two soldiers on horseback in the foreground are firing pistols against clouds of smoke in the distance. The sides have views of soldiers on horseback and on guard duty, and of their encampments outside a fortified town. The lid opens to reveal a fairly naive portrait of Empress Elizabeth, daughter of Peter the Great, wearing a crown, the blue sash of the Order of St Andrew over her shoulders, and holding the orb in one hand.

Although the battle is not identified, the box was probably one of many produced during the Seven Years War (1756–63) (see cat. 50). Such boxes were also popular in Prussia and were a favorite with Frederick the Great, who collected them.⁵⁴



18. Detail of cat. 49



50 Snuff-box with the Battle of Kunersdorf

St Petersburg, ca. 1760

Copper gilt, painted enamel

H. 1⁷/₁₆ in (3.6 cm), L. 3³/₁₆ in (8.1 cm), W. 2⁷/₁₆ in (6.617 cm)

Walters Art Gallery 44.377

This box is very similar to the one in cat. 49, except for a much more detailed polychrome painting of a battle scene on the lid. It is inscribed at the top: "Kunersdorf, Saltykov, Victory." The Battle of Kunersdorf, an engagement of the Seven Years War, was fought in a small town not far from Frankfurt-am-Oder in 1759. It pitted the joint Austrian and Russian force against the Prussians, led by Frederick the Great. Count Petr Saltykov, whose name appears on the box, led the Russian army, which together with the Austrians won a resounding victory over the Prussians, who suffered fifty percent casualties.

Inside the box is a portrait of Elizabeth framed by the inscription: "God Save Elizabeth, Empress of All Russia." This cartouche is painted over banners, cannon, and rifles, symbols of her recent victory. Cannons and banners also decorate the sides. The painting of this whole box is not nearly as sophisticated as the miniatures by Musikiiskii, but closer to the naive painting of the Rostov enamels.

Boxes such as these are more important for their historical than their artistic interest. That this victory was significant for the Russians is evident from that fact that there are many boxes with this same scene, one in the State History Museum in Moscow.⁵⁵ Given their seemingly hasty painting, they must have been turned out as souvenirs. This was the case with similar boxes made in Berlin which Frederick the Great used for propaganda purposes.⁵⁶



19. Detail of cat. 50



51 Miniature portrait of Tatiana Roznatovskaia

Petr G. Zharkov (1742–1802) (attr.)

St Petersburg, 1789

Painted enamel on copper

H. $4\frac{5}{16}$ in (11 cm), W. $3\frac{3}{8}$ in (8.5 cm)

Walters Art Gallery 44.506

The young woman depicted in this miniature is elegantly rendered in soft colors, with her light brown hair arranged in a high coiffure. She is wearing an apple-green dress with a white collar. The miniature entered the Walters collection with the provenance that it had been painted by “Jarvioff.” This is no doubt Petr Zharkov, a member of the Academy of Arts and a miniaturist primarily on enamel. Zharkov headed a class in miniature painting established at the Academy in 1783 and another specifically for painting on enamel that entered the curriculum in 1791, where one of his students was Petr or Pietro de Rossi (cat. 52). He painted several miniatures of Catherine the Great, only one of which survives. In fact, only five miniatures by him, including this one, are known.⁵⁷

This miniature is inscribed on the back: “T. Rosnatornsky (?) *née* Resrov(?)” and is dated 1789. In Mr Walters’ superintendent’s log it is called “Portrait of Jarvioff.” Galina N. Komelova, the Hermitage’s expert on miniatures, has compared this enamel to a watercolor of the same woman. Proceeding from the information on the back of the Walters’ miniature, she proves quite conclusively that the sitter is Tatiana Petrovna Roznatovskaia (1755-?) *née* Rezvaia. Roznatovskaia was the wife of a collegiate advisor and Tula landowner, Efim Vasil’evich Roznatovskii.⁵⁸



52 Portrait of an Elderly Man

Pietro de Rossi (1761/65–1831)

Moscow, 1811

Gold, enamel on copper

Sight: Dia. $3\frac{1}{16}$ in (7.8 cm)

Walters Art Gallery 38.91

The white cravat and the grand fur collar of the light brown coat handsomely set off the face of this elderly man with a shock of white hair. At the beginning of this century, Baron N. Vrangél, a leading critic, wrote of Rossi's work, "Rarely did a master of his time transmit so exactly and intelligently, so beautifully and clearly, not only the type of his epoch, but also the individuality of each face depicted."⁵⁹

Pietro de Rossi (Petr Rossi) was one of the leading miniaturists of his day.⁶⁰ He attended the class on enamel miniatures taught by Petr Zharkov at the Academy of Arts, and although he was already painting in the 18th century, none of his miniatures from that period are known. In 1813 he was named Academician for a miniature of the sculptor Ivan Martos. In an exhibition at the Academy that year he exhibited five miniatures.



53 Pot-pourri Vase

Jean Pierre Ador (1724–84)

St Petersburg, 1768

Gold, *en plein* and painted enamel

H. 11³/₁₆ in (28.4 cm)

Walters Art Gallery 57.864

This tulip-shaped vase by the Swiss-born artist Jean Pierre Ador demonstrates an early phase of neoclassicism emanating from the French court during the closing years of Louis XV's reign. The vase is in the form of a porcelain pot-pourri of the type made at Sèvres. The lion-mask handles and the rams' heads holding swags of drapery share classical antecedents, whereas the two putti supporting the escutcheon, with the cipher of Grigorii Grigorevich Orlov, can be associated with designs by Louis XV's court painter, François Boucher.

This vase illustrates the 18th-century goldsmith's mastery of techniques including casting, chasing, and chiseling, and working with different colored golds. To enhance the finish, matte surfaces have been juxtaposed against burnished gold.

Two forms of enameling have been employed. Attached to both sides of the vase are oval medallions painted *en camaïeu* (meaning to look like a cameo) in a pinkish tone. One shows Flora, personifying Spring, the other, Ceres, symbolic of Summer (fig. 20). Beneath the handles are painted enamel panels showing Milo of Crotona struggling in vain to free his hand from a split tree trunk, and Hercules slaying the Nemean lion. Small ovals decorating the base and lid of the vase are formed of dark blue, transparent enamel applied over a background engraved with foliate designs.

Catherine the Great showered her lover, Grigorii Orlov, with many gifts. In the mid-1760s she presented him with a porcelain tea and toilet service, also decorated with his cipher. The lids of cups and teapots have the same dark blue color and romancing putti as their handles. This magnificent gold pot-pourri may also have been a present from Catherine to Orlov, who with his four brothers, had organized the coup that placed Catherine on the throne in 1762. The Orlovs, however, were also patrons of Ador; thus he may have ordered this vase for himself.⁶¹

Ador produced a gold candlestick in the form of a vase of similar dimensions for Catherine II.⁶² Although it is more flamboyant in style than the pot-pourri, with dragon handles and a lid surmounted by a military trophy, it too is decorated in blue *en plein* enameling and bears similar pink *en camaïeu* medallions. In the exhibition of Russian treasures in St Petersburg in 1904, both pieces were loaned and are illustrated in the catalogue. The Empress Alexandra loaned the candlestick, and A.V. Orlov-Davydov, a descendent of Grigorii Grigorevich, loaned this gold pot-pourri.⁶³



20. Ceres, symbol of Summer, detail



54 Oval Box with Portrait of Zakhar Chernishev (?)

G.K. (Georg Kuntzendorf?)

St Petersburg, 1773

Gold, enamel

H. 1³/₈ in (3.467 cm), W. 3³/₁₆ in (6.193 cm)

Hillwood Museum 11.33

This gold box with an enameled portrait miniature possibly of Zakhar Grigorevich Chernishev (1722–84) is representative of Russian assimilation of the French style. The zigzag guilloché pattern under the transparent dark blue enamel, set with opaque white enamel six-pointed stars, provides a lustrous background for the miniature. The stars and the globe, pens, compass, and other objects under the portrait were symbols of the Freemasons, of which Chernishev was a member. A scrolled leaf design and a ribbon in transparent blue combined with white opaque enamel are entwined around the border.

Chernishev is dressed in a green waistcoat, trimmed in yellow and red, and is wearing the star of the Order of St Andrew. In 1773 Catherine promoted Chernishev to the rank of field marshal, and he was named governor general of White Russia. The miniature has always been identified as Chernishev, although a prototype has not been found.⁶⁴ The year of the box would be consistent with his promotion to field marshal, an appropriate occasion for such a presentation box.



55 Presentation Box with Portraits of Nicholas I and Alexandra

Firm of Keibel

St Petersburg, ca. 1826

Gold, enamel, miniatures on ivory

L. $3\frac{13}{16}$ in (9.373 cm), W. $2\frac{3}{4}$ in (6.833 cm)

Hillwood Museum 11.39

This enameled gold box with miniature portraits of Nicholas I and his wife, Alexandra Feodorovna, was probably a presentation box at the time of Nicholas' coronation in 1826.

The portrait miniatures set in frames of diamonds and gold with a scrolling leaf ornament are mounted on a thick cobalt-blue ground, enameled over a barely visible horizontal basket-weave pattern of machine engraving. Although unsigned, the miniatures may possibly be the work of Ivan Andreevich Winberg (Vinberg, d. 1851), a Swedish-born miniaturist to the court of Nicholas I.

A vine motif in green and yellow gold forms the border of the box. On the bottom the double-headed eagle in yellow gold is framed by sprays of oak and laurel leaves.

Otto Keibel (1768-1809) established his firm in 1797. After his death, his son Iogan continued the business which remained in existence until at least 1910.



56 Presentation Box with Portrait of Alexander II

Miniature, Alois Gustav Rockstuhl (1798–1877)

St Petersburg, ca. 1858

Gold, enamel, miniature on ivory

L. 3 in (6.007 cm), W. 2³/₈ in (7.62 cm)

Hillwood Museum 11.45

This gold box in the rococo style is a rare example of *basse-taille* enameling. The romping putti engraved in the gold on either side of the portrait miniature are covered with a dark cobalt-blue enamel. On the side of the box, baskets of flowers in cartouches are enameled in the same blue, and birds are enameled in an orange over foil, producing an unusual and bright color combination for this presentation box. On the bottom, love birds in an oval cartouche are also enameled in blue. The surface of the box itself is partially engraved with enameled figures on smooth gold cartouches outlined with rococo scrolls.

The miniature portrait of Alexander II, set in diamonds, is signed by the Baltic miniaturist Alois Gustav Rockstuhl (or Aloizii Petrovich Rockshtul the younger, as he is referred to in Russian) and is dated 1858. Rockstuhl was court miniaturist during the reign of Alexander II.⁶⁵



57 Collar of the Order of St Andrew

Firm of Keibel, Aleksandr Kordes, workmaster

St Petersburg, mid-19th c.

Gold, enamel

L. 40 in (101.6 cm)

Hillwood Museum 18.1

Peter the Great established the Order of St Andrew First Called in 1698 to be awarded to members of the imperial family, to foreign royalty, and to especially important servants of the state. This order is the only one which has a chain in addition to the sash. Worn on special ceremonial occasions, the chain is made up of repeated medallions with the badge of the order, showing St Andrew martyred on an X-shaped cross, at the bottom. Other medallions include the crossed Ps of Peter I on blue with banners and flags, a round medallion with the cross of St Andrew and the Roman letters "S.A.P.R.", standing for Sanctus Andreas Patronus Russiae, and a third medallion of the double-headed eagle holding the orb and scepter with a small painted round plaque in the center of St George, the patron saint of Moscow.

Aleksandr Kordes, a workmaster for Keibel when this chain was made, later established his own firm. Each of the medallions is enameled in opaque enamels on gold with gold letters and details.





Moscow Enamels Revived

late 19th to the early 20th Century

In the second half of the 19th century Moscow became a revitalized and vibrant city. An increasingly important industrial center following the emancipation of serfs in 1861, the city was home to a rapidly growing merchant class that was conscious and proud of its Russian heritage. Although the renewal of interest in old Russia was not limited to Moscow, it found avid support there.

The Russian Revival brought about not only a study of the enamels of old Russia, but a great flowering of Russian enamel-working from the 1870s to the Revolution.⁶⁶ The great silversmiths of the last third of the 19th century looked back to the wealth of techniques and motifs used in the 17th century. *Champlevé*, filigree, and painted enamels found a new life in the hands of the very talented Moscow silversmiths. They also revived such old forms of drinking vessels as the *kovsh*, *charka*, and *bratina*, which had disappeared from general use since the 17th century. By reworking what had become “traditional” Russian ornament they broke away from the canons of Western art which had ruled since the time of Peter.

The publication of albums of antiquities and ornament from the 1850s into the 1870s provided a ready source for silversmiths searching for native designs. The silversmith Ignatii Sazikov was the first to employ Fedor Solntsev’s drawings of the treasures in the Kremlin Armory as models for silver sculptures, cups, and tankards, for which he won a gold medal at the Crystal Palace Great Exhibition of 1851 in London. Sazikov was also the first to copy the Turkish tankard (fig. 23) in the Armory, soon to become a very popular shape in the production of the Ovchinnikov firm. Grand Old-Russian style enamels like these tankards with their bright blues, white, reds, and greens were

popular as court gifts to foreign dignitaries because they were considered particularly “Russian” (fig. 24). For example Nicholas II presented a silver decanter, with *champlevé* enamel, to President Theodore Roosevelt in 1905 to thank him for his help in negotiating the Treaty of Portsmouth ending the Russo-Japanese War.⁶⁷ Provincial cities presented similarly decorated bread and salt dishes, caskets, tankards, and icons, symbols of their Romanov heritage, to the tsars on their travels (cat. 67). Because so many of these gifts, both to foreign visitors and to the tsar were illustrated in 19th-century Russian weeklies, we know that most were made by Ovchinnikov and Khlebnikov, Moscow’s two largest firms.

The Moscow silversmiths were part of a Europe-wide movement indulging in fascination with national distinctness. Britain was in thrall to the medieval knights of the Round Table, France returned to the style of its glorious period under Louis XV, Germany to the Renaissance, and Norway to Viking legend. In the age of international expositions, each country strived to show its best, and until the Paris Exposition Universelle of 1900, these national distinctions prevailed. The pride of Russian silversmiths – Ovchinnikov, Khlebnikov, Grachev, and others – won prizes at All-Russian and international exhibitions, with their Old-Russian style. In addition to numerous medals at All-Russian exhibitions, Ovchinnikov and Khlebnikov each won Gold Medals in Paris in 1889. The Grachev Brothers, one of the few firms producing Russian-style enamels in St Petersburg, also won a Bronze Medal at the Columbian Exposition in Chicago in 1893.

Of all the Moscow silversmiths, the most important, not only for the quantity and quality of the work produced, but for his endless experimentation with old techniques, was Pavel Ovchinnikov. Opening his factory in Moscow in 1853, Ovchinnikov had begun working in the Russian style by the late 1860s and was awarded the imperial warrant (that is, he became purveyor to the court) in 1868. After his death in 1888, his sons continued to operate the factory. Much of his early enamel work made use of *champlevé*

enamel, one of the simpler enamel procedures, although filigree enamel soon became the favored technique of all Moscow silversmiths. By the 1880s filigree enameling was combined with painted or “shaded” enamel, the cloisons enclosing not just single colors, but whole flowers or leaves, which were then painted to give greater definition to the motif. These floral patterns were usually painted on a white or cream ground reminiscent of the Usolsk enamels of the late 17th century.

Perhaps Ovchinnikov’s most important contribution was his mastery of the complicated technique of *plique-à-jour*. Although several other silversmiths attempted this difficult process occasionally, only Khlebnikov could compete with Ovchinnikov in creativity and quantity. It is unclear whether Ovchinnikov learned *plique-à-jour* from the French or on his own. Although most obviously suited to such objects as sanctuary lamps, it was also used for decorative vases and even such utilitarian objects as cups and saucers (cat. 78), which were probably never actually used. He also developed an enameling process to imitate Japanese lacquerware, with gilded low reliefs of birds, insects, and plant forms on a red “lacquered” ground.

The origins of Khlebnikov’s operations remain somewhat unclear, but it appears that his first workshop, opened in St Petersburg in 1867, was short lived. He opened a second one in Moscow in 1870–71 that was both large and productive.⁶⁸ He became supplier to the court of Grand Duke Konstantin in 1872 and received the Imperial Warrant in 1875. As the competitor to Ovchinnikov, Khlebnikov had by the beginning of the 20th century become more creative than Ovchinnikov, and certainly more whimsical. In addition to the objects for sale in their shops, Khlebnikov and Ovchinnikov received major commissions. In 1896 the court commissioned Khlebnikov to make an enameled gilt-bronze framework for the iconostasis in the Annunciation Cathedral in the Moscow Kremlin, and Ovchinnikov made a grand liturgical set in *champlevé* enamel, designed by L.V. Dahl (Dal), for the consecration of the Cathedral of Our Savior in Moscow in 1883.⁶⁹

Ovchinnikov and Khlebnikov were not alone

in the production of Russian-style enameling. The firms of A.M. Postnikov, Mishukov, and especially Olovianishnikov produced liturgical sets for the church, and icons for the home. Other silversmiths included Antip Kuzmichev, Orest Kurliukov, and Ivan Andreev. At least two major firms were run by women. The enamels of Mariia Adler, about whom we know almost nothing, were clearly influenced by the books of manuscript design published by V.I. Butovskii, director of the Stroganov Institute, and of folk designs by Vladimir Stasov. Mariia Semenova took over her father’s workshop following his death in 1896. That one city could support such a large number of talented silversmiths is an indication of its wealth and growth. Early in the 20th century individual silversmiths, often dissatisfied with the working conditions at the large firms, began to form artels, or cooperatives. By the beginning of World War I there were at least thirty of these artels, though only the 1st, 6th, 8th, 11th, 20th, and 26th are known for their enamels.

Various educational institutions were crucial to the flourishing enamel trade in Moscow. A.M. Postnikov, Ovchinnikov, and Khlebnikov had technical schools at their factories, and Mariia Adler had drawing classes. Ovchinnikov wrote a small treatise on the importance of education for his workforce.⁷⁰ Even more important for the development of design than these factory schools, especially in the first decade of this century, was the Stroganov Institute.⁷¹ The neo-Russian style promoted at the school was the Russian version of art nouveau, incorporating design motifs developed by artists at the two major art colonies, Abramtsevo and Talashkino. The motifs and muted color combinations used by these artists were funneled through the school to students later employed by the large firms. Some of Fabergé’s Moscow workmasters are known to have had their training there, and Fedor Rückert’s son was also a student.⁷² Art journals, exhibitions, and design competitions all helped to disseminate the latest style.

No Moscow silversmith made the transition to *stil modern* as successfully as Fedor Rückert, who supplied Fabergé’s Moscow store with enamels in the neo-Russian style. An independent workmaster, Rückert

also sold to Marshak, a Kiev store, and to Ovchinnikov and Kurliukov. Of German origin, Rückert began his association with Fabergé in 1887, although most of the Fabergé objects that can be clearly identified with him were made after 1908. Rückert excelled at the use of shaded enamel and the imaginative application of foil, wirework, and unusual color combinations. By 1908 his color scheme had completely changed from the pastel colors on a white or cream ground, so popular among Moscow enamellers, to combinations of dark blues, greens, grays, and browns. He also began to use the wires to create patterns of their own, not just to separate colors. Today he is easily recognized by his miniature paintings, usually of matte enamel, copied from famous paintings of the period. His favorite artists for reproduction purposes were Viktor Vasnetsov and Konstantin Makovskii. Rückert's distinctive style appealed to the Russian taste for these romantic genre paintings of the *bogatyri*, the warriors of Kievan Rus, and the boyars of the 17th century.⁷³

Fabergé's Moscow store sold not only Rückert's work, but also its own line of neo-Russian style boxes, caskets, *charkas*, and *kovshi*. Some were mounted with enamel miniature paintings of the type Rückert painted. Fabergé's Moscow workshops also made effective use of a plain matte enamel as a ground for silver *repoussé* designs.

It is not a matter of chance that many Russian-style objects found their way to America, even before the Revolution. P. Raiskii, reviewing the 1889 Paris Exposition, said that all the Russian exhibitors could be assured that their wares would be bought up by the "generous Yankees." "They are awaited like the sun, like dear guests; they [the exhibitors] form plans

for their stuffed purses."⁷⁴

Tiffany & Co. played a little-known role in making Russian enamels known in the West. In 1912 Ruth Kedzie Wood, a tourist to Russia, wrote:

Few go to Russia without taking away an enameled souvenir. But still fewer know that the father of the present enamel industry was an American, Henry Hiller...the representative of the best-known jewellery house in America....He became interested in the unskilled efforts of the enamel workers, and by practical encouragement, so fostered and advanced the trade that it has become an art and a lucrative industry.⁷⁵

While the claim that Henry Hiller was the father of the Russian enamel industry seems a bit odd, Henry Hiller's role as Tiffany's representative in Russia should not be underestimated. He lived there for twenty-five years from around 1855 to at least 1887 and kept a large supply of Russian enamels coming into Tiffany's New York store. In 1887 the store put on a special Russian exhibition.⁷⁶ Just as Liberty and Company in London and Siegfried Bing in Paris were seeking out exotic wares in India and Japan to satisfy the ever-changing tastes of their clients, so Tiffany had been importing Russian objects for almost half a century. Antip Kuzmichev was just one of the many Moscow silversmiths who sold through Tiffany.

Curiously it was the more exotic Russian style which sold best in America, not the St Petersburg classicism for which Fabergé was famous. Americans obviously preferred the "Russianness" of Russian art, and there are still enthusiastic collectors of Russian-style enameling in the United States today.

63 Wine Carafe in the shape of a Cockerel

Firm of Ivan Khlebnikov

Moscow, 1874

Silver gilt, *champlevé* enamel, cork

H. 8³/₄ in (22.4 cm)

Private collection

Executed in colorful *champlevé* enamel, the technique perhaps most frequently used in the 1870s, the cockerel's front and neck feathers are in shaded blue enamel, with brightly colored yellow and orange tail feathers enameled over foil toward the handle. Translucent green enamel over foil is also used to highlight portions of his head and body. He wears a crown, and his mouth, the spout, opens as if for a loud crow. Around his middle is the enameled inscription: "Drinking is not a hindrance but a stout fellow's delight." Khlebnikov produced several wine carafes in the shape of cockerels. The State History Museum has a decanter in the shape of a rooster and small chicken-shaped *charkas* for cups.⁷⁷ The "cockerel style," was a perjorative epithet used by its critics, especially in St Petersburg, for the Moscow style employed not only in enameling, but also in porcelain, glass, and furniture. It was probably a reference to widely used folk motifs such as chickens and roosters as well as the loud, showy color combinations.



65 Tea Caddy

Firm of Pavel Ovchinnikov

Moscow, 1878

Silver gilt, *champlevé* and painted enamel

H. 4³/₈ in (11.087 cm), W. 6¹/₂ in (16.675 cm), D. 4¹/₂ in (11.43 cm)

Private collection

This tea caddy reveals the extraordinary heights to which Ovchinnikov carried his *champlevé* work. Large spaces have been carved out of the metal for the figures and landscape, leaving them silhouetted against a gold ground. The scenes have then been painted on enamel in the carved-out space, so they appear as if painted directly on the gold ground. This same combination of *champlevé* and painted enamel can be found on a box with a scene of the Kremlin (cat. 64).

The Chinese views on all four sides and on the top evoke the fabled land that was the source of tea, which by the second half of the 19th century the Russians were consuming as their favorite drink. On the top, a princess waits on her prince, both dressed in brightly colored garments covered with embroidery. On each of the long sides coolies carry shrines. At one end a boy assists a man with his opium pipe, and at the other a young girl waits on a woman. The gilding of the box and the lush colors of the figures achieve an extremely rich effect.



66 Bread and Salt Dish

Firm of Pavel Ovchinnikov

Moscow, 1883

Silver gilt, filigree, *champlevé*, and painted enamel

Dia. 20¾ in (52.705 cm)

Hillwood Museum 15.202

The inscription on this bread and salt dish, which was presented to Alexander III at the time of his coronation in 1883 (he ascended the throne in 1881), reads: "To their Imperial Majesties the Sovereign Emperor Alexander III and the Sovereign Empress Maria Feodorovna on the day of their Blessed Coronation from their Loyal Subjects the Citizens of the Town of Ivanovo-Vosnesensk."

Around the rim of the dish miniatures of Alexander, his wife, Maria Feodorovna, and the Tsarevich Nicholas, are interspersed with medallions decorated with Russian-style ornament, all linked with leaf and vine interlace. The exquisitely painted portrait miniatures of the emperor, his wife, and his heir are executed in enamel, rarely found so late in the 19th century when most portrait miniatures were on ivory or paper. At the bottom is the coat-of-arms of the city of Ivanovo-Vosnesensk, one of the largest textile manufacturing centers in the country, known as the Manchester of Russia.

In the center of the dish the imperial coat-of-arms – the double-headed eagle holding the orb and scepter – is affixed to the ermine mantle surmounted by the imperial crown and defined in low relief, decorated with *champlevé* enamel.

The offering of bread and salt was a traditional ceremony of welcome in Russia. Newly married couples and important visitors to towns were greeted with a round loaf of bread presented on a dish covered with an embroidered cloth. On top of the bread was placed a cellar of salt, sometimes in the shape of a salt chair (cat. 73). Provincial dignitaries in attendance at the coronation also presented the emperor with bread and salt or other gifts in an elaborate ceremony in the Kremlin Palace (fig. 22).



22. Bread and Salt Ceremony,
the Kremlin Palace. 1896



67 Bread and Salt Dish

Firm of Pavel Ovchinnikov

Moscow, 1888

Silver gilt, filigree and *champlevé* enamel

Dia. 21½ in (54.61 cm)

Hillwood Museum 15.43

In the fall of 1888 Alexander III and his wife, Maria Feodorovna, and the tsarevich made an extensive tour of southern Russia and the Caucasus.⁷⁸ This dish is one of dozens that loyal citizens presented to the imperial couple as they traveled from town to town. The dish is inscribed in *champlevé* enamel around the entwined ciphers of Alexander and Maria: “To their imperial highnesses from the former Mountain Armenians now inhabitants of the village of Armavir.”

Armavir in the Kuban area of southern Russia was founded in 1848 by General Zass and settled by Armenians from mountain villages in the northern Caucasus. Christian Armenians were probably moved into this town, named after the ancient capital of Armenia, to protect them from the religious leader Shamil and his attempts to unite the Muslims in the north Caucasus.

This tour to inspect military preparedness on the frontiers was memorable for other reasons. On the return trip at Borki near Kharkov, the train was derailed, causing the roof of the railway car in which the imperial family was dining to collapse. Alexander saved his family by supporting the roof while they escaped.

The ciphers in chased silver are mounted on a turquoise ground decorated with wire scrolls set in the enamel. Stylized palmettes and floral motifs form the inside border on the rim. Red enamel over foil provides colorful accents. The broad flat area of the rim is covered with strapwork ornament in blue, turquoise, and white. A repeated abstract design forms the outer border. The blue, turquoise, and white coloring and the interlace ornament give the dish a decidedly Middle Eastern cast.



68 Two-Handled *Kovsh*

Firm of Pavel Ovchinnikov

Moscow, 1908–17

Silver, filigree enamel, cabochon hardstones

L. 22 in (56 cm), W. 9³/₄ in (25 cm), H. 8¹/₄ in (21 cm)

Walters Art Gallery 44.659

This type of two-handled *kovsh* (often used as a serving bowl), like the single-handled variety, was made in wood in northern Russian and throughout the Scandinavian countries. Such a large object was surely made as a presentation piece.⁷⁹

The sides of this *kovsh* have enameled panels imitating lobes of the kind found on many silver bowls. Each contains a stylized floral design in multi-colored enamel. Vari-colored cabochon stones are set in the floral ornament forming the border. The two handles with amethysts set in them are supported by winged cockerels.



69 Tankard

Firm of Pavel Ovchinnikov
 Moscow, 1888–96
 Silver gilt, filigree enamel
 H. 8¼ in (20.955 cm), Dia. 4⅞ in (10.478 cm)
 Private collection

Pavel Ovchinnikov made several of these tankards based on a Turkish prototype (see fig. 23) which Fedor Solntsev included in his drawings of antiquities in the Kremlin Armory (*Drevnosti rossiiskogo gosudarstva*). The original tankard was in green and blue enamel, with an emerald green color predominating. In most of Ovchinnikov's replicas, on the other hand, the blue is dominant. The earliest known copy was made by the firm of Sazikov in 1867,⁸⁰ whereas Ovchinnikov made his in the 1890s. This example closely adheres to the prototype. The *kokoshnik*-shaped (ogee-shaped) bands around the crown-shaped lid, resemble the goldwork on the Crown of Kazan, now in the Diamond Fund in the Kremlin. Although considered to be Russian workmanship, this crown has a distinctly Persian character.

The tankard is architectural in shape with arches at the bottom, supported by metal columns. The space in between is covered with all-over filigree enamel in shades of blue-green, bright blue, and light blue with highlights of purple, white, ochre, and bright red and green over foil. On the upper half of the tankard the floral design is raised above a stippled and gilded surface with panels, separated by twisted wires. A pierced *plique-à-jour* single-headed eagle in reddish orange decorates the bottom. Twisted wires have been added on the outside to give the decoration the same appearance as on the upper half.

A similar tankard in the same collection has the overall enameling on the top half and the enameling raised above the gilded surface on the bottom half. It has a *plique-à-jour* top in the shape of a crown and a fantastic red bird attacking a green dragon in the bottom, also in *plique-à-jour*.



23. Turkish tankard, drawing by Fedor Solntsev. Courtesy Library of Congress



70 Tankard

Firm of Pavel Ovchinnikov
Moscow, 1890

Silver gilt, filigree and *plique-à-jour* enamel

H. 6¾ in (17.145 cm)

Hillwood Museum 15.44

Although the body of this tankard is very similar to the Ovchinnikov tankard in cat. 69 and to its Turkish prototype in the Kremlin Armory, this one has a flat top. Both the top and bottom are pierced *plique-à-jour*, and in the bottom is a double-headed eagle in red enamel. As on the other tankard, wires have been added to the outside of both the top and bottom to give the appearance of a filigree cage.

Lewis Day, writing on enamel early in the 20th century, has likened the use of enamel wires to appliqué embroidery, “where colored stuffs are outlined with gold cord, couched down, to cover and clean up the joints.”⁸¹ On enamels the twisted wire, like the twisted cord, provides the same relief and is used to form the stems of leaves and flowers. His description admirably suits these tankards.

This particular tankard is possibly the one that was presented to a member of a French delegation in 1897 (fig. 24),⁸² that is several years after its completion. However, because Ovchinnikov varied the colors slightly, it is impossible to determine for certain that this is the same tankard, especially since a similar one was sold at auction in 1993.⁸³ The pages of the illustrated weeklies in the late 19th century are full of such objects given to one important state visitor or another. It is clear that Russians wanted to present gifts that looked distinctly Russian. It is ironic that an object of Turkish origin had come to be viewed as quintessentially Russian.



24. Gifts presented to officers of French squadrons from the city of St Petersburg. *Vsemirnaia illustratsia*, 6 September 1897



71 Large Casket

Firm of Pavel Ovchinnikov

Moscow, 1896-1908

Silver gilt, filigree, and shaded enamel, granulation, cabochon hardstones

L. 12⁷/₈ in (32.6 cm), W. 8¹/₂ in (21.6 cm), H. 4³/₄ in (12 cm)

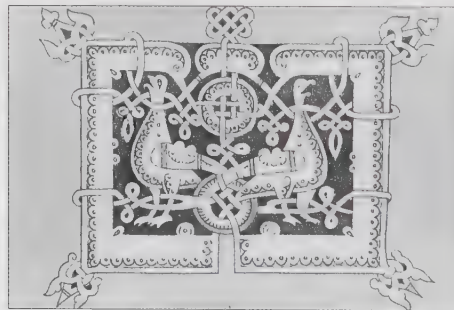
Private collection

The motifs used to decorate this casket are a relatively rare example of ornament from a manuscript source used in enameling. Viktor Butovskii's grammar of ornament, *Histoire de l'Ornement Russe du Xe au XVIe Siècle d'après les manuscrits*, published in 1870, included many examples of this type of ornament, most widely used in book illustration. The birds on the front and back panels are taken directly from one of these designs (fig. 25). Because the metal arts had their own long tradition of motifs from Kievan Rus and from Solvychevodsk, manuscript ornament occurs less frequently in Moscow enamels of the late 19th century than traditional motifs from earlier enamels. Nonetheless the griffins and fantastic birds, placed on either side of the tree of life, are motifs that can be traced to antiquity.

The panels around the center and at the corners of this large casket feature lions, griffins, and other fantastic creatures, enameled in pastel colors on a light blue ground. The griffins on the central panel on the top are placed on either side of the tree of life. In the central panels on the front and back are birds with blue seeds in their breasts, symbolizing fertility, motifs similar to those found on 12th-century *kolty* (cats 1 and 2).

A latticework pattern in blue and white raised over an oxidized ground separates the panels. Granulation at the intersections of the latticework provides surface texture. A raised rectangular ridge on the top creates the illusion of a modified *teremok* (see cat. 15). Large cabochon amethysts set in the corners provide an appealing contrast with the light blue ground of the panels.

Inside is an inscription in Cyrillic: "To your new home (*Na novocel'e*), to Evdokhia Vikulovna and Sergei Vasilevich Kokorev, May 1912, from Ekaterina Vikulovna and Vasilii Aleksandrovich Gorbunov." This casket replaced the more traditional gift of bread and salt to welcome a couple to their new home.



25. Ornament from
Viktor Butovskii's *Histoire
de l'Ornement Russe*



72 Jewel Casket

Mariia Adler
Moscow, 1877

Silver gilt, filigree enamel, granulation, amethyst
H. $4\frac{5}{8}$ in (11.5 cm), W. $6\frac{5}{8}$ in (16.5 cm), D. $4\frac{7}{8}$ in (12.4 cm)
Private collection

On the lid, black-winged dragons, in ochre and brown, trample green snake-like creatures that are devouring the dragons' tails. They are depicted against a bright blue ground. The dragons stand on their hind feet with their front paws placed on the central oval space mounted by a large table-cut amethyst. This dark purple against the ochre and blue enamels creates a most unusual color scheme. Similar dragons and snakes are on the front and back of the casket. On the side panels the green snakes have been replaced with green interlace. A two-color blue ornament forms the border on the sloping lid, giving the casket a modified *teremok* shape, which was obviously considered traditional for such caskets.

Unfortunately little is known about Mariia Adler or her work. She was active from at least 1877 to the 1890s; she was no longer listed as a silversmith in *Vsia Moskva*, a Moscow directory, in 1897. She employed 74 craftsmen and established a drawing class at her workshops.



74 *Kovsh*

Firm of Pavel Ovchinnikov

Moscow, 1908–17

Silver gilt, *plique-à-jour* enamel

L. 6 in (15.24 cm), W. $3^{15}/16$ in (10.003 cm)

Hillwood Museum 15.48

The shape of this *kovsh* is formed from a wire cage, its very small holes filled with *plique-à-jour* enamel. The main decorative element on either side of the *kovsh* is a white swan swimming on blue water, bordered by green leaves and large flowers. An orange crayfish in the bottom and floral motifs on the handles have been rendered in regular filigree enamel. Around the rim, silver granulation, or small silver balls, separate blue dots of enamel.



75 Beaker

Firm of Pavel Ovchinnikov

Moscow, 1908–17

Silver gilt, *plique-à-jour* enamel

H. $8\frac{1}{8}$ in (20.5 cm), Dia. at top $4\frac{7}{16}$ in (11.3 cm)

Private collection

A virtuoso creation in *plique-à-jour*, this beaker was formed by means of a wire cage, with small holes created for the enamel. Around the sides are three large medallions, each enclosing a figure, standing in an outdoor setting surrounded by flowers. A man in peasant dress plays the balalaika, a peasant woman waves a scarf over her head, and a third figure leaning against an urn looks like a Kievan princess waiting for the return of her husband (as Princess Iaroslavna awaited her husband in Aleksandr Borodin's opera *Prince Igor*). The space between the medallions, bordered by two rows of dots, one of white, one of green, is filled with red enamel set in scale-shaped wires.

The beaker is bordered top and bottom with stylized floral ornament. The enameling on the knop repeats the red pattern of the background, with more stylized decoration on the base. Ovchinnikov made a number of large beakers of this type.



77 Cigarette and Match Box

Firm of Grachev, A.P., workmaster

St Petersburg, ca. 1870

Silver gilt, *plique-à-jour* enamel

H. 4½ in (10.795 cm), W. 2½ in (6.35 cm)

Hillwood Museum 15.71

Plique-à-jour would appear to be a very fragile material for a cigarette case, an object which if used is constantly being handled. This case, with the monogram "NN," possibly for Nikolai Nikolaevich, under an imperial crown on the front, includes a small match compartment at the top. Unlike the large beaker and *kovsh* formed by a wire cage (cats 74 and 75), the process of piercing holes in the metal has left larger spaces of metal between the colors. A stylized pattern of foliage is enameled in cobalt-blue and green with accents in red and orange.

This case is a very early example of *plique-à-jour*, made before Gavriil Grachev's death in 1873 when the firm was taken over by his sons and renamed the Brothers Grachev (pronounced Grachyov).



79 Icon of the Iverskaia Mother of God

Firm of Pavel Ovchinnikov
Moscow, 1896-1908
Silver, filigree enamel, seed pearls, tempera on wood
H. 4³/₄ in (12.065 cm), W. 4¹/₄ in (10.955 cm)
Hillwood Museum 54.30

Ovchinnikov produced many *oklads*, or covers, for icons, both small and large. The enameling is in the traditional colors of blue, turquoise-blue, green, and white with highlights of red over foil for accent, and is especially typical of Moscow enameling in the 1870s and 1880s. On the ground behind the figure of the Mother of God the wires form a pattern in the turquoise enamel rather than separating any colors. Crosses in green at the corners and in red at the sides are enameled over foil. On the halo and along the sides the enamel is raised over an oxidized ground.

The clothing of the Mother of God and Christ, which are often covered with silver, enamel, or textiles, are here formed of seed pearls.

In 1654 a copy of the miracle-working Iverskaia Mother of God in the Iverskii Monastery on Mount Athos in Greece was presented to Tsar Alexis, father of Peter the Great, who in 1669 had a chapel built for it at the gates to Red Square. The icon was one of the most celebrated in Moscow and was often taken through the streets of the city to the sick. The chapel, torn down by Stalin, was rebuilt in 1995.



80 Triptych

Firm of Ivan Khlebnikov

Moscow, 1880

Silver gilt, filigree and painted enamel

H. 6 $\frac{1}{8}$ in (15.558 cm), W. 3 $\frac{1}{2}$ in (8.89 cm)

Private collection

The triptych incorporates two different enameling techniques. The images of St George the Victorious in the center and the Archangels Gabriel on the left and Michael on the right are rendered in painted enamel directly on three separate metal plaques. The figures, clad for their roles as warrior saints, are elongated and mannerist in the style of Stroganov icons of the 17th century and the contemporary 19th-century Palekh icons. The armor and leggings of St George and details of the archangels' garments are delicately ornamented in the Stroganov style and share an affinity with Persian miniatures.

The panels are set into a three-part frame decorated with traditional filigree enamel. The bright blue, dark purple, violet, and blue-green colors of the floral patterns curiously do not complement the strong reds, blues, and greens of the saints' clothing. The outsides of the two wings are decorated in the same manner. On the plain back of the central panel an inscription reads: "18 January 1881."



82 *Lampada*

Brothers Grachev
St Petersburg, 1895
Silver gilt, *plique-à-jour* enamel
H. 8³/₁₆ in (20.798 cm)
Hillwood Museum 15.70

Most *lampadas* or sanctuary lamps are intended to hang on long chains in front of the icons in the church or at home in the icon corner (cat. 81). They are often of *plique-à-jour*, a technique ideally suited to take full advantage of the light inside. This *lampada* is unusual in that it stands on a foot. The enameling has been set into a pierced framework to which twisted wires have been attached on the outside to give the impression of a cage.

To the front is the image of the Orans Mother of God (the Virgin of the Sign) with the Christchild in a rondel on her breast. She raises her hands in a gesture of supplication. Other saints around the sides include: Princess Olga, Empress Alexandra, Great Martyr Theodore, Venerable Theodore, Simeon Stylite, and the Martyr Evdokia. Held up to the light, these saints appear as they might in stained glass windows.



83 Pendant Cross

Firm of Fabergé, August Hollming (1854-1913), workmaster

St Petersburg, 1896-1913

Gold, *cloisonné* enamel

H. 1³/₈ in (3.467 cm), W. 1¹/₄ in (3.175 cm)

Private collection

This small cross demonstrates Fabergé's ability to recreate the long-lost skill of *cloisonné* enamel as practiced in Byzantine and Kievan enamels. The cross is composed of two small, enameled gold panels fastened together. The figure of Christ with a shortish body and long arms is enameled onto a blue cross.

On the back are round medallions, each with the bust of an individual figure. The deesis is across the arm of the cross, with Christ in the center, the Mother of God on his right and John the Baptist on his left. Images of unidentified church fathers appear above and below. All are enameled in the traditional Byzantine colors of red, blue, turquoise-green, and white.

The cross is a copy of one in the National Museum in Copenhagen, which was found in the grave of the Danish Queen Dagmar who died in 1212. A watercolour of the Fabergé cross appears in a jewellery inventory that belonged to Maria Pavlovna, a cousin of Nicholas II. According to the inventory, it was a gift from the King of Denmark.⁸⁴



26. Cross together with jewelry inventory that belonged to Maria Pavlovna. Courtesy Sotheby's



84 Easter Egg

Firm of Ivan Khlebnikov
Moscow, 1908–17
Silver gilt, matte wire enamel
H. 4¼ in (10.795 cm)
Hillwood Museum 15.66

This Easter egg, with St George slaying the dragon on the front, differs in technique from the usual Moscow production. Khlebnikov has used flat, straight wires, which are associated with *cloisonné*, though in this instance the enamel is not flush with the wires; the wires remain raised above the surface. In addition, the enamel has a matte finish, achieved through the use of acid. The final stoning process required working between the metal wires. Usually matte surfaces were confined to painted plaques attached to objects after the enameling was complete.

The figure of St George in a blue cloak, mounted on a white steed and slaying a magnificent green dragon, stands out against a soft orange background. This cartouche is framed by a *kokoshnik*-shaped (ogee-shaped) border perhaps inspired by Viktor Vasnetsov's 1900 design of the relief pediment over the portal of Moscow's Tretyakov Gallery.

A large flower in pastel colors on a cream ground decorates the back of the egg, which opens vertically.



85 *Kovsh*

Firm of Ivan Khlebnikov
Moscow, 1908–17
Silver gilt, filigree enamel
H. 5³/₈ in (13.8 cm), L. 7 in (17.8 cm)
Private collection

This *kovsh* is an example of Khlebnikov's most appealing and whimsical work. It has a flat bottom and a high handle featuring a Sirin, a bird of paradise, perched high in a tree above the village below. The Sirin, with the head and breasts of a woman and the body of a bird, is depicted, as usual, wearing a crown. It is an image that can be traced back to pagan times and is found on *kolty* from Kievan Rus. She represented good fortune, and also filled a protective role.

Directly below the handle is a high tent-shaped building, another form of *teremok*, often found in fairy tales, connected by a balcony and gallery to another smaller building. The village appears to be beside a lake whose blue waters can be seen on the front of the *kovsh*, and small waves near the village are represented by wire scrolls on turquoise enamel. The composition recalls the legendary invisible city of Kitezh, that was supposed to have escaped the Mongol invasion by being submerged under the water at the bottom of a lake. Sometimes the domes of the churches and the *terems* were said to be visible through the water.⁸⁵ Nikolai Rimskii-Korsakov's opera *The Legend of the Invisible City of Kitezh* was premiered in 1907.



86 *Kovsh*

Mariia Semenova
Moscow, early 20th c.
Silver, enamel, cabochon hardstones
L. 8 in (20.32 cm)
Hillwood Museum 15.89

A particularly attractive feature of this *kovsh* is its profile with S curves in green and pink shaded enamel. The lobed sides have a floral ornament of flowers growing out of flowers reminiscent of those on the Usolsk perfume flask (cat. 8). Rendered in multi-colored, shaded enamel, they are raised above a stippled ground. The floral arrangements are more varied than those on the Usolsk flask, but have been adapted to fit into the confined space of the lobes. Red cabochon stones are set in the green border at the top.

Mariia Semenova (pronounced Semyonova) took over her father's workshop following his death in 1896. Vasilii Semenov was best-known for niello tea and coffee sets, but Mariia's achievements lay in enamelwork. She continued to manage her workshop until 1904.



90 Plate

Firm of Ivan Khlebnikov

Moscow, 1908–17

Silver gilt, painted, *champlevé*, *en plein*, and *plique-à-jour* enamel

Dia. 7⁵/₈ in (19.3 cm)

Private collection

Dessert sets consisting of plates and tall sherbert cups were very popular with some of the Moscow firms. Even full services with dinner plates, cup holders (for porcelain cups) and saucers, and small *kovshi* were produced. Pieces intended for actual use were less elaborately painted than this example, which surely served as a display plate. Such works provide an interesting demonstration of four types of enameling, usually in the same arrangement, but with different colors, patterns, and various painted images in the center.

The central painting on this plate is of a falconer, dressed in boyar costume of the 17th century. Three concentric circles form the rim of the plate, the first in *champlevé*, the second in red *en plein* over a *guilloché* ground, and the third outside ring is *plique-à-jour* with floral designs. The *en plein* enamel on these plates is exceptional in Moscow enameling.



91 Bowl

Fedor Rückert

Moscow, 1896–1903

Silver gilt, filigree and shaded enamel, cabochon hardstone

Dia. $4\frac{7}{8}$ in (12.294 cm), H. $2\frac{1}{4}$ in (5.715 cm)

Private collection

This bowl shows the evolution of the Usolsk style of painting in the late 19th century. Large flowers have been compressed into smaller spaces and greater variety exhibited in the blossoms. They appear more ornate and detailed than their prototypes. Nine lobes, each bordered by thick twisted wire containing a multi-colored flower on a differently colored ground, surround the central image in the bowl. Details of the flowers have been outlined in twisted wires. Nine more flowers, set in *kokoshnik*-shaped (ogee-shaped) reserves, form the rim of the bowl and are repeated on the outside, whereas smaller flowers decorate the foot. In the center is a Sirin, a mythical bird of paradise. With the body of a bird and the head and breast of a woman, she wears a crown.

The bowl is inscribed on the bottom: "Moscow 1903."



92 Teapot and Sugar Bowl

Fedor Rückert

Moscow, 1908–17

Silver gilt, filigree and shaded enamel, mother-of-pearl

Teapot: H. 6½ in (16.5 cm), W. spout to handle: 7½ in (19.2 cm)

Sugar bowl: H. 6½ in (16.5 cm), W. 6 in (15.2 cm)

Private collection

Around 1908 Rückert began to experiment with darker colors – the pieces in this period often have a lot of black – and geometric ornament compared with the pastel flower designs that were typical of his work in the 1890s and early 1900s. On this tea set the decoration is still rendered on a cream ground, except at the bottom where the innovative wirework that will soon become a Rückert trademark can be seen. Large flowers can still be recognized, but they are much more stylized than earlier.

This ornament is so interesting because of the large areas of orange and olive green enamel over foil. In the past, foil was generally used under red, green, or yellow enamel, and usually in small areas for highlights. Here there are large patches of brilliant color, beneath which the foil is clearly visible.



93 Tea Caddy

Firm of Fabergé, Fedor Rückert (attr.), workmaster
Moscow, 1908–17

Silver gilt, filigree enamel, cork

H. 6 in (15.4 cm), W. $4\frac{5}{8}$ in (11.8 cm), D. $4\frac{5}{8}$ in (11.8 cm)

Private collection

In this tea caddy, in the shape of a *teremok*, Rückert used a combination of dull, muted colors. The gray-greens, blue-greens, brown, with yellow or white for highlights, became characteristic of his work until the Revolution. On the sides are panels, each with four highly stylized, winged, and crowned Sirins (birds of paradise) enclosed in circles. The remaining ornament consists of scrolls and geometric patterns in brown and gray-green.



94 Painted Plaque
with a Scene of Church Elders informing
Michael of his Election to be Tsar

Stroganov Institute
Moscow, 1913
Painted enamel
H. 5⁷/₈ in (14.9 cm), W. 9 in (22.9 cm)
Private collection

95 Painted Plaque
with a Scene of the Coronation of
Tsar Michael Romanov

Stroganov Institute
Moscow, 1913
Painted enamel
H. 5⁷/₈ in (14.9 cm), W. 9 in (22.9 cm)
Private collection

Depicted on these plaques are two scenes in the life of the first Romanov tsar, Michael. Following the death of Tsar Feodor, son of Ivan the Terrible, in 1598, which ended the Riurik dynasty, Russia had suffered fifteen years of disorder and a Polish invasion, known as the Time of Troubles. In 1613, after the defeat of the Poles, the *zemskii sobor*, a legislative assembly, elected Michael tsar. With this information, delegates went to Kostroma where Michael had been in hiding with his mother, a scene depicted on the first plaque.

The second one shows Michael's coronation which took place on 11 July, when the ancient Crown of Monomakh was placed on his head. Over his coronation robe he is shown wearing the ceremonial collar (*barma*) of the 12th-century type, decorated with enameled medallions in the Kievan manner. These plaques, illustrating events from 1613, were undoubtedly made for the Tercentenary of Romanov rule in 1913. This anniversary was lavishly celebrated with appearances by Nicholas II not only in St Petersburg and Moscow, but with a trip up the Volga River to Kostroma, the home of Michael during the Time of Troubles. Nicholas' government, having suffered military defeat in the Russo-Japanese War in 1904, followed by revolution in 1905 and continued unrest at home that threatened autocratic rule, went to great lengths to reassert its legitimacy and lineage over the previous three hundred years.

The paintings are reminiscent of the illustrations by Ivan Bilibin for Russian fairy tales published between 1898 and 1904. The exploitation of the linear ornament of the robes of the priests and boyars, while not as forceful as Bilibin's, was certainly inspired by it.



96 Cigarette Case with a Miniature of *The Fortune Teller*

Firm of Carl Fabergé, Fedor Rückert (attr.), workmaster
Moscow, 1908–17

Silver gilt, filigree, shaded, and painted matte enamel, cabochon hardstones

H. 4 $\frac{1}{8}$ in (10.478 cm), W. 3 $\frac{1}{8}$ in (7.938 cm)

Private collection

An all-over geometric pattern formed primarily by wire coils, interspersed with stylized flowers, provides a background for a small painting in the corner of the case. The painting is taken from Konstantin Makovskii's work, *The Fortune Teller*, painted about 1905 and exhibited at the XIII Exhibition of Paintings organized by the St Petersburg Society of Artists in that year.⁸⁶

As so often with Rückert's pieces that feature paintings, the romantic Old-Russian style genre painting is not well suited to the *stil modern* style of the box. Rückert achieved harmony with color, the blue ground of some squares bringing out the blue of the fortune teller's shawl. The overall gilded color of the box corresponds to the golden brown interior of the fortune teller's hut.



97 Box with a Miniature of
Blind Man's Bluff

Firm of Carl Fabergé, Fedor Rückert, workmaster
Moscow, 1908–17

Silver gilt, filigree, and painted enamel

H. 1½ in (3.7 cm), W. 3⅝ in (9.2 cm), D. 2½ in (6.4 cm)

Private collection

One of the outstanding characteristics of Rückert's enamels is the wirework, which by 1908 was used not just to separate colors but to form patterns of its own. The cross-hatching of the wire decoration and the small dots in the triangles on the front are created with a lustre glaze of the type used on ceramics, rather than with metal wires. The wire scrolls above and below the painting as well as the white scrolls simulating a clasp recall gold scrolls in the paintings of Gustav Klimt, a leading exponent of the Secession Movement. Elements of Viennese Secession design can be found in Russian art of the first decade of the 20th century.

The painting reproduced on the box, *Blind Man's Bluff* (ca. 1905), was one of many Konstantin Makovskii painted on the theme of 17th-century life.



98 Box with a Miniature of *Warrior at the Crossroads*

Firm of Carl Fabergé, Fedor Rückert (attr.), workmaster
Moscow, 1908–17

Silver gilt, filigree, shaded, and painted matte enamel
H. 1¾ in (4.445 cm), W. 3 in (7.5 cm), D. 1⅞ in (4.8 cm)
Private collection

Rückert employed gray, brown, and white enamel colors to frame a replica painting of the *Warrior at the Crossroads*, painted by Viktor Vasnetsov in 1882. The same painting is the source for the miniature on the box in cat. 99. It is framed by a different enamel decoration. The grays in the border enamel complement the gray armor of the warrior and the gravestone. What appears to be wirework invading the painting at the bottom and to the left is in fact a lustre glaze of the type used on ceramics. Rückert frequently used this technique for cross-hatching his metal wires and for dots inside wire circles.

On the front and back panels are griffins enameled in gray and white, raised above a smooth gilded surface, and at each corner are swans. In cartouches at the ends are birds with gray backs, white breasts, and a touch of red under their wings.



101 Box with a Miniature of
Kuzma Minin at Nizhnii Novgorod

Firm of Carl Fabergé, Fedor Rückert, workmaster
Moscow, 1908–17

Silver gilt, filigree, shaded, and painted enamel
H. 2⁷/₈ in (7.5 cm), W. 6¹/₂ in (16.5 cm), D. 4⁷/₈ in (12.5 cm)
Private collection

The olive green and gray grounds and the abstract ornament in dark blue, green, brown, and lavender, with white highlights, are somber colors as a background for the very bright pink, turquoise, and gold of the painting. This is rare in Rückert's work, where the colors of the border ornament usually complement those of the painting.

The cloudberry motifs that decorate the clasp and the top of the box in the center were a favorite motif of Elena Polenova who headed the workshop at Abramtsevo in the 1890s, and were widely used by Rückert in his enamels after 1908, along with sunflowers, owls, guinea hens, and peacocks. The colors and arrangement of the abstract ornament on the front of this box suggest the ornamental chip-work carving of the woodworking workshop at Abramtsevo.

The artist of the original painting, *Kuzma Minin at Nizhnii Novgorod*, has not been identified, but the subject was painted by other artists, including Konstantin Makovskii. The merchant Kuzma Minin appealed to the citizens of Nizhnii Novgorod in 1612 to donate their valuables to finance an army organized by Prince Dmitrii Pozharskii to fight the Poles. After the Poles had been defeated the *zemskii sobor* or consultative assembly elected Michael Romanov to become tsar (see cat. 94). This box was probably one of many with old Russian themes made around the Tercentenary of Romanov rule in 1913.



102 Cigar Box

Fedor Rückert

Moscow, 1912

Parcel gilt, filigree, shaded, and painted matte enamel

H. 3³/₄ in (9.6 cm), W. 7⁷/₈ in (20 cm), D. 5¹/₄ in (13.4 cm)

Private collection

Affixed to this large cigar box is an enameled panel set with enameled miniatures of Alexander I and Napoleon. The portrait of Alexander I is based on the painting by Franz Krüger that is now in the Military Gallery in the Winter Palace; the one of Napoleon is a detail from J.L.E. Meissonier's *Retreat from Moscow*, now in the Louvre, Paris. The cipher of each, in white enamel partially covered with a gilded luster glaze, is over the miniature. Two black enameled eagles on a blue ground dominate the center of the panel, the double-headed eagle of imperial Russia at the top and the eagle of Napoleonic France at the bottom.

This enameled panel is set into a *repoussé* silver border of the Kremlin walls at the bottom with scrolls of smoke coming up the sides, a reminder of the burning of Moscow in 1812. The front, back, and side panels are colorfully enameled with yellow sunflowers on a blue and cream ground. The white centers of the sunflowers are dotted with lustre glaze, which is also used for other details in the decoration. The stylized flowers, leaves, and vines owe much to the ornament, such as the tiled façade of the Pertsov House in Moscow, created by Sergei Maliutin, one of the artists working at Talashkino in Smolensk, a workshop founded by Princess Tenisheva in the 1890s.

The hundredth anniversary of Napoleon's invasion of Russia was in 1912, and it is an event that remains in the public memory to this day.



103 Box with a Miniature of an Illustration from *The Prophecy of Oleg*

Firm of Carl Fabergé; miniature, Aleksandr Borozdin
Moscow, 1908–17

Parcel gilt, painted matte enamel, cabochon hardstones
H. 2 in (5.08 cm), W. 5 in (12.7 cm), D. 4 in (7.226 cm)
Private collection

This box represents the best production of Fabergé's Moscow workshops in the neo-Russian style. In its simple and restrained design, the shape of the silver box with foliate arches set with cabochon stones is reminiscent of 17th-century caskets.

The top of the box is mounted with a painting, taken from one of Viktor Vasnetsov's illustrations for *The Prophecy of Oleg*. According to the legend Prince Oleg was warned that he would be killed by his horse. To avoid this fate he never rode this horse. When he heard the horse had died, he asked to see it, pleased that he had survived. In a triumphant mood he stamped upon the skull of the horse, where unbeknownst to him there was a serpent, which bit him, causing his death.

This miniature is signed by Aleksandr Borozdin, who was known to have worked in the workshop of Vasilii Gulianov, a supplier of icons for Fabergé.⁸⁷



104 Easter Egg

Fedor Rückert

Moscow, ca. 1900

Silver, *champlevé* enamel

H. 3⁵/₈ in (9.157 cm), W. 2⁵/₈ in (6.617 cm)

Hillwood Museum 15.52

This blood-red Easter egg is a rare example in Rückert's work of *champlevé* enamel in the art nouveau style. Silver laurel branches grow up from the bottom to open out into a naturalistic band of chased silver leaves around the center. Branches continue up the top part of the egg to form another mass of leaves at the top.

Red was a traditional color for Easter eggs; real eggs were soaked in onion skins to achieve a dark red color, and many red eggs were made at the Imperial Porcelain Factory for Maria Feodorovna to give as Easter gifts.



105 *Kovsh*

Firm of Carl Fabergé

Moscow, 1908–17

Parcel gilt, matte enamel, pearls

H. 2³/₄ in (6.985 cm), Dia. 2⁷/₈ in (7.226 cm)

Private collection

This small, exquisite *kovsh* with a flat bottom is covered with a dark red matte enamel around the sides. Small pearls in an irregular scroll pattern provide the only decoration for the sides. This type of scroll pattern was very popular in Russian *stil modern* design and can be found on fence railings, particularly around the Derozhinski House, one of the great art nouveau houses in Moscow. The angular handle encloses a ram in the manner of Scythian ornament.



St Petersburg, Fabergé and his Contemporaries

With his beautiful, practical objects and splendid creations of fantasy, Peter Carl Fabergé (1846-1920) breathed new life into an ailing luxury art in the late 19th century. The prevailing style of historicism throughout the middle of the 19th century left in its wake too many gold boxes of uninspired design and ostentatious jewelry. Fabergé changed all that with clean lines, brightly colored *en plein* enamel, and an understated use of gemstones.

Fabergé's history is well known, but it is important to stress his German upbringing and European training. He was baptized into the Lutheran Church, his first language was German, and he attended a German grammar school in St Petersburg. When his father retired in 1860, Carl began his training in Germany with travels to Italy, France, and England. By 1864, when he returned to St Petersburg to be apprenticed in his father's shop, he had received a broad international grounding in his profession. He took charge of the workshop in 1872, but did not begin to make the pieces for which he received such acclaim until the 1880s. His brother Agathon joined the firm as the principal designer in 1882, and together they began to produce the splendid picture frames, desk sets, bell pushes, and cigarette boxes, objects that reflected a more intimate and less grand lifestyle. Cigarettes boxes had replaced snuff containers, the advent of amateur photography provided a need

for frames, and electricity made small, handy bell pushes more convenient than great bell pulls.

These objects were fashioned in many materials; Fabergé was especially gifted in the way he employed ordinary hardstones to make small, beautifully carved boxes with a cabochon gemstone for a thumbpiece or delicate frames of lapis lazuli or rhodonite. His method of enameling, however, was very new. He used *en plein* enamel with few if any embellishments to cover a picture frame or a clock rim. In 18th-century gold boxes, both in France and Russia, *en plein* enamel had been more often used as a ground behind a miniature. Fabergé also used it in this way for presentation boxes, but even in this case the plain enamel covers a broader expanse of the object than was the practice in the 18th century.

Despite his innovations with these practical objects and his use of materials – enamels and hardstones in particular – Fabergé was the preeminent historicist, and his style remained essentially conservative. His head workmaster in the 1890s, Mikhail Perkhin, excelled at the rococo and neo-Renaissance styles,

while the neoclassical style of Henrik Wigström, who became head workmaster following Perkhin's

death in 1903, soon became the

quintessential Fabergé style. Two

features give Fabergé enamels their special place. One is the enormous range of colors, around 140, compared to a much smaller number available in the 18th century. These transparent colors were used over machine-engraved patterns, more varied than ever before. Fabergé sometimes combined colors, using one as a border (cat. 109), but using them over different engraved designs. He also produced tantalizing



27. Detail of cat.119

translucent or opalescent variations by including a layer of a slightly different color, perhaps with more opacity. The borders of Fabergé's boxes and notebooks are often finished off in the Louis XVI manner with leaves and berries or entwined ribbons enameled in opaque colors (cat. 117). Nothing is quite as remarkable as Fabergé's painting on enamel. This is not polychrome painting in the sense of Usolsk, Rostov, or Rückert's miniatures, but scenes painted in monochrome sepia enamel, such as the views of the Iusupov palaces on the music box in cat. 118.

According to Kenneth Snowman, two reasons for Fabergé's extraordinary success with enameling were his willingness to risk unusually high temperatures (700-800°, rather than the usual 600°), and the time and skill his enamellers dedicated to polishing.⁸⁸ A story told by Fabergé's son, Alexander, reveals the respect in which Fabergé's technique was held. Alexander, himself a painter on enamel, went to Paris in 1906 to be apprenticed with the famous French enameler Houillon. Houillon was puzzled by this request, answering, "Are you crazy? We in Paris are quite unable to do the things you appear to do so easily in St Petersburg."⁸⁹ All the enameling was produced either in the workshop of Aleksandr and Nikolai Petrov or in that of W. Boitsov. Because they did not sign their work, these great enamellers have received little attention.

Fabergé's Easter eggs required the combined talents of designers, goldsmiths, enamellers, hardstone carvers, and jewelers and can thus justly be considered

masterpieces. Kenneth Snowman relates a story told to him by George Stein, who worked in Perkhin's workshop, which reveals the delicacy of every decision in producing an Easter egg. One of the final steps in the creation of the Coronation Egg of 1897 was to attach the trellis mount with applied double-headed eagles to the enameled egg. To make an error while drilling through the enamel at this stage would have been disastrous. The egg was submerged in water during the drilling to keep the enamel surface cool enough to prevent cracking.⁹⁰ The Gatchina Palace Egg (cat. 120) demonstrates Fabergé's talent for opalescent enamel, and the Twelve Monogram Egg (cat. 119) is a very rare example of *champlevé* enamel.

The popularity of Fabergé's style led to many imitators. Chief among them were Karl Hahn (Gan'), Alexander Tillander, a Swedish Finn, and Ivan Britsyn. Fabergé also had imitators abroad, especially the firm of Cartier, which before World War I made enameled frames similar to Fabergé's.

Because World War I and then the Revolution in 1917 cut off all gold- and silverwork so precipitously, it is hard to imagine what the future of the firm might have been. Would it, under Fabergé's sons, have remained a competitor with Cartier? Was luxury enameling a vanishing craft, one that was forcibly ended a little sooner than would have happened anyway? Unable to answer these questions, the viewer can only revel in the perfection of a truly well-crafted work, and wonder if it is a lost art.

108 Clock

Firm of Fabergé, Mikhail Perkhin, workmaster
St Petersburg, 1888–96
Silver gilt, *en plein* enamel, ivory
Dia. 4¼ in (10.8 cm)
Private collection

109 Clock

Firm of Carl Fabergé, Mikhail Perkhin, workmaster
St Petersburg, 1896–1903
Silver, *en plein* enamel, ivory
Dia. 4¾ in (12.065 cm)
Hillwood Museum 11.90

These two clocks demonstrate Fabergé's use of broad expanses of *en plein* enamel over different patterns engraved on the metal underneath. The Hillwood clock in light blue and salmon demonstrates Fabergé's sometimes unexpected color combinations. A very light blue flame pattern emanates from the clock face over a tightly guilloché design in a darker blue. A curving leafy vine in gold is mounted onto the salmon enameled outer rim. Swags in four-colored gold loop over the blue enamel at the top and branches of green gold oak leaves are tied with a bow knot at the bottom.

For the other clock Fabergé used gray enamel, an unusual color to achieve a remarkable elegance. With no extra attached swags, leaves, or bow knots, the whole decorative effect lies in the scalloped waves of the guilloché pattern under the gray enamel.

These clocks reveal how completely Mikhail Perkhin mastered the neoclassical style, one normally associated with his successor, Henrik Wigström.



115 Frame with Photograph of Tsarevich Alexis

Ivan Britsyn

St Petersburg, ca. 1916

Silver gilt, *en plein* enamel

H. 4³/₄ in (12.065 cm), W. 3⁷/₈ in (9.766 cm)

Hillwood Museum 12.164

Stylistically close to Fabergé, Ivan Britsyn also used *en plein* enamel in the manner of the master, for whom he is reputed to have worked briefly before establishing his own firm.⁹¹ This light blue photograph frame is decorated with the black and orange sash and the badge of the Order of St George. The orange color of the sash is enameled over an engraved pattern to give the impression of real ribbon, and a replica of the badge is enameled in opaque white with a medallion of St George in the center.

The Tsarevich Alexis received the Order of St George, the highest military award, in 1916 at the age of twelve. In the photograph the tsarevich is mounted on horseback, dressed in the uniform of the Cossacks.



116 Presentation Box

Karl Hahn (Gan')

St Petersburg, ca. 1896

Gold, *en plein* enamel, diamonds

L. 3½ in (8.9 cm), W. 2½ in (6.35 cm)

Hillwood Museum 11.95

The cipher of Alexandra Feodorovna in Cyrillic, set in diamonds, is mounted on royal blue enamel over a guilloché sunburst pattern. Gold sprays of lilies-of-the-valley, set with diamonds, encircle the monogram, topped by the imperial crown. A gold interlace pattern provides a border. The carved reeded patterns on the sides and the sunburst pattern on the bottom of the box, however, reveal the very modern look that Fabergé often achieved with his gold cigarette boxes.

This box, probably made for the coronation of Nicholas and Alexandra in 1896, is especially lavish in the use of diamonds. For the coronation, however, even Fabergé's boxes were unusually extravagant. A coronation presentation box with Nicholas II's cipher, now in the Forbes Magazine Collection in New York, and another now in the Victoria and Albert Museum in London, both by Fabergé, display more diamonds than was usually Faberge's taste.⁹² The coronation events may have brought out extra extravagance among the goldsmiths.

Karl Hahn (Gan') established his firm in St Petersburg in 1874 and remained a competitor of Fabergé for the remainder of the century. He is perhaps best known as the maker of the miniature imperial crown worn by the Dowager Empress Maria Feodorovna at the coronation in 1896. Alexandra wore the original crown, so a new one had to be made for Maria.



117 Carnet de Bal with Portrait of Empress Alexandra

Firm of Carl Fabergé, Mikhail Perkhin, workmaster
St Petersburg, ca. 1896

Gold, *en plein* enamel, diamonds, emerald, miniature on ivory
H. $3\frac{15}{16}$ in (10.003 cm), W. $2\frac{1}{2}$ in (6.35 cm)
Hillwood Museum 11.77.1-2

This presentation carnet de bal, or dance card, provides a superb example of Fabergé's Louis XVI style with *en plein* enameling over a sunburst pattern, bordered by leaves and berries in opaque enamel. Unlike the use of *en plein* enamel in 18th-century boxes, where it provided a background color for a miniature of a mythological scene, a portrait, or a cipher, the area of enameling is here much larger, and thus the pink color is considerably more prominent. The translucency of this shimmering pink was achieved by varying the colors used in one or two firings, giving the impression of slightly different coloring, depending on the light.

At the top and bottom and in the corresponding panels on the back the enamel is painted with dendritic forms in lavender. Fabergé often painted such designs on enamel to imitate moss agate, a stone with such plant forms captured in it, and a stone Fabergé also used. The covers of the carnet are held together by sliding the pencil with a cabochon emerald in the end through protruding rings. The miniature portrait of Alexandra shows her in the same court dress, which she wears in other images at Hillwood. All these images would appear to date between 1894, when she married and became empress, and the coronation in 1896.



118 Music Box

Firm of Carl Fabergé, Henrick Wigström, workmaster

St Petersburg, 1907

Gold, *en plein* and painted enamel

L. 3½ in (8.89 cm), W. 2½ in (6.35 cm), D. 1⅞ in (4.686 cm)

Hillwood Museum 11.80

Most of Fabergé's paintings on enamel are executed in sepia monochrome enamel and are of architectural monuments, such as the palaces of the Iusupov family on this music box. The paintings of the palaces are enameled over a guilloché ground. The summer palace of Arkhangelskoe near Moscow on the top of the box is depicted over a sunburst pattern, visible through the translucent enamel. Other palaces include: on the front, the palace on the Moika in St Petersburg, where Grigorii Rasputin was murdered (Feliks Iusupov being one of the murderers); on the bottom, the palace of Koreiz in the Crimea; on the back, the dacha at Tsarskoe Selo; on the left side, the palace of Rakitnoe in the province of Kursk; and on the right side the Moscow palace. There are other boxes by Fabergé using this same technique with views of Windsor and Balmoral Castles and Sandringham in the British Royal Collection, as well as views of the Thai royal palaces and portraits of the Thai royal family in the Thai Royal Collection.

This music box in the Louis XVI style was a gift from Feliks and his brother Nikolai to their parents, Feliks and Zinaida, on their 25th wedding anniversary in 1907. The Roman numerals "XXV" set in diamonds form the thumb-piece. The initials of all four members of the family appear at the corners. When the box opens it plays *The White Lady* by François Boieldieu, the regimental march of the Garde à Cheval, Feliks Iusupov's regiment.



119 Easter Egg with Twelve Monograms

Firm of Carl Fabergé, Mikhail Perkhin, workmaster

St Petersburg, 1895

Gold, *champlevé* enamel, diamonds

H. $3\frac{1}{8}$ in (7.938 cm), W. $2\frac{3}{16}$ in (5.558 cm)

Hillwood Museum 11.63

This egg is divided into twelve panels separated by rows of diamonds. The ciphers of Alexander III and Maria Feodorovna in diamonds provide a simple and elegant decoration against the dark blue enamel. Only under high magnification is it possible to see clearly this extraordinary example of *champlevé* enameling, a relatively rare technique in Fabergé's work. The red-gold ribs are so thin as to appear to the naked eye as if they were painted on.

As a result of newly available information,⁹³ we now know that Nicholas II presented this egg to his mother in 1895, the first Easter after the death of his father. Thus the appearance of the monograms of both Alexander III and Maria Feodorovna is not an indication that Alexander presented this egg to his wife, as has been previously thought, but rather that they are there together as a remembrance. This egg can be seen in Maria Feodorovna's case in the famous 1902 exhibition at the von Derviz mansion in St Petersburg.



120 Easter Egg with a Miniature of Gatchina Palace

Firm of Carl Fabergé, Mikhail Perkhin, workmaster

St Petersburg, 1901

Gold, *en plein* enamel, seed pearls, diamonds

H. 5 in (12.7 cm), W. $3\frac{9}{16}$ in (9.05 cm)

Walters Art Gallery 44.500

The shell of the egg, presented by Nicholas II to his mother, Maria Feodorovna, in 1901, is divided into panels by rows of seed pearls and is rendered in multiple layers of white translucent enamel over a guilloché, red-gold ground. Each panel is decorated with festoons of red ribbons, leafy garlands, and trophies of the arts and sciences. Pink roses provide further embellishment in the lower portion.

The egg opens to reveal a miniature replica executed in exquisite detail of the palace at Gatchina, a town located about thirty miles southwest of St Petersburg. Catherine presented the land to her favorite, Grigorii Orlov, who commissioned the Italian architect Antonio Rinaldi (1709–90), one of the many foreign talents drawn to St Petersburg in the mid-18th century, to design the palace. After Orlov's death Catherine bought the palace for the crown and presented it to her son, Paul. By the end of the 19th century the palace, considerably expanded, had become the principal summer residence of Alexander III and his family and was to remain so for Maria after Alexander's death in 1894. So meticulously is the replica of the palace executed that it is easy to discern the statue of Paul by Mikhail Klodt von Jurgensburg, the canons, the flag, and the details of the landscape including parterres and trees. A coloristic effect is achieved by the use of green-tinted gold for a number of the elements of the palace.

The Gatchina Palace Egg, like the Twelve Monogram Egg, was exhibited in the famous exhibition in the von Derviz mansion in St Petersburg on 8 March 1902. It is closely related in design to the Bonbonnière Egg, also by Mikhail Perkhin, which the goldmining industrialist Aleksandr Kelch gave to his wife in 1903.



Notes to the Introduction

1. Theophilus, *De Diuersis Artibus in On Diverse Arts, the Treatise of Theophilus*, translated from the medieval Latin with introduction and notes by John G. Hawthorne and Cyril Stanley Smith (Chicago: University of Chicago Press, 1963), chapters 53 and 54, pp. 125–8.
2. The Cyprus Museum, Nicosia. See Angeliki Pierides, *Jewellery in the Cyprus Museum* (Nicosia: Department of Antiquities, 1971), pp. 21–2, pl. 11, figs 1–7.
3. The lower section of the Pala d'Oro was commissioned by Ordelaaffo Falier, doge from 1102 to 1118, but contains enamels dating from as early as the 10th century. Its upper section was completed about 1204 and was embellished with additions in the 14th century. See Hans R. Hahnloser and Renato Polacco, eds, *La Pala d'Oro* (Venice: Canal & Stampiera, 1994).
4. Tiroler Landesmuseum Ferdinandeum, Innsbruck. The dish is illustrated in Valerie Gonzalez, *Emaux d'al Andalus et du Maghreb* (Aix-en-Provence: Edisud, 1994), pp. 206, 232, fig. 170.
5. Gold ornaments found near Cordova. Walters Art Gallery 57.1596. See *Jewelry Ancient to Modern* (New York: The Viking Press and Baltimore: Walters Art Gallery, 1979), pp. 146–7.
6. The Victoria & Albert Museum, London. The Mérode cup appears in Susan Benjamin, *Enamels* (Washington: Cooper-Hewitt Museum, 1983), p. 50, fig. 57.
7. Venetian filigree is published by Erich Steingraber in “Venezianische Goldschmiedekunst des 15 Jahrhunderts,” *Mittlungen des Kunsthistorischen Institutes in Florence*, vol. 10 (1962), pp. 147ff.
8. Győr Cathedral, Győr, Hungary. Sándor Mihalik illustrates the reliquary in *Old Hungarian Enamels* (Budapest: Corvina, 1961), p. 21, figs 22–3.
9. Evelyne Possémé in Gineste et al., *L'Email français au XIXe siècle*, p. 24.
10. Hans Nadelhoffer, *Cartier, Jewelers Extraordinary* (New York: Harry N. Abrams Inc., 1984), pp. 159–78.

Notes to the Text

1. N. I. Veselovskii, ed., *Istoriia imperatorskogo russkogo arkheologicheskogo obshchestva* (St Petersburg: Tipografiia glavnogo upravleniia udelov, 1900), p. 170.
2. John G. Hawthorne and Cyril Stanley Smith, eds, *On Divers Arts: The Treatise of Theophilus* (Chicago: University of Chicago Press, 1983), p. 13.
3. B.A. Rybakov, *Russian Applied Art of the Tenth-Thirteenth Centuries* (Leningrad: Aurora, 1970), p. 96.
4. *Ibid.*, p. 100.
5. See the *sakkos* of the Metropolitan of Moscow Aleksei in 1364, Rybakov, *op.cit.*, nos 113–17. The medallions were older than the vestment, indicating their value in the 14th century.
6. See Sandor Mihalik, *Old Hungarian Enamels* (Budapest: Corvina, 1961), nos 28–33, for examples.
7. The Kremlin Armory Museum in Moscow has by far the largest and richest collection of objects made in the Armory workshops. While there are smaller holdings in the State History Museum in Moscow and the Hermitage in St Petersburg, fine Russian enameled objects from the 17th century, and especially the 16th century, are rare in Western collections.
8. Quoted in Arthur Voyce, *The Moscow Kremlin: Its History, Architecture, and Art Treasures* (Berkeley: University of California Press, 1954), p. 74.
9. For another *bratina* made of a coconut of similar shape and ornament, see N.V. Kaliazina, et al., *Russkaia emal' XII-nachala XX veka* (Leningrad: Khudozhnik RSFSR, 1987), no. 17.
10. For an illustration, see Adrian Prakhov, ed., *Al'bom istoricheskoi vystavki predmetov iskusstva v 1904* (St Petersburg: R. Golike & A. Vil'borg, 1907), p. 141, text (Russian), pp. 180–82.
11. For flowers of this type on a blue and white ground, see *Treasures of the Tsar: Court Culture of Peter the Great from the Kremlin* (Rotterdam: Museum Boymans-van Beuningen, 1995), no. 30.
12. Voyce, *op.cit.*, p. 91.
13. V. Trutovskii, “Moskovskii otdel istoricheskoi vystavki predmetov iskusstva,” *Khudozhestvennye sokrovishcha Rossii* 1, 1905, p. 9 and plate no. 2, and D. Nikiforov, *Sokrovishcha v Moskve* (Moscow: Universitetskaia tipografiia, 1901), pp. 15–16.
14. For a very similar plaque still on a miter, see Nina

Asharina, ed., *Russian Decorative Art 12th to early 20th Century: The Historical Museum, Moscow* (Leningrad: Aurora Art Publishers, 1987), no. 29.

15. See Kaliazina et al., op.cit., no. 62, for an example.

16. Examples of Johann Heel's work can be found in W.B. Honey, "Johann Heel: Some Newly Identified Works," *The Burlington Magazine* (June, 1935), pp. 266–71. Danish examples are illustrated in Vibeke Woldbye, ed., *Flowers into Art: Floral Motifs in European Painting and Decorative Arts* (The Hague: SDU Publishers, 1991), pp. 105–06. A Dutch watch-case is illustrated in A. Kenneth Snowman, *Gold Boxes of Europe* (London: Faber & Faber, 1966), nos 703, 704.

17. See an example from the so-called "Book of Titles," produced in Moscow in the 1670s, in Galina Komelova and Vladimir Vasilyev, *Masterpieces of Russian Culture and Art* (Moscow: Sovetsky Khudozhnik Publishers, 1981), p. 55.

18. This assumption arose from an argument presented by N.N. Pomerantsev in 1925. See I.A. Bobrovnikskaia, "Ob emaliakh Oruzheinoi palaty: K probleme proiskhozhdeniia 'usol'skikh emalei'," *Muzei 4* (Moscow: Sovetskii khudozhnik, 1983), p. 58.

19. See Bobrovnikskaia, *ibid.*, pp. 58–65 for a full discussion of the issue of the Stroganovs and Usolsk enamels.

20. Quoted in Bobrovnikskaia, *ibid.*, p. 62.

21. See I.A. Bobrovnikskaia, "Emalevaia chasha iz kolleksiis Oruzheinoi palaty," *Muzei 8* (Moscow: Sovetskii khudozhnik, 1987), pp. 111–21 for an Usolsk-style bowl attributed to Moscow.

22. Kaliazina et al., op.cit., no. 51.

23. For other examples with similar heads of young men, see Kaliazina et al., op.cit., nos 49 and 57; and L.V. Pisarskaia, N. Platonova, B. Ul'ianova, *Russkie emali XI–XIX vv.* (Moscow: Iskusstvo, 1974), no. 80.

24. See Pisarskaia et al., op.cit., no. 83 for another example with large, silver flowers and birds attached to the top of the enamel.

25. Where chapter and verse are noted, they form part of the inscription. Chapter and verse in the Old Church Slavonic Bible do not always correspond with those in an English-language Bible, which accounts for the slight discrepancies. The inscriptions have been adapted from the Old Church Slavonic Bible in a way that does not always make sense.

26. Bobrovnikskaia, 1987, op.cit., pp. 111–21. The bowl in the Kremlin Armory Museum is identical in design and execution to the Walters bowl. Bobrovnikskaia believes that,

if not by the same hand, they are probably from the same workshop. The scenes on the Kremlin bowl relate to the story of Rehoboam, Solomon's son, and his struggles with the House of David from the books of Kings. Bobrovnikskaia has linked this biblical text to the *streltsy* rebellion of 1689 and to the role of Peter's colleague Petr Romodanovskii, whose family crest appears on the bowl, in these events.

27. There are similar examples of this type of enamel, known as "Surrey enamels," made in England and on the Continent. See Susan Benjamin, *Enamels* (Washington, D.C.: Smithsonian Institution Press, 1983), no. 77, for an example in the British Museum. A motif with flowers growing out of flowers can be found in the appliqué applied to enamels in Ustiug in the mid-18th century.

28. See T.N. Tikhomirova, "Ustiuzhskie emali XVIII v. s serebrianyimi nakladkami," *Trudy gosudarstvennogo istoricheskogo muzeia XIII*, 1941, pp. 191–216, for a full discussion of these enamels.

29. See Aileen Dawson "Gold foil decoration on enamel, glass and porcelain: A new look," *The Burlington Magazine* (May, 1990), pp. 336–42, for a discussion of this type of appliqué on porcelain and enamels in Western Europe.

30. The process described here is different from the one described in Russian sources and too complicated to go into at length. Terry Drayman-Weisser, Director of Conservation and Technical Research at the Walters Art Gallery, arrived at this conclusion after technical examination of the objects in the Walters collection. Assuming that the original matrix was in relief, the technique required either a double matrix or a matrix and mold process, so that the same image appeared on the object as on the first matrix, where a finely detailed scene was engraved in metal. For existing matrices in the State History Museum, see Tikhomirova, op.cit., nos 6 and 8.

31. Tikhomirova, op.cit., pp. 211–12.

32. There are two identical cups in the Hermitage, one pink and one blue. See Kaliazina et al., op.cit., no. 135.

33. For a similarly shaped casket, see Komelova and Vasilyev, op. cit., p. 65, and for a candelabrum with similar ornament and color, see Gerol'd Ivanovich Vzdornov, *Vologda* (Leningrad: Aurora, 1972), no. 82.

34. For crosses similar to the Walters cross, see I. Vereshchagina and S. Guntova, *Russian Enamels of the XVII to the Early XX Century* (Moscow: Panorama, 1994), nos 209–12. For a cross identical in shape to the Hillwood cross, but enameled with different colors, see *ibid.*, no. 213. For examples attached to elaborate chains, see *Vystavka*

- drevne-russkogo iskusstva* (Moscow, 1913), nos 59 and 84.
35. *Symbola et Emblemata Selecta* (Amsterdam, 1705), p. 41, no. 117.
36. For an example of this scene on a tea caddy in the State History Museum, see Nina Asharina, ed., op.cit., no. 60.
37. Tikhomirova, op.cit., no. 11, p. 202.
38. Tikhomirova, *ibid.*, no. 27, p. 210. See Tamara Talbot Rice, "The Russian Table," *Apollo* (June, 1935), p. 342, for a tray with the same scene.
39. Tikhomirova, op.cit., no. 6.
40. Vera Beaver-Bricken Espinola, "Copper Icons in Daily Use in Old Russia," in R.F. Ahlborn et al., *Russian Copper Icons and Crosses from the Kunz Collection* (Washington D.C.: Smithsonian Institution Press, 1991), pp. 8–10.
41. For more extensive discussions of the Old Believers and the making of metal icons and crosses, see *ibid.* and M. N. Printseva, "K voprosu ob izuchenii staroobriadcheskogo mednogo lit'ia v muzeinykh sobraniiax," *Nauchno-ateisticheskie issledovaniia v muzeiakh. Sbornik nauchnykh trudov* (Leningrad, 1986). Stefan Jeckel, *Russische Metall-Ikonen* (Bramsche: Verlag Gebr. Rasch, 1981) includes many excellent illustrations of metal icons and crosses, but does not explore their relationship to the Old Believers.
42. For two similar icons, see Jeckel, op.cit., nos 93 and 94.
43. See *ibid.*, p. 121, for an identical icon, but with different enameled colors.
44. For three very similar crosses, see Jeckel, op.cit., no. 110; Vereshchagina and Guntova, op.cit., no. 231; and Printseva, 1986, op.cit., p. 58.
45. Printseva, 1986, op.cit., p. 68.
46. See Ahlborn et al., op.cit., nos 1–4.
47. For a large selection of Rostov-type icons, including examples from Moscow and St Petersburg, see Vereshchagina and Guntova, op.cit., and V. Borisova, *Rostovskaia finift'* (Moscow: Interbuk, 1995).
48. For enamel plaques on black grounds from Moscow and St Petersburg, see Borisova, op.cit., nos 8–10 and 16–18.
49. For similar icon plaques, see Vereshchagina and Guntova, op.cit., nos 82, 83, and 114.
50. For examples of their work, see Kaliuzina et al., op.cit., nos 88–92 and 95–6.
51. For an illustration see Alexander von Solodkoff, *Russian Gold and Silverwork 17th–19th Century* (New York: Rizzoli, 1981), no. 177.
52. Kaliuzina et al., op.cit., no. 68.
53. L.A. Iakovleva, "Chasy, prinadlezhavshie A.D.

Menshikovu," *Soobshcheniia gosudarstvennogo Ermitazha* (Leningrad, 1985), pp. 11–14.

54. Vivian S. Hawes and Christina S. Corsiglia, *The Rita and Fritz Markus Collection of European Ceramics & Enamels* (Boston: Museum of Fine Arts, 1984), pp. 253–4.
55. For one box in the State History Museum in Moscow, see I.M. Suslov, "Emal'," *Russkoe dekorativnoe iskusstvo* (Moscow: Izdatel'stvo Akademii Khudozhestvo, 1963), p. 465. Another is at the Manchester City Art Gallery in England and has been called English, the attribution based on a misidentification of the battle as a victory of the English, who were allies of the Prussians, over the Russians. See Claire le Corbellier, *European and American Snuff Boxes 1730–1830* (New York: The Viking Press, 1996), nos 589–90. Yet another was sold in a recent auction. See Sotheby's London, 6 June 1966, no. 264, where the box is again identified as English. The number of boxes to be found in Western Europe can probably be explained by their perceived lack of value at the time of the Revolution or earlier when they were sold.
56. Hawes and Corsiglia, op.cit., pp. 253–4.
57. G.N. Komelova and G.A. Printseva, *Portretnaia miniatura v Rossii XVIII-XIX vekov* (Moscow: Khudozhnik RSFSR, 1988), p. 23.
58. G.N. Komelova, "Petr Gerasimovich Zharkov." *Russkoe iskusstvo vtoroi poloviny XVIII – pervoi poloviny XIX v.* (Moscow: Nauka, 1979), pp. 160–61.
59. Baron N. Vranghel, "Ocherki po istorii miniatory v Rossii," *Starye gody* (October, 1909), p. 546. Other works by Rossi are illustrated on the page opposite. Parenthetically, it is interesting to note that several of these miniatures are from the collection of Agathon Fabergé, Peter Carl's son.
60. For more examples of his work, see T.A. Selinova, "Neizvestnye proizvedeniia khudozhnika P.O. Rossi," *Pamiatniki kul'tury, Novye otkrytiia. Ezhegodnik 1982* (Leningrad: Nauka, 1984), pp. 346–54.
61. This information comes from Lilia K. Kuznetsova, a researcher in the Department of Documentation at the Hermitage, in conversations with the author.
62. Kaliuzina, et al., op.cit., no. 85.
63. Prakhov, op.cit., p. 213.
64. The sitter has been identified as Chernishev, ever since the box appeared in the exhibition *Art Russe: Ancien et Moderne* (Brussels, 1928). Recently a question has been raised about whether it is a portrait of Count Kirill Razumovskii, who was also a mason.

65. See Vrangél, *op.cit.*, pp. 548 and 568–70.
66. For more on the Moscow silversmiths, see Anne C. Odom with Jean M. Riddell, “Old Russian Style Enamels,” *Apollo* (May, 1986), pp. 332–7, and G.G. Smorodina and B.L. Ulyanova, “The Russian Master Goldsmiths,” Gerard Hill, ed., *Fabergé and the Russian Master Goldsmiths* (New York: Wings Books 1989), pp. 23–43.
67. Géza von Habsburg, *Fabergé in America* (London and New York: Thames and Hudson, 1996), p. 30, fig. 30.
68. There is some evidence that Khlebnikov was in business in St Petersburg from 1835, but precisely what kind of business is not clear. See Svetlana Kovarskaia, “Ivan Khlebnikov’s Jewelry Firm,” *The Fabulous Epoch of Fabergé* (Moscow: Nord Publishers, 1992), p. 52.
69. *Vsemirnaia illiustratsiia*, 30 (1883), pp. 428–9. He exhibited this set in the All-Russian Arts and Industry Exhibition in Moscow in 1882.
70. P.A. Ovchinnikov, *Nekotorye dannye po voprosu ob ustroistve byta rabochikh i uchennikov na fabrikakh i remeslennykh zavedeniakh* (Moscow: S.P. Iakolev, 1881).
71. Wendy R. Salmond, “Design Education and the Quest for National Identity in Late Imperial Russia: The Case of the Stroganov School,” *Studies in the Decorative Arts* (Spring, 1994,) vol. 1, no. 2, pp. 13–14.
72. See Anne Odom, “Fabergé: The Moscow Workshops,” in Géza von Habsburg and Marina Lopato, eds, *Fabergé: Imperial Jeweler* (Washington, D.C.: Fabergé Arts Foundation, 1993), pp. 104–15.
73. For more on these paintings, see Anne Odom, “A Key to the Past: Fedor Rückert’s Miniature Picture Gallery,” *Apollo* (January, 1993), pp. 22–7.
74. P. Raiskii, *Parizhskaia vystavka* (St Petersburg: Tipografiia Kniazia V.P. Meshcherskogo, 1889), pp. 61–2.
75. Ruth Kedzie Wood, *The Tourist’s Russia* (New York: Dodd, Mead and Company, 1912), p. 144.
76. *New York Tribune*, 21 December 1887.
77. Pisarskaia et al., *op.cit.*, nos 114 and 115.
78. For other bread and salt dishes presented on this trip, see *Niva*, 41 (1888), p. 1020. These are all by Khlebnikov. There is also a bread and salt dish from this trip presented by the “loyal zemstvo of Kherson” in the Fine Arts Museum of Virginia in Richmond. See Sotheby’s, New York, 6 December 1995, no. 192, for one presented by the city of Yerevan, the capital of Armenia, also made by Khlebnikov.
79. For a two-handled *kovsh* of identical shape, but with slightly different ornament that was a presentation piece, see Christie’s, New York, 18 April 1996, no. 32. It is inscribed: “To dear Trifon Konstantinovich Chokov, from the thankful Konstantin, Anna, and Catherine Popov.”
80. See Sotheby Parke-Bernet, Geneva, 11 November 1981, no. 426.
81. Lewis F. Day, *Enamelling* (London: B. T. Batsford, 1907), p. 117.
82. *Vsemirnaia illiustratsiia* 58 (1897), p. 256.
83. Sotheby’s New York, 6–8 December 1993, no. 471.
84. Sotheby’s New York, 8 December 1992, no. 481 and p. 92. For the original 13th-century cross, see Klaus Wessel, *Byzantine Enamels* (New York: New York Graphic Society, Ltd., 1967), no. 59, p. 185. I would like to thank Gerard Hill of Sotheby’s for providing information about the jewelry inventory.
85. For a painting of this subject by Konstantin Gorbatov, see Evgenia Kirichenko, *Russian Design* (New York: Harry N. Abrams, 1991), no. 249, p. 240.
86. *Niva*, no. 8 (1905), p. 348.
87. Anne Odom, in Habsburg and Lopato, eds, *op. cit.*, p. 112.
88. *Snowman* (1953), *op. cit.*, p. 50.
89. *Ibid.*, pp. 52–3.
90. *Ibid.*, p. 52.
91. *Ibid.*, p. 122.
92. Habsburg and Lopato, eds, *op.cit.*, nos 105 and 107.
93. I would like to thank Tatiana Fabergé, Valentine Skurlov, and Lynette Proler for permission to publish this information, which will be available in their forthcoming book *The Fabergé Imperial Easter Eggs* on Fabergé’s imperial Easter eggs, based on extensive research in the Russian archives.

Checklist

Kievan Rus, 12th to 13th Century

1 *Kolt*

Kiev, 12th c.

Gold, *cloisonné* and *champlevé* enamel
DIA. 1 1⁵/₁₆ in (4.9 cm)

EXHIBITION: BMA 1947, cat. 528

LITERATURE: M.C. Ross, "An Emperor's Gift..." *Walters Journal XIX-XX* (1956-7), p. 30; Verdier, 1959, cat. 5; T.T. Rice, *A Concise History of Russian Art* (New York, 1963), p. 95, pl. 76; *Apollo* (December 1966), p. 76; Jewelry Catalogue, WAG 1979, p. 160, cat. 455

Walters Art Gallery 44.297

2 *Kolt*

Kiev, 12th c.

Gold, *cloisonné* and *champlevé* enamel
DIA. 1 7⁸/₁₆ in (4.9 cm)

Provenance: Henri Daguerre, Paris 1925

EXHIBITIONS: BMA 1947, cat. 528;

History of Enamels, Univ. of Pittsburgh 1950, cat. 3

LITERATURE: M.C. Ross, "An Emperor's Gift..." *Walters Journal XIX-XX* (1956-7), p. 30; Verdier, 1959, cat. 5; T.T. Rice, *Concise History of Russian Art* (New York, 1963), p. 95, pl. 76; Jewelry Catalogue, WAG 1979, p. 160, cat. 456

Walters Art Gallery 44.302

Moscow Enamels, 17th Century

3 Triptych, Christ with SS Nikolai and Gregorii (?)

Russia, 17th c.

Silver, enamel, wood



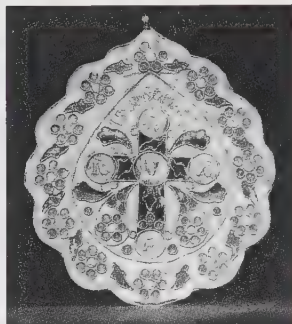
H. 2 1/2 in (6.4 cm), total w. 7 1/8 in (18.1 cm)

PROVENANCE: Aleksandr Polovtsov, 1928
Walters Art Gallery 44.408

4 Pendant

Russia, 16th-17th c.

Gold, filigree enamel



H. 2 15/16 in (7.5 cm), w. 2 7/16 in (6.2 cm)
Walters Art Gallery 44.505

5 *Bratina*

Moscow, late 17th c.

Silver gilt, filigree enamel, coconut, colored stones

H. 4 1/2 in (11.5 cm)

PROVENANCE: Count Aleksandr A. Musin-Pushkin, 1904

EXHIBITIONS: St Petersburg 1904; WAG 1959

LITERATURE: A. Prakhov, *Al'bom istoricheskoi vystavki predmetov iskusstva v 1904* (St Petersburg, 1907), p. 141; Verdier, 1959, cat. 18; T.T. Rice, *A Concise History of Russian Art* (New York, 1963), p. 155, no. 133; Benjamin 1983, p. 52, no. 37
Walters Art Gallery 44.194

6 *Panagia*, Christ Pantocrator

Moscow, late 17th c.

Gold, *en ronde bosse* and painted enamel, gemstones

H. 4 3/4 in (12 cm), w. 2 15/16 in (7.5 cm)

PROVENANCE: Petr Abramovich Khvoshchinskii; Olga N. Bulygina 1901

EXHIBITIONS: Moscow 1901; St Petersburg 1904; Cooper-Union 1954, cat. 152

LITERATURE: *Khudozhestvennyye*

sokrovishcha Rossii 1 (1905), pl. 2
Walters Art Gallery 44.432

7 Pair of Plaques

Moscow, Kremlin Armory

Workshops (?), late 17th c.

Gold, *en ronde bosse* and painted enamel

H. 3 7/16 in (8.8 cm), w. 2 3/16 in (5.5 cm)

PROVENANCE: Zolotnitsky; Leon Grinberg, 1952

LITERATURE: T.T. Rice, *A Concise History of Russian Art* (New York, 1963), p. 198, pl. 177

Walters Art Gallery 44.628, 44.629
S.O.A.P Fund, 1952

Solvychegodsk, Usolsk Enamels, late 17th century

8 Perfume flask

Solvychegodsk, late 17th c.

Silver gilt, filigree and painted enamel

H. 3 1/2 in (9 cm), DIA. 1 3/4 in (4.5 cm)

EXHIBITION: Richmond, Virginia 1987, cat. 1

Private collection

9 Bowl with a Turkey

Solvychegodsk, late 17th c.

Silver gilt, filigree enamel



DIA. 3 9/16 in (9 cm)

PROVENANCE: Leon Grinberg 1952
EXHIBITIONS: Cooper-Union 1954, cat. 153; WAG 1959

Literature: Verdier, 1959, cat. 20;

T.T. Rice, *A Concise History of Russian Art* (New York, 1963), p. 157, pl. 137
Walters Art Gallery 44.625

10 Bowl with Signs of the Zodiac
Solvychegodsk, late 17th c.
Silver gilt, painted enamel



DIA. $6\frac{1}{16}$ in (16.828 cm), H. $1\frac{3}{4}$ in (4.445 cm)
PROVENANCE: Sotheby's, London, 1990
LITERATURE: *Sotheby's Art at Auction 1989-90* (New York, 1990), p. 324
Hillwood Museum 15.213

11 Bowl with Portrait of a Man
Solvychegodsk, late 17th c.
Silver gilt, filigree and painted enamel
DIA. $3\frac{7}{16}$ in (8.4 cm)
Walters Art Gallery 44.417

12 Bowl with Samson and the Lion
Moscow (?), late 17th c.
Silver gilt, filigree and painted enamel
H. $1\frac{1}{4}$ in (4.5 cm), DIA. $6\frac{5}{16}$ in (16 cm)
PROVENANCE: A La Vieille Russie, New York, 1952
Walters Art Gallery 44.626

13 Bowl with Judah and the Lion
Moscow (?), late 17th c.
Silver gilt, filigree enamel
DIA. $10\frac{1}{8}$ in (5.7 cm)
EXHIBITIONS: WAG 1959; *The Hebrew Bible*, Jewish Museum, New York, 1963; *Festival of the Bible in the Arts*, Houston, Texas, 1964; *Works of Faith*, Jerusalem, 1965
LITERATURE: Verdier, 1959, cat. 19; *Works of Faith*, Jerusalem, 1965, no. 63
Walters Art Gallery 44.46

**Velikii Ustiug,
late 17th to 18th Century**

14 Cross
Velikii Ustiug, late 17th c.
Silver, flat wire enamel, wood
H. 7 in (17.8 cm), W. $3\frac{9}{16}$ in (9 cm)
PROVENANCE: A La Vieille Russie, New York, 1951
EXHIBITION: WAG 1959
LITERATURE: Verdier, 1959, cat. 21; Benjamin, 1983, p. 16, no. 7
Walters Art Gallery 44.623
S. & A.P. Fund

15 Casket
Velikii Ustiug, late 17th c.
Copper alloy, *champlevé* enamel on cast metal
H. $10\frac{3}{16}$ in (27.5 cm), w. $10\frac{7}{8}$ in (27.7 cm)
Walters Art Gallery 44.237

16 Pendant Cross
Velikii Ustiug, late 17th–early 18th c.
Silver, *champlevé* enamel, pearls
H. $2\frac{1}{2}$ in (6.3 cm), w. $1\frac{13}{16}$ in (4.6 cm)
Walters Art Gallery 44.503

17 Pendant Cross
Velikii Ustiug, late 17th–early 18th c.
Silver, *champlevé* enamel
H. 3 in (7.62 cm), w. $2\frac{9}{16}$ in (6.51 cm)
Hillwood Museum 15.206
Gift of Madame Augusto Rosso, 1966

18 Ink Pot
Russia, late 17th c.
Copper, enamel on cast metal



H. $3\frac{1}{4}$ in (8.2 cm), DIA. $2\frac{3}{4}$ in (7.1 cm)
EXHIBITION: Richmond, Virginia 1987, cat. 4
Private collection

19 Teapot
Ia.P.

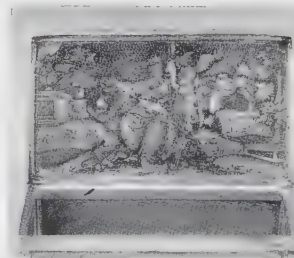
Velikii Ustiug, mid-18th c.
Copper, silver, enamel, wood
H. $6\frac{1}{2}$ in (17 cm), DIA. $4\frac{7}{8}$ in (11 cm),
w. $6\frac{3}{4}$ in (17.1 cm)
EXHIBITION: Richmond, Virginia 1987, cat. 3
Literature: Solodkoff, no. 50
Private collection

20 Covered Cup
Velikii Ustiug, 1744
Copper, enamel, silver
H. 10 in (25.4 cm)
PROVENANCE: Aleksandr Polovtsov, Paris, 1929
EXHIBITION: WAG 1959
LITERATURE: Verdier, 1959, cat. 25
Walters Art Gallery 44.418

21 Box
Popov Factory
Velikii Ustiug, 1768
Silver gilt, painted enamel, niello



H. $1\frac{1}{8}$ in (2.858 cm), w. 3 in (7.62 cm), D. $1\frac{3}{4}$ in (4.445 cm)
LITERATURE: Soldokoff, no. 112
Private collection



Detail of inside of lid of cat. 21

22 Covered Cup

Velikii Ustiug, 2nd half of 18th c.
Copper, enamel, silver



H. 11 in (27.9 cm)

PROVENANCE: Eugene Lyons,

Pleasantville, New York

EXHIBITION: WAG 1959

LITERATURE: Verdier, 1959, cat. 25;

Benjamin, 1983, p. 54

Walters Art Gallery 44.640

Gift of Eugene Lyons 1956

23 Tray

Velikii Ustiug, 2nd half of 18th c.
Copper, enamel, silver



H. 6⁷/₁₆ in (16.3 cm), w. 7¹/₄ in (19.7 cm)

Walters Art Gallery 44.466

24 Coffee Pot

Velikii Ustiug, 2nd half of 18th c.
Copper, enamel, silver
H. 7¹/₂ in (19.05 cm)
Private collection

25 Teapot, Tray and Cups

Velikii Ustiug, 2nd half of 18th c.
Copper, enamel, silver appliqué



Tray: DIA. 8³/₈ in (21.5 cm);

Teapot: H. 1¹/₂ in (3.8 cm);

Cups: H. 1¹/₂ in (3.8 cm)

EXHIBITION: Richmond, Virginia 1987,
cat. 5

Private collection

26 Cup; copy of an 18th-c. Cup

Firm of Pavel Ovchinnikov
Moscow, late 19th c.
Copper, enamel, silver



H. 1¹/₂ in (3.8 cm), w. 2 in (4.8 cm)

EXHIBITION: Richmond, Virginia 1987,
cat. 6

Private collection

27 Bowl

IP (attr.)

Velikii Ustiug, 2nd half of 18th c.
Pewter, enamel, silver

H. 8¹/₈ in (20.7 cm), DIA. 11 in (27.9 cm)

PROVENANCE: Vladimir Mikhailovich
Gemchoujnikoff

Walters Art Gallery 44.422

28 Icon of the Resurrection

Velikii Ustiug, 2nd half of 18th c.
Copper, enamel, silver

H. 9¹/₂ in (24.1 cm), w. 8 in (20.3 cm)

PROVENANCE: Hammer Galleries 1952

Walters Art Gallery 44.631

S & A.P. Fund

Enamel on Cast Metal,

18th and 19th Century

**29 Icon. Mother of God of the
Passions (Bogomater' Strastnaia)**
Russia, 18th c.

Copper alloy, *champlevé* enamel on
cast metal



H. 3⁷/₁₆ in (8.8 cm), w. 4 in (10.1 cm)

Walters Art Gallery 44.370

30 Cross

Russia, 18th–19th c.

Copper alloy, *champlevé* enamel on
cast metal



H. 14⁵/₈ in (37 cm)

Walters Art Gallery 44.650

Bequest of Miss Laura F. Delano, 1972

31 Icon of the Protection of the Mother of God (*Pokrov*)

Russia, 18th c.

Copper alloy, *champlevé* enamel on cast metal



H. 5⁷/₈ in (15 cm), w. 3³/₈ in (9.2 cm)
Exhibition: Cooper-Union, 1954, cat. 151
Walters Art Gallery 44.373

32 Icon of the Protection of the Mother of God (*Pokrov*)

Russia, 18th c.

Copper alloy, *champlevé* enamel on cast metal



H. 6¹¹/₁₆ in (17 cm), w. 3³/₄ in (9.5 cm)
Walters Art Gallery 44.372

33 Polyptych of the Feasts

Russia, 19th c.

Copper alloy, *champlevé* enamel on cast metal

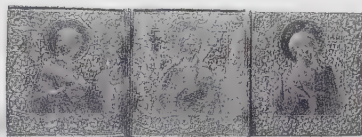


H. 6¹³/₁₆ in (17.3 cm), L. 15³/₄ in (40 cm)
Walters Art Gallery 54.2618

34 Triptych, Christ with the Mother of God and John the Baptist

Russia, late 19th c.

Copper alloy, *champlevé* enamel on cast metal



H. 6⁵/₁₆ in (16 cm), w. 17³/₄ in (45 cm)
Walters Art Gallery 44.375

35 Icon of St Nicholas the Miracle Worker

Russia, ca. 1800

Copper alloy gilded, *champlevé* enamel on cast metal

H. 11 in (27.9 cm), w. 9⁵/₈ in (24.5 cm)
Walters Art Gallery 44.648
Bequest of Marguerite E. Blake, 1967

36 Cross, Crucifixion with the Feasts

Guslitsy (?), 19th c.

Copper alloy, *champlevé* enamel on cast metal

H. 15⁵/₈ in (39.6 cm), w. 9³/₄ in (24.8 cm)

PROVENANCE: Hammer Galleries 1952
EXHIBITION: Isaac Delgado Museum of Art, New Orleans, 1961
Walters Art Gallery 44.632
S. & A.P. Fund

Rostov-type Painted Enamels, 2nd half of the 18th to the 19th Century

37 Medallion Reliquary with Doubting Thomas

St Petersburg, 1741–61

Silver gilt, painted enamel

H. 3¹/₈ in (7.938 cm), w. 2¹¹/₁₆ in (6.833 cm)

PROVENANCE: Empress Elizabeth I; A La Vieille Russie. New York, 1972

Hillwood Museum 15.204

Gift of Mrs Augustus Riggs and Dina Merrill Robertson, 1972

38 Pendant Icon of SS Khariton and Aleksandr

St Petersburg (?), 1768

Silver, painted enamel

H. 3¹/₈ in (8 cm), w. 2¹/₁₆ in (5.2 cm)

PROVENANCE: Pashkov Family (unverified); Leon Grinberg, 1952

Walters Art Gallery 44.627

S. & A.P. Fund

39 Chalice

Moscow, 1787

Silver gilt, painted enamel on copper, paste gems

H. 11⁷/₈ in (30.163 cm), DIA. 5 in (12.7 cm)

LITERATURE: Taylor, 1988, p. 57

Hillwood Museum 12.85

40 Chalice

Moscow, 1805

Parcel gilt, painted enamel on copper

H. 10 1¹⁵/₁₆ in (27.783 cm), DIA. 4 in (10.16 cm)

EXHIBITION: Hammer Galleries 1952

Hillwood Museum 12.92

41 Chalice

Moscow, 1810

Silver gilt, painted enamel on copper, paste gems

H. 14¹/₂ in (36.83 cm), DIA. 7³/₄ in (19.685 cm)

EXHIBITION: Hammer Galleries 1952

LITERATURE: Taylor, 1988, p. 59

Hillwood Museum 12.93

42 Icon of the Descent into Hell

Russia, icon 19th c.; *oklad* 18th c.

Gilded metal, painted enamel on copper, river pearls, mother-of-pearl, tempera on wood

H. 15³/₈ in (39.7 cm), w. 12⁷/₈ in (32.7 cm)

LITERATURE: Verdier, 1959, cat. 15
Walters Art Gallery 37.1074

43 Icon of the Resurrection with Feasts

Fedor Stroganov
Moscow, 1857

Silver gilt, painted enamel on copper, paste gems

H. 14⁷/₈ in (36.195 cm), w. 12⁹/₁₆ in (31.593 cm)

EXHIBITION: Hammer Galleries 1952
Hillwood Museum 54.28

44 Medallion in Memory of Nicholas I

Rostov, ca. 1855

Painted enamel on copper

H. 5³/₈ in (13.6 cm), w. 4¹/₂ in (11.5 cm)

PROVENANCE: A La Vieille Russie, New York, 1951

Walters Art Gallery 44.624

45 Pendant Icon of St Mitrofan of Voronezh

Rostov, late 19th c.

Copper, painted enamel



H. 3⁷/₁₆ in (10 cm), w. 3⁷/₁₆ in (8.8 cm)

PROVENANCE: Dr Waters F. Burrows
Walters Art Gallery 44.633
Gift of Dr and Mrs Waters Field
Burrows and daughter, 1958

St Petersburg, Enamel Miniatures and Gold Boxes, 18th to the 1st half of the 19th Century

46 Medallion with Portrait of Peter the Great and Family

Grigorii Musikiiskii (1670/71–after 1739)

St Petersburg, ca. 1720

Copper, painted enamel

H. 3³/₁₆ in (8.1 cm), w. 4³/₁₆ in (10.7 cm)

LITERATURE: Verdier 1959, cat. 26;
Komelova, 1974, no. 128; Horizon,
History of Russia (1970)

Walters Art Gallery 44.326
S. & A.P. Fund

47 Onion Watch with Portrait of Catherine I

Watch: Heydrich; Enamel miniature:
Grigorii Musikiiskii

Watch: London, ca. 1710; Miniature:
St Petersburg, ca. 1725

Gold, diamonds, painted enamel
H. 3 in (7.62 cm), w. 2⁵/₁₆ in (5.875
cm), D. 1³/₄ in (4.445 cm)

PROVENANCE: J. Kugel, 1970

LITERATURE: Ernst, A., and Jean
Heiniger, *The Great Book of Jewels*
(New York, 1974), p. 77
Hillwood Museum 16.45

48 Medallion with Portrait of Anna Iovannovna

St Petersburg, ca. 1730

Gold, painted enamel



H. 1⁹/₁₆ in (3.97 cm), w. 1¹⁵/₁₆ in (3.335 cm)

PROVENANCE: A La Vieille Cité, Paris,
1965

LITERATURE: Mina Curtiss, *A Forgotten
Empress* (New York, 1974), cover
Hillwood Museum 53.14

49 Snuff-box with Portrait of Elizabeth I

St Petersburg, late 1750s

Silver, painted enamel

L. 3³/₄ in (8.255 cm), H. 1⁷/₈ in
(4.686 cm), w. 2⁵/₈ in (6.617 cm)

Private collection

50 Snuff-box with the Battle of Kunersdorf

St Petersburg, ca. 1760

Copper gilt, painted enamel

H. 1⁷/₁₆ in (3.6 cm), L. 3³/₁₆ in (8.1 cm),
w. 2⁷/₁₆ in (6.617 cm)

PROVENANCE: Paris, 1927

Walters Art Gallery 44.377

51 Miniature Portrait of Tatiana Roznatovskaia

Petr G. Zharkov (1742–1803) (attr.)

St Petersburg, 1789

Painted enamel on copper

H. 4³/₁₆ in (11 cm), w. 3³/₈ in (8.5 cm)

PROVENANCE: Aleksandr Polovtsov,
Paris, 1929

LITERATURE: Komelova, 1979, no. 74
Walters Art Gallery 44.506

52 Portrait of an Elderly Man

Pietro de Rossi (1761/65–1831)

Moscow, 1811

Gold, enamel on copper

Sight, DIA. 3¹/₁₆ in (7.8 cm)

Walters Art Gallery 38.91

53 Pot-pourri Vase

Jean Pierre Ador (1724–84)

St Petersburg, 1768

Gold, *en plein* and painted enamel

H. 11¹/₁₆ in (28.4 cm)

PROVENANCE: Count Grigorii

Grigorevich Orlov; Count A.V. Orlov-
Davydov

EXHIBITIONS: *Istoricheskaia vystavka
predmetov iskusstva*, St Petersburg
1904

LITERATURE: Marvin Chauncey Ross,

"A Golden Vase By I. Ador," *Gazette des beaux-Arts* XXII (November 1942), pp. 122-4, figs 1a and 1b; Verdier, 1959, cat. 43; Solodkoff, no. 132
Walters Art Gallery 57.864

54 Oval Box with Portrait of Zakhar Chernishev (?)

G.K. (Georg Kuntzendorf?)
St Petersburg, 1773
Gold, enamel
H. 1 ³/₈ in (3.467 cm), w. 3 ³/₁₆ in (6.193 cm)
PROVENANCE: A La Vieille Russie, Paris, 1928; Sotheby's, London 1946; Antique Art Galleries, 1956
EXHIBITIONS: Brussels 1928, cat. 290; London 1935, p. 33S
LITERATURE: *Art Russe: Ancien et Moderne* (Brussels, 1928), cat. 290; *Exhibition of Russian Art* (London, 1935), p. 33S; T.T. Rice, *Concise History of Russian Art* (New York, 1975), p. 202; Taylor 1988, p. 39
Hillwood Museum 11.33

55 Presentation Box with Portraits of Nicholas I and Alexandra

Firm of Keibel
St Petersburg, ca. 1826
Gold, enamel, miniatures on ivory
L. 3 ³/₁₆ in (9.373 cm), w. 2 ³/₄ in (6.833 cm)
PROVENANCE: Mrs William F. Drews; Parke-Bernet, New York, 1952; A La Vieille Russie, New York, 1954
LITERATURE: Taylor, 1988, pp. 40-41
Hillwood Museum 11.39

56 Presentation Box with Portrait of Alexander II

Miniature: Alois Gustav Rockstuhl (1798-1877)
St Petersburg, ca. 1858
Gold, enamel, miniature on ivory
L. 3 in (6.007 cm), w. 2 ³/₈ in (7.62 cm)
PROVENANCE: Parke-Bernet, New York, 1956
Hillwood Museum 11.45

57 Collar of the Order of St Andrew
Firm of Keibel, Aleksandr Kordes, workmaster

St Petersburg, mid-19th c.
Gold, enamel
L. 40 in (101.6 cm)
PROVENANCE: Wartski, London, 1938; Joseph Davies; Joe Tydings, 1963
EXHIBITION: Hammer Galleries 1952
LITERATURE: Ross 1965, pp. 193-6
Hillwood Museum 18.1

58 Badge of the Order of St Anne
Aleksandr Kordes
St Petersburg, 1896-1908
Gold, enamel, silk



w. 1 ¹¹/₁₆ in (4.293 cm)
Hillwood Museum 18.46
Gift of Serge Cheremeteff, 1964

59 Badge of the Order of St Catherine
Russia, 19th c.
Gold, diamonds



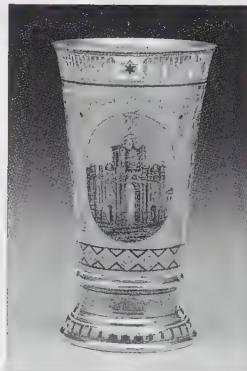
H. 3 ¹⁵/₁₆ in (10.003 cm), w. 2 ³/₈ in (6.007 cm)
LITERATURE: Ross, 1965, p. 199, pl. 63
Hillwood Museum 18.6

Moscow Enamels Revived, late 19th to the early 20th Century
60 Tumbler and Stand
Firm of Pavel Ovchinnikov
Moscow, 1874
Silver, enamel



Tumbler: H. 6 ¹/₈ in (15.558 cm),
DIA. 3 ¹/₁₆ in (8.098 cm)
Stand: DIA. 6 ¹¹/₁₆ in (16.993 cm)
LITERATURE: Ross, 1965, p. 109
Hillwood Museum 15.38

61 Cup
Firm of Pavel Ovchinnikov
Moscow, 1876
Silver gilt, *champlevé* enamel, niello



H. 5 ¹/₄ in (13.4 cm)
PROVENANCE: Gift from Veniamin Astachev to Count Aleksandr Pavlovich Shuvalov, 1881
Private collection

62 Easter Egg

Firm of Ivan Khlebnikov
Moscow, late 19th c.
Silver gilt, *champlevé* enamel



H. 2 3/8 in (6.007 cm)
EXHIBITION: Hammer Galleries 1952
LITERATURE: Ross, 1965, p. 128
Hillwood Museum 15.62

63 Wine Carafe in the shape of a Cockerel

Firm of Ivan Khlebnikov
Moscow, 1874
Silver gilt, *champlevé* enamel, cork
H. 8 3/4 in (22.4 cm)
EXHIBITION: Richmond, Virginia 1987,
cat. 11
Private collection

64 Box with a Scene of the Kremlin

Firm of Ivan Khlebnikov
Moscow, 1875
Silver, *champlevé* and painted enamel,
engraving



L. 3 3/4 in (5.08 cm), w. 2 in (3.525 cm)
PROVENANCE: A La Vieille Russie, New
York, 1957
LITERATURE: Ross, 1965, p. 129, pl. 43;
Taylor, 1988, p. 36
Hillwood Museum 15.65

65 Tea Caddy

Firm of Pavel Ovchinnikov
Moscow, 1878

Silver gilt, *champlevé*, and painted
enamel

H. 4 3/8 in (11.087 cm), w. 6 1/2 in
(16.675 cm), d. 4 1/2 in (11.43 cm)
Private collection

66 Bread and Salt Dish

Firm of Pavel Ovchinnikov
Moscow, 1883
Silver gilt, filigree, *champlevé*, and
painted enamel
DIA. 20 3/4 in (52.705 cm)
PROVENANCE: Presented by the town of
Ivanovo-Voskresensk to Alexander III
on the occasion of his coronation,
1883; Sotheby's, London, 1969; M.
Ekstein, 1970
LITERATURE: Howard Ricketts, *Antique
Gold and Enamelware in Color* (New
York, 1971), p. 103; Taylor, 1988,
p. 35
Hillwood Museum 15.202

67 Bread and Salt Dish

Firm of Pavel Ovchinnikov
Moscow, 1888
Silver gilt, filigree and *champlevé*
enamel
DIA. 21 1/2 in (54.61 cm)
PROVENANCE: Presented to Alexander
III and Maria Feodorovna by the
Armenians of Armavir, 1888;
Hammer Galleries, New York, 1956
LITERATURE: Ross, 1965, pp. 113-4,
pl. 35,
Hillwood Museum 15.43

68 Two-Handled Kovsh

Firm of Pavel Ovchinnikov
Moscow, 1908-17
Silver, filigree enamel, cabochon
hardstones
L. 22 in (56 cm), w. 9 1/4 in (25 cm),
H. 8 1/4 in (21 cm)
Walters Art Gallery 44.659
Bequest of Mrs Sara D. Azrael,
September 1985

69 Tankard

Firm of Pavel Ovchinnikov
Moscow, 1888-96
Silver gilt, filigree enamel
H. 8 1/4 in (20.955 cm), DIA. 4 1/8 in

(10.478 cm)

EXHIBITION: Richmond, Virginia 1987
LITERATURE: Solodkoff, no. 51; Evgenia
Kirichenko, *Russian Design* (New
York, 1991), no. 249
Private collection

70 Tankard

Firm of Pavel Ovchinnikov
Moscow, 1890
Silver gilt, filigree and *plique-à-jour*
enamel
H. 6 3/4 in (17.145 cm)
PROVENANCE: Eastern Educational
Institution; Parke-Bernet, New York,
1962
LITERATURE: Ross, 1965, p. 115, pl. 36;
Taylor, 1988, p. 33
Hillwood Museum 15.44

71 Large Casket

Firm of Pavel Ovchinnikov
Moscow, 1896-1908
Silver gilt, filigree and shaded enamel,
granulation, cabochon hardstones
L. 12 7/8 in (32.6 cm), w. 8 1/2 in
(21.6 cm), H. 4 3/4 in (12 cm)
Private collection

72 Jewel Casket

Mariia Adler
Moscow, 1877
Silver gilt, filigree enamel, granulation,
amethyst
H. 4 5/8 in (11.5 cm), w. 6 5/8 in (16.5
cm), d. 4 7/8 in (12.4 cm)
EXHIBITION: Richmond, Virginia 1987,
cat. 13
Private collection

73 Salt Chair

Mariia Adler



Moscow, 1878
Silver gilt, *champlevé* enamel
H. 7 ³/₈ in (18.7 cm), w. 3 ⁵/₈ in (9.2 cm),
D. 3 ³/₁₆ in (8 cm)
Private collection

74 *Kovsh*

Firm of Pavel Ovchinnikov
Moscow, 1908-17
Silver gilt, *plique-à-jour* enamel
L. 6 in (15.24 cm), w. 3 ¹⁵/₁₆ in
(10.003 cm)
LITERATURE: Ross, 1965, pp. 118-19,
pl. 37; Suslov and Ul'ianova,
"Emal'," vol. III, no. 84; J. Patrick
Strosahl et al., *A Manual of Cloisonné
and Champlevé Enameling* (New York,
1981), pl. 6; Taylor, 1988, p. 35
Hillwood Museum 15.48

75 *Beaker*

Firm of Pavel Ovchinnikov
Moscow, 1908-17
Silver gilt, *plique-à-jour* enamel
H. 8 ¹/₈ in (20.5 cm), DIA. at top 4 ⁷/₁₆ in
(11.3 cm)
Private collection

76 *Small Vase*

Firm of Pavel Ovchinnikov
Moscow, late 19th c.
Silver gilt, *plique-à-jour* enamel



H. 3 ⁹/₁₆ in (8.89 cm), DIA. 1 ¹⁵/₁₆ in
(4.923 cm)
Hillwood Museum 15.29

77 *Cigarette and Match Box*

Firm of Grachev, A.P., workmaster
St Petersburg, ca. 1870
Silver gilt, *plique-à-jour* enamel

H. 4 ¹/₂ in (10.795 cm), w. 2 ¹/₂ in
(6.35 cm)
PROVENANCE: Mrs I. Rubin 1964
LITERATURE: Ross, 1965, p. 133
Hillwood Museum 15.71

78 *Cup and Saucer*

Antip Kuzmichev, made for Tiffany
& Co.
Moscow, 1893
Silver gilt, *plique-à-jour* enamel



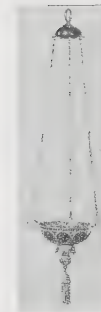
Cup: DIA. 3 ¹/₄ in (8.4 cm)
Saucer: DIA. 5 ¹/₄ in (13.4 cm)
Private collection

79 *Icon of the Iverskaia Mother of God*

Firm of Pavel Ovchinnikov
Moscow, 1896-1908
Silver, filigree enamel, seed pearls,
tempera on wood
H. 4 ³/₄ in (12.065 cm), w. 4 ¹/₄ in
(10.955 cm)
PROVENANCE: Alexander Palace,
Tsarskoe Selo (unverified); A La
Vieille Russie, New York, 1939
EXHIBITION: Hammer Galleries 1952
LITERATURE: Ross, 1965, p. 113
Hillwood Museum 54.30

80 *Triptych*

Firm of Ivan Khlebnikov
Moscow, 1880
Silver gilt, filigree and painted enamel
H. 6 ¹/₈ in (15.558 cm), w. 3 ¹/₂ in
(8.89 cm)
EXHIBITION: Richmond, Virginia 1987,
cat. 12
Private collection



81 *Lampada*

Moscow, late 19th c.
Silver, *plique-à-jour*
enamel
DIA. of bowl 4 ¹/₄ in
(11 cm)
Walters Art Gallery
44.421

82 *Lampada*

Brothers Grachev
St Petersburg, 1895
Silver gilt, *plique-à-jour* enamel
H. 8 ³/₁₆ in (20.798 cm)
PROVENANCE: Parke-Bernet, New York,
1943
LITERATURE: Ross, 1965, pp. 132-3
Hillwood Museum 15.70

83 *Pendant Cross*

Firm of Fabergé, August Hollming
(1854-1913), workmaster
St Petersburg, 1896-1913
Gold, *cloisonné* enamel
H. 1 ³/₈ in (3.467 cm), w. 1 ¹/₄ in
(3.175 cm)
PROVENANCE: Gift of King of Denmark
to Maria Pavlovna
Private collection

84 *Easter Egg*

Firm of Ivan Khlebnikov
Moscow, 1908-17
Silver, matte wire enamel
H. 4 ¹/₄ in (10.795 cm)
EXHIBITION: Hammer Galleries 1952
LITERATURE: Ross, 1965, p. 128;
Taylor, 1988, p. 36
Hillwood Museum 15.66

85 *Kovsh*

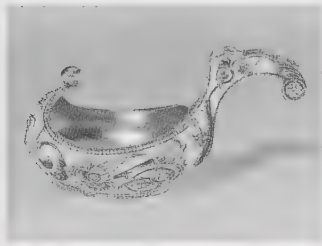
Firm of Ivan Khlebnikov
Moscow, date 1908-17
Silver gilt, filigree enamel
H. 5 ³/₈ in (13.8 cm), L. 7 in (17.8 cm)
EXHIBITION: Richmond, Virginia 1987
LITERATURE: Odom and Riddell, *Apollo*,
1986, p. 335
Private collection

86 Kovsh

Mariia Semenova
 Moscow, early 20th c.
 Silver, enamel, cabochon hardstones
 L. 8 in (20.32 cm)
 LITERATURE: Ross, 1965, p. 154, pl. 48;
 Taylor, 1988, p. 36
 Hillwood Museum 15.89

87 Kovsh

Fedor Rückert (attr.)
 Moscow, early 20th c.
 Silver, filigree and shaded enamel



L. 5 1/2 in (13.97 cm)
 PROVENANCE: Rudi Backman
 LITERATURE: Ross, 1965, p. 124
 Hillwood Museum 15.58

88 Teapot and Sugar Bowl

11th Artel
 Moscow, 1908-17
 Silver gilt, filigree enamel



Teapot: H. 6 in (15.24 cm);
 Sugar Bowl: H. 5 1/2 in (13.97 cm)
 Hillwood Museum 15.203
 Gift of Mrs Catherine B. Van Bomel
 1969

89 Kovsh in the Shape of a Sandpiper

8th Artel
 Moscow, 1908-1917
 Silver gilt, filigree and shaded enamel,
 cabochon garnets



H. 5 3/4 in (14.6 cm), L. tip to handle
 10 in (25.3 cm)
 EXHIBITION: Richmond, Virginia 1987,
 cat. 93
 LITERATURE: Odom and Riddell, *Apollo*
 1986, p. 337
 Private collection

90 Plate

Firm of Ivan Khlebnikov
 Moscow, 1908-17
 Silver gilt, painted, *champlevé*, *en
 plein*, and *plique-à-jour* enamel
 DIA. 7 5/8 in (19.3 cm)
 EXHIBITION: Richmond, Virginia 1987,
 cat. 44
 LITERATURE: Odom and Riddell, *Apollo*,
 1986, p. 335
 Private collection

91 Bowl

Fedor Rückert
 Moscow, 1896-1903
 Silver gilt, filigree and shaded enamel,
 cabochon hardstone
 DIA. 4 7/8 in (12.294 cm), H. 2 1/4 in
 (5.715 cm)
 EXHIBITION: Richmond, Virginia 1987,
 cat. 55
 LITERATURE: Odom, *Apollo*, 1993, p. 23
 Private collection

92 Teapot and Sugar Bowl

Fedor Rückert
 Moscow, 1908-17
 Silver gilt, filigree and shaded enamel,
 mother-of-pearl
 Teapot: H. 6 1/2 in (16.5 cm), w. spout
 to handle 7 1/2 in (19.2 cm)
 Sugar Bowl: H. 6 1/2 in (16.5 cm),
 w. 6 in (15.2 cm)
 EXHIBITION: Richmond, Virginia 1987,
 cat. 53
 Private collection

93 Tea Caddy

Firm of Carl Fabergé, Fedor Rückert
 (attr.), workmaster
 Moscow, 1908-17
 Silver gilt, filigree enamel, cork
 H. 6 in (15.4 cm), w. 4 7/8 in (11.8
 cm), D. 4 5/8 in (11.8 cm)
 EXHIBITIONS: A La Vieille Russie, New
 York, 1983; Richmond, Virginia
 1987
 Private collection

**94 Painted Plaque with a Scene of
 Church Elders informing Michael
 of his Election to be Tsar**

Stroganov Institute
 Moscow, 1913
 Painted enamel
 H. 5 7/8 in (14.9 cm), w. 9 in (22.9 cm)
 Private collection

**95 Painted Plaque with a Scene of
 the Coronation of Michael Romanov**

Stroganov Institute
 Moscow, 1913
 Painted enamel
 H. 5 7/8 in (14.9 cm), w. 9 in (22.9 cm)
 Private collection

**96 Cigarette Case with a Miniature
 of The Fortune Teller**

Firm of Carl Fabergé, Fedor Rückert
 (attr.), workmaster
 Moscow, 1908-17
 Silver gilt, filigree, shaded, and painted
 matte enamel, cabochon hardstone
 H. 4 1/8 in (10.478 cm), w. 3 1/8 in
 (7.938 cm)
 EXHIBITION: Richmond, Virginia 1987,
 cat. 81
 LITERATURE: Odom, *Apollo*, 1993, p. 26
 Private collection

**97 Box with a Miniature of Blind
 Man's Bluff**

Firm of Fabergé, Fedor Rückert,
 workmaster
 Moscow, 1908-17
 Silver gilt, filigree and painted enamel
 H. 1 1/2 in (3.7 cm), w. 3 5/8 in (9.2 cm),
 D. 2 1/2 in (6.4 cm)
 EXHIBITIONS: Richmond, Virginia 1987,
 cat. 69; St Petersburg/Paris/London

1993–4, cat. 214

LITERATURE: Odom, *Apollo*, 1993, p. 26;
Habsburg and Lopato, 1993, cat. 214
Private collection

**98 Box with a Miniature of Warrior
at the Crossroads**

Firm of Carl Fabergé, Fedor Rückert
(attr.), workmaster

Moscow, 1908–17

Silver gilt, filigree, shaded, and painted
matte enamel

H. 1³/₄ in (4.445 cm), w. 3 in (7.5 cm),
D. 1⁷/₈ in (4.8 cm)

EXHIBITION: St Petersburg /Paris /London
1993–4, cat. 217

LITERATURE: Habsburg and Lopato,
1993, cat. 217

Private collection

**99 Box with a Miniature of Warrior
at the Crossroads**

Firm of Marshak, Fedor Rückert,
workmaster

Moscow, 1908–17

Silver gilt, filigree, and shaded enamel



H. 1¹/₂ in (3.7 cm), w. 4¹/₈ in (10.478
cm), D. 3³/₈ in (8.547 cm)

EXHIBITION: Richmond, Virginia 1987,
cat. 61

LITERATURE: Odom, *Apollo*, 1993, p. 24
Private collection

**100 Box with a Miniature of
Tsarevich on a Ride**

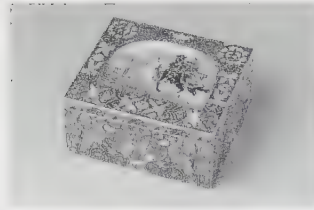
Firm of Carl Fabergé, Fedor Rückert
(attr.), workmaster; miniature,
Smirnov Moscow, 1908–17

Silver gilt, filigree, shaded, and painted

matte enamel

H. 1⁷/₈ in (4.8 cm), w. 3³/₄ in (9.6 cm),
D. 3¹/₄ in (8.4 cm)

EXHIBITION: Richmond, Virginia 1987,



cat. 75

LITERATURE: Odom, *Apollo*, 1993, p. 27
Private collection

**101 Box with a Miniature of Kuzma
Minin at Nizhnii Novgorod**

Firm of Carl Fabergé, Fedor Rückert,
workmaster

Moscow, 1908–17

Silver gilt, filigree, shaded, and painted
enamel

H. 2⁷/₈ in (7.5 cm), w. 6¹/₂ in (16.5 cm),
D. 4⁷/₈ in (12.5 cm)

EXHIBITION: Richmond, Virginia 1987,
cat. 82

LITERATURE: Odom, *Apollo*, 1993, p. 22
Private collection

102 Cigar Box

Fedor Rückert

Moscow, 1912

Parcel gilt, filigree, shaded, and
painted matte enamel

H. 3³/₄ in (9.6 cm), w. 7⁷/₈ in (20 cm),
D. 5¹/₄ in (13.4 cm)

EXHIBITION: Richmond, Virginia 1987,
cat. 62

Private collection

**103 Box with a Miniature of an
Illustration from *The Prophecy
of Oleg***

Firm of Carl Fabergé; miniature,
Aleksandr Borozdin

Moscow, 1908–17

Parcel gilt, painted matte enamel,
cabochon hardstones

H. 2 in (5.08 cm), w. 5 in (12.7 cm),
D. 4 in (7.226 cm)

EXHIBITION: St Petersburg /Paris /London
1993–4, cat. 215

LITERATURE: Habsburg and Lopato, 1993,
cat. 215

Private collection

104 Easter Egg

Fedor Rückert

Moscow, ca. 1900

Silver, *champlevé* enamel

H. 3⁵/₈ in (9.157 cm), w. 2⁵/₈ in
(6.617 cm)

EXHIBITIONS: Hammer Galleries 1951;
Hammer Galleries 1952

LITERATURE: Ross, 1965, cat. 122, pl. 39;
Taylor, 1988, p. 31

Hillwood Museum 15.52

105 Kovsh

Firm of Carl Fabergé

Moscow, 1908–17

Parcel gilt, matte enamel, pearls

H. 2³/₄ in (6.985 cm), DIA. 2⁷/₈ in
(7.226 cm)

EXHIBITION: St Petersburg /Paris /London
1993–4, cat. 216

LITERATURE: Habsburg and Lopato, 1993,
cat. 216

Private collection

**St Petersburg, Fabergé and his
Contemporaries**

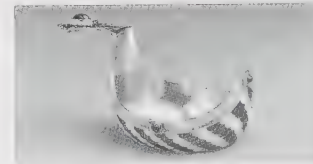
106 Kovsh

Firm of Carl Fabergé, Anders

Nevaleinen, workmaster

St Petersburg, 1888–96

Parcel gilt, *en plein* enamel, amethyst,
and garnet

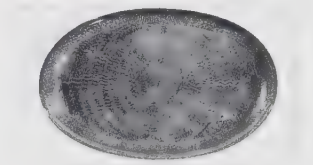


L. 4³/₄ in (12 cm), w. 2³/₄ in (7 cm)

Private collection

107 Oval Dish

Firm of Fabergé?, Henrik Wigström?,
workmaster



St Petersburg, 1908-17
Silver, *en plein* enamel
L. 8 ³/₈ in (21.908 cm)
Hillwood Museum 12.175

108 Clock

Firm of Carl Fabergé, Mikhail
Perkhin, workmaster
St Petersburg, 1888-96
Silver gilt, *en plein* enamel, ivory
DIA. 4 ¹/₄ in (10.8 cm)
Private collection

109 Clock

Firm of Carl Fabergé, Mikhail
Perkhin, workmaster
St Petersburg, 1896-1903
Silver, *en plein* enamel, ivory
DIA. 4 ³/₄ in (12.065 cm)
LITERATURE: Ross, 1965, p. 41, pl. 12
Hillwood Museum 11.90

**110 Frame with a Miniature
Portrait of Queen Louise of Denmark**

Firm of Carl Fabergé, Mikhail
Perkhin, workmaster
St Petersburg, 1886-96
Silver gilt, *en plein* enamel, miniature
on ivory



H. 3 ¹/₂ in (8.89 cm), w. 2 ³/₄ in
(6.985 cm)

PROVENANCE: Empress Marie
Feodorovna; Grand Duchess Olga
Alexandrovna, 1928; Parke-Bernet,
New York, 1966; A La Vieille Russie,
New York, 1966

EXHIBITIONS: ALVR 1983, cat. 73; St
Petersburg/Paris/London 1993-4,
cat. 76

LITERATURE: Habsburg and Lopato,
1993, cat. 76; Taylor, 1983, p. 46
Hillwood Museum 12.178

111 Belt Buckle

Firm of Carl Fabergé, Mikhail
Perkhin, workmaster
St Petersburg, 1896-1903
Silver gilt, guilloché enamel, pearls

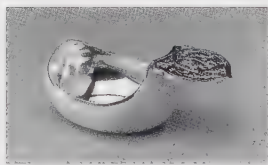


H. 2 ¹/₄ in (5.715 cm), w. 2 ¹¹/₁₆ in
(5.715 cm)

PROVENANCE: Mrs Margaret Miller
LITERATURE: Taylor, 1983, p. 18
Hillwood Museum 12.142
Gift of Mrs Augustus Riggs, 1969

112 Kovsh

Firm of Carl Fabergé, Anders
Nevaleinen, workmaster
Moscow, 1896-1908
Silver, *en plein* enamel

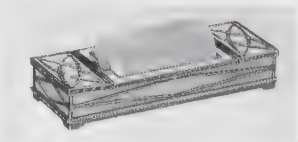


L. 3 ¹/₂ in (8.89 cm)

EXHIBITIONS: Hammer Galleries 1951;
Hammer Galleries 1952
Hillwood Museum 12.160

113 Stamp Box and Moistener

Firm of Carl Fabergé
Moscow, 1896-1908
Silver, *en plein* enamel, rock crystal
L. 4 in (10.16 cm), w. ³/₄ in (1.905 cm)
Literature: Ross, 1965, pp. 79-80;
Taylor, 1983, p. 18
Hillwood Museum 12.389
Gift of Mrs Augustus Riggs, 1964



**114 Frame with Photograph of
Imperial Family**

Firm of Carl Fabergé, Hjalmar
Armfelt, workmaster
St Petersburg, 1908-17
Silver, *en plein* enamel



H. 7 ¹/₄ in (19.05 cm), L. 11 in
(27.94 cm)

PROVENANCE: A La Vieille Russie, New
York, 1966

EXHIBITIONS: Munich 1986, cat. 496;
St Petersburg/Paris/London 1993-4,
cat. 59

LITERATURE: Habsburg 1986, cat. 496;
Taylor, 1988, p. 29; Habsburg and
Lopato, 1993, cat. 59
Hillwood Museum 12.179

**115 Frame with Photograph of
Tsarevich Alexis**

Ivan Britsyn
St Petersburg, ca. 1916
Silver gilt, *en plein* enamel
H. 4 ³/₄ in (12.065 cm), w. 3 ⁷/₈ in
(9.766 cm)
EXHIBITION: Munich 1986, cat. 611
LITERATURE: Habsburg 1986, cat. 611
Hillwood Museum 12.164

116 Presentation Box

Firm of Karl Hahn (Gan')
St Petersburg, ca. 1896
Gold, *en plein* enamel, diamonds
L. 3 ¹/₂ in (8.9 cm), w. 2 ¹/₂ in
(6.35 cm)
PROVENANCE: A La Vieille Russie, New
York, 1955
EXHIBITION: Munich 1986, cat. 614
LITERATURE: Ross, 1965, p. 32;
Habsburg 1986, cat. 614; Taylor,
1988, p. 32
Hillwood Museum 11.95

117 Carnet de Bal with Portrait of Empress Alexandra

Firm of Carl Fabergé, Mikhail Perkhin, workmaster
St Petersburg, ca. 1896
Gold, *en plein* enamel, diamonds, emerald, miniature on ivory
H. 3 ¹⁵/₁₆ in (10.003 cm), W. 2 ¹/₂ in (6.35 cm)

PROVENANCE: A La Vieille Russie, New York, 1964

EXHIBITIONS: ALVR 1983, cat. 214; Munich 1986, cat. 507; St Petersburg/Paris/London 1993-4, cat. 13

LITERATURE: Taylor, 1983, p. 24; Habsburg, 1986, cat. 507; Taylor, 1988, p. 29; Habsburg and Lopato, 1993, cat. 13

Hillwood Museum 11.77.1-2

118 Music Box

Firm of Carl Fabergé, Henrik Wigström, workmaster
St Petersburg, 1907
Gold, *en plein* and painted enamel
L. 3 ¹/₂ in (8.89 cm), W. 2 ¹/₂ in (6.35 cm), D. 1 ⁷/₈ in (4.686 cm)

PROVENANCE: Feliks and Zinaida

Iusupov, 1907; Lansdell K. Christie; A La Vieille Russie, New York, 1966
EXHIBITION: Corcoran 1961, cat. 18; ALVR 1983, cat. 222; Munich 1986, cat. 515; St Petersburg/Paris/London 1993-4, cat. 190; American Collectors 1996, cat. 207
LITERATURE: Henry Charles Bainbridge, *Peter Carl Fabergé* (London, 1949), p. 41; Snowman 1962, pl. VIII; Habsburg and Solodkoff, 1979, pp. 153-4; Taylor, 1983, p. 8; Habsburg, 1986, p. 256; Taylor, 1988, p. 27; Habsburg and Lopato, 1993, cat. 190
Hillwood Museum 11.80

119 Easter Egg with Twelve Monograms

Firm of Carl Fabergé, Mikhail Perkhin, workmaster
St Petersburg, 1895
Gold, *champlevé* enamel, diamonds
H. 3 ¹/₈ in (7.938 cm), W. 2 ³/₁₆ in (5.558 cm)

PROVENANCE: Gift of Nicholas II to his mother, Maria Feodorovna, 1895; Mrs G.V. Berchielli, 1949
EXHIBITIONS: St Petersburg 1902;

Hammer Galleries 1951; Hammer Galleries 1952; ALVR 1961; ALVR 1983, cat. 554; Munich 1986, cat. 534

LITERATURE: Taylor, 1983, p. 14; Habsburg, 1986, cat. 534; Snowman, 1953, pl. 285; Taylor, 1988, p. 26
Hillwood Museum 11.63

121 Easter Egg with a Miniature of Gatchina Palace

Firm of Carl Fabergé, Mikhail Perkhin, workmaster
St Petersburg, 1901
Gold, *en plein* enamel, seed pearls, diamonds
H. 5 in (12.7 cm), W. 3 ⁹/₁₆ in (9.05 cm)

PROVENANCE: Gift of Nicholas II to his mother, Maria Feodorovna, 1901; Aleksandr Polovtsov, Paris, 1930
EXHIBITIONS: St Petersburg 1902; Hammer Galleries 1951, cat. 172; WAG 1959; Munich 1986, cat. 541
LITERATURE: Snowman, 1953, p. 87, pls 309,310; Verdier, 1959, cat. 47; Snowman, 1962, p. 93, pls 339, 340; Habsburg and Solodkoff, 1979, cat. 131; Habsburg, 1986, cat. 541
Walters Art Gallery 44.500

Technical Terms

Basse-taille From the French meaning low cut. In Russian this technique is also usually referred to as *emal' po rez'be*, or enamel on carving. Rarely used in Russia, this is plain enamel over a low relief design cut intaglio, that is, into the metal. When transparent enamel is used, this design will show through.

Champlevé (*vyemchataia emal'* also called *emal' po rez'be*) Holes or cells are carved or gouged out of the metal, leaving raised bands or fields of metal to separate the colors and form the design. (*Champlevé* means raised field – as in the field of metal here.) The holes are then filled with enamel. The holes can be cut out with an acid, but it was customary in Russia to carve out the metal by hand. The design can also be cast in a mold (*emal' po lit'iu*), as is the case with metal icons, which were mass produced.

Chasing (*gravirovka*) Tooling done on the surface of the metal to enhance *repoussé* or a cast metal.

Cloisonné (*peregrodchataia emal'*) From the French word *cloison* meaning partition or compartment. Thin strips of metal are soldered to a metal base to form cells. The metal strips separate the various colors when the cells are filled with enamel. The whole surface is then polished.

Enamel Enamel is called *emal'* or *finift'* in Russian. *Finift'* technically defines painted enamel, but the words have been used interchangeably. *Emal'* is the most common term in contemporary usage. Enamel is a glass-like composition, valued throughout the centuries because of its bright colors, which do not fade, and its relative stability. Enamel is ground glass that has been moistened into a paste with

water and fused onto metal by means of firing. Several layers are usually applied, using transparent or opaque colors. Color is obtained by adding metal oxides. Because different metals have different melting points, care must be taken to fire first those colors with the highest melting points, firing those with the lowest melting points last. Opaque colors must be fired at lower temperatures (around 300°C), and such enamels are sometimes called "low fire." Transparent enamels are fired at higher temperatures (around 600°C). Translucent or opalescent enamels are achieved by combining various amounts of opaque enamel with the transparent colors to achieve a milky quality. Enamel is only one means of decorating metal, and it is used in combination with chasing, *repoussé*, engraving, all techniques of working silver.

En plein Plain enameling of a solid color of transparent enamel covering a broad field. The enamel is usually applied over either carving, what the Russians call *emal' po rez'be* (the Russians also carved the metal in various instances, not just in the case of plain enameling), or over machine engraving, called *guilloché*. The engraving, whether by hand or machine, helped ensure that a broad surface of enamel would adhere to the metal surface. Transparent enamel allowed the pattern of the engraving to show through.

En ronde bosse Enamel over high relief (*emal' pored'ifu*). The metal under the enamel was usually carved. Because the enamel runs off the ridges before it is completely fired, it is usually a lighter color on the top and darker in the troughs.

Filigree enamel (*filigranaia emal' or emal' po skanu*) A variant of *cloisonné*, in which wire instead of metal strips is used. The wire (sometimes two or more wires) is twisted before it is fastened to the base. In the late 19th century the wires were glued in place before being soldered. Because the pieces were usually gilded afterwards, the wire can sometimes look scored across the top, rather than fully twisted, the solder and the gilding making a wall at the sides. The enamel is not flush with the surface, so that the surfaces are slightly rough to the touch. The enamel is not polished.

Guilloché (*gil'oshirovka*) Machine engraving done on the metal ground underneath transparent *en plein* enamel.

Metal Enamels are applied usually to copper, gold, and silver. The type of metal used can depend on the function of the object and the importance of the commission or clientele for which it is intended. Copper has the highest

melting point, but was rarely used for objects for the church or court. Gold has the next highest and was most often used in Kiev, in the Moscow Kremlin Armory workshops, and for snuff-boxes and other luxury objects made in the 18th and 19th centuries. Silver, although stronger than gold, has a melting point close to enamel, so special care must be taken in the enameling process.

Niello (*chern'*) is not an enamel, but an alloy containing silver, copper, lead, and sulphur. It is rubbed into an engraving on gold or silver to create a black background pattern or to define the engraved design. Rarely used in the West after the Renaissance, niello remained in widespread use in Russia. When used in combination with enamel, it was usually in the form of plaques attached to a Gospel cover or icon *oklad*.

Painted enamel (*zhivopisnaia, or raspisnaia-emal'*) Painting was done on a plain surface usually of opaque enamel, which had already been fired. The paints were made quite liquid and applied with a very fine brush made of hairs from a squirrel's tail. A layer of clear enamel was applied over the painting to protect it. The piece was then polished by hand with a carborundum stone (or "stoned") to smooth the surface. This process gave the painting depth and the colors a particularly rich appearance. In the case of matte enamel painting, hydrofluoric acid was applied to the final transparent layer (like etching glass) to dull the shiny surface. When painted enamel is combined with filigree enamel, that is the sections within the wires are also painted; this is referred to in the auction trade today as "shaded enamel."

Plique-à-jour (*prozrachnaia, or okonnaia emal'*) This is a form of enamel in which there is no metal backing behind the enamel, giving it the appearance of stained glass. It is *à jour* or open to the daylight. Sometimes foil or a metal backing was used temporarily during firing to hold the enamel in place and then removed. A backing does not seem to have been used in Russian *plique-à-jour*. Rather, honey or sugar was added to the ground-glass enamel powder to make it more viscous. The metalwork is prepared in one of two ways: either in the form of a wire cage, or the metal object is pierced, leaving larger spaces of metal between the colors. In either case the holes were kept very small.

Repoussé (*chekanka*) The metal for an object is punched or hammered from the inside or underside to create a relief decoration.

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Russia's rich and varied tradition of enameling can be placed within the context of one of the earliest and most widely practiced forms of decoration.

Because of its strategic location on the trade routes between Western Europe and Asia, and between Scandinavia and the Byzantine and Islamic Near East, Russia drew from many cultures in developing its distinctive styles.

In the 11th century, Kiev closely adhered to the Byzantine traditions in producing the first Russian enamels. Progress was interrupted by the Mongol invasions in the 13th century. There was, however, a revival of the arts in the 16th century, and during the 17th century the Kremlin Armory in Moscow and various northern trading centers emerged as major bases for the manufacture of liturgical and secular enamels, while the program of westernization initiated by Peter the Great in the early 18th century attracted foreign artisans who brought their own techniques to the capital, St Petersburg. The 19th century closed with a dichotomy of styles: classicizing, courtly traditions flourished in St Petersburg, as demonstrated in the art of the pre-eminent master Carl Fabergé. However, Moscow served as the heart of the Russian Revival movement, and the vibrantly colored and exotic-looking revival enamels are also prized by collectors today.

The enamels illustrated are from three sources: The Walters Art Gallery established in Baltimore by Henry Walters who patronized the Fabergé firm in St Petersburg in 1900, the Hillwood Museum in Washington, D.C., housing Mrs Marjorie Merriweather Post's superb holdings of Russian and French 18th- and 19th-century decorative arts, and a private collector who has explored every aspect of the Russian Revival movement.

THE AUTHORS

Anne Odom is Chief Curator of the Hillwood Museum, Washington, D.C.

William R. Johnston is Associate Director and Curator of 18th- and 19th-century art at the Walters Art Gallery, Baltimore.



JACKET ILLUSTRATIONS

FRONT Tea Caddy by the firm of Carl Fabergé, Fedor Rückert (attr.), workmaster, Moscow, 1908-17

BACK Easter Egg with a Miniature of Gatchina Palace by the firm of Carl Fabergé, Mikhail Perkhin, workmaster, St Petersburg, 1901

The Walters Art Gallery, Baltimore
The Hillwood Museum, Washington D.C.
Philip Wilson Publishers, London

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