

# At The Tsar's Table

**Russian Imperial Porcelain**  
**from the Raymond F. Piper Collection**

## *At the Tsar's Table*

### **Russian Imperial Porcelain from the Raymond F. Piper Collection**

**June 1 - August 19, 2001**

Organized by the Patrick and Beatrice Haggerty Museum of Art, Marquette University

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## Preface

The Haggerty Museum of Art exhibition, *At the Tsar's Table: Russian Imperial Porcelain from the Raymond F. Piper Collection*, in conjunction with *At the Duke's Table* presented by the Captain Frederick Pabst Mansion in Milwaukee, represents the most complete presentation of the Piper collection. The exhibition traces the development of Russian imperial porcelain from the reign of Empress Elizabeth I (1741-1761), daughter of Peter the Great, to the reign of Emperor Nicholas II (1894-1917) and includes porcelain from the Soviet period. The exhibition continues a focus on decorative arts as featured previously in the Haggerty Museum of Art 1998 exhibition, *A Passion for Porcelain: Three Centuries of Meissen Floral Painting* and the 1994 exhibition, *Kings and Queens and Soup Tureens: Selections from the Campbell Museum Collection*.

The Russian Imperial Porcelain Factory in St. Petersburg and the Gardner Factory in the village of Verbilki manufactured the majority of the pieces in the Piper collection on display at the Haggerty. Porcelain from Elizabeth I's own service from the 1750s and the Kremlin banqueting service (1837-1855) are among the most outstanding in the collection.

The catalogue, *At the Tsar's Table*, provides a short introduction to the collector, Raymond F. Piper, together with essays on the politics of porcelain, the rules and rituals of private banqueting, and a description of feasts enjoyed by the Russia aristocracy. The catalogue illustrations and checklist are designed to give the reader a sense of the great variety of types and styles of porcelain commissioned by each sovereign.

Curtis L. Carter, Director

## Acknowledgements

*At the Tsar's Table* would not have been possible without the generous cooperation of Raymond F. Piper who lent his collection of Russian imperial porcelain. In addition to making his collection available, Piper had an integral role in developing the exhibition. He contributed a wealth of information on the individual pieces. The planning of the exhibition and production of the catalogue were greatly aided by the expertise of Anne Odom, Deputy Director for Collections and Chief Curator, at the Hillwood Museum and Gardens in Washington, D.C. Both she and Karen Kettering, Associate Curator at Hillwood, contributed scholarly essays to the catalogue. Their contributions and that of Elizabeth Krizenesky from Lawrence University who has written on Russian banqueting offer a rich context for interpreting the exhibition.

The exhibition and related programming was made possible in part by funding provided by the Wisconsin Arts Board, the Ray Smith, Jr. Memorial Endowment, the Joan Pick Art Endowment and the collector Raymond F. Piper.

The Haggerty Museum of Art staff is responsible for the production of this exhibition. Annemarie Sawkins curated the exhibition and coordinated publication of the catalogue; Jerome Fortier designed the catalogue; Lee Coppennoll assisted by Joyce Ashley and Nicole Hauser provided administrative support; James Kieselburg arranged the shipping and insurance; Andrew Nordin assisted by Tim Dykes designed the exhibition; Lynne Shumow arranged educational programs and community outreach; Jon Mueller acted as communications assistant and Clayton Montez served as the chief security officer.

C.L.C.

# Reign of Empress Catherine II (Catherine the Great, 1762-1796)



## Plate 1

*Pair of Vases*, ca. 1785-90, 12 in.

*Letter Opener*, ca. 1770, 8<sup>1</sup>/<sub>4</sub> in.

*Plate from Yacht Service*, ca. 1785-90, 9<sup>5</sup>/<sub>8</sub> in.

*Covered Serving Dish from Everyday Service*, ca. 1762-96, 7<sup>1</sup>/<sub>2</sub> x 13 in.

*Plate from Arabesque Service*, ca. 1784, Jean-Dominique Rachette, designer, 9<sup>1</sup>/<sub>2</sub> in.

*Bowl from Orlov Service*, ca. 1763, A. Kozlov, designer, 2<sup>1</sup>/<sub>2</sub> x 10<sup>3</sup>/<sub>4</sub> in.

*Fruit Cooler*, 1790s, 10 x 8<sup>1</sup>/<sub>4</sub> in.

*Soup Plate and Compote from Hunting Service*, ca. 1855-81, Alexander II addition, soup plate: 9<sup>1</sup>/<sub>4</sub> in., compote: 6<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub> in.

*Dish from Orlov Service*, ca. 1765, A. Kozlov, designer, inscribed with the Cyrillic monogram GGO and the nine point crown of a count, 4<sup>3</sup>/<sub>4</sub> x 6<sup>3</sup>/<sub>4</sub> in.

*Bisque Bust of Catherine the Great*, ca. 1862, Jean-Dominique Rachette, sculptor, Alexander II centennial edition, 14<sup>3</sup>/<sub>4</sub> in.

*Pair of Plates from Cabinet Service*, ca. 1790s, gift of Catherine II to Count Aleksandr Bezbordko, Director of Her Majesty's Cabinet, 9<sup>5</sup>/<sub>8</sub> in.

*Cup and Saucer with Monogram*, ca. 1765-70, cup: 3<sup>1</sup>/<sub>8</sub> x 3<sup>7</sup>/<sub>8</sub> in., saucer: 1<sup>3</sup>/<sub>4</sub> x 7<sup>3</sup>/<sub>4</sub> in.

## Reign of Emperor Paul I (1796-1801)



**Plate 2**

*Pair of Plates from Iusupov Service*, with views of Syracuse and Palermo, Sicily, ca. 1798, 9<sup>5/8</sup> in.

*Small Bust-shaped Vase of Paul I with the Medal and Sash of the Order of St. Andrew*, ca. 1800, 6<sup>1/4</sup> in.

*Plate from Everyday Service*, ca. 1796, 9<sup>1/2</sup> in.

*Pair of Military Saucers and Military Tray*, after 1790, tray: 9<sup>3/4</sup> x 11<sup>1/2</sup> in., saucers: 4<sup>7/8</sup> in.

*Soup Tureen and Platter from Dowry Service for Maria Pavlovna*, ca. 1796-1801, tureen: 10 x 14 in., platter: 12 x 16 in.

*Tea Caddy and Cream Pitcher*, ca. 1795, caddy: 4<sup>1/2</sup> x 2<sup>1/2</sup> in., pitcher: 4<sup>3/4</sup> in.

*Plate from Berlin Service*, German Porcelain Factory (Königliche Porzellan Manufaktur), ca. 1860, Alexander II addition, 9<sup>5/8</sup> in.

*Dinner Plate from a Banquet Service*, ca. 1799, 9<sup>3/4</sup> in.

# Raymond F. Piper, Collector

An interest in Russian history and architecture led Raymond F. Piper to begin collecting Russian porcelain in 1975. His efforts over the past twenty-six years have resulted in the most comprehensive private collection of imperial Russian porcelain in the United States.

Piper, who graduated from St. Norbert's College, DePere, Wisconsin in 1957, spent two summers studying at Wroxton College near London during which time he scoured the Portobello Road flea market for hidden Russian treasures. While he initially bought items with an eye to financing his return trips to London, collecting would become a full-time occupation.

In 1973, Piper began collecting in earnest with the purchase in Milwaukee of a set of silver spoons engraved with scenes of Moscow monuments. Summer trips to New York and London afforded ample opportunity to acquire pieces by master silversmiths, resulting in a collection that is now on long term loan to the Paine Art Center and Gardens in Oshkosh, Wisconsin. Shortly thereafter, a trip to the Hillwood Museum and Gardens in Washington, D.C. proved a pivotal experience. Hillwood maintains the largest collection of imperial Russian fine and decorative arts outside of Russia which is displayed in the former mansion of collector and Museum founder, Marjorie Merriweather Post. During his first trip to Hillwood, Piper realized that just as the collecting of Sèvres porcelain eventually became popular, so might the collecting

of imperial porcelain made for the Russian royalty. Important porcelain pieces were produced at the Imperial Porcelain Factory in Saint Petersburg for the royal court from the mid-eighteenth century until the Revolution of 1917. The Hillwood experience led Piper to seek to acquire examples from all the famous services produced for the imperial families. Katrina V.H. Taylor and Anne Odom, former and current curators at Hillwood, have been most influential in promoting the artistic accomplishments of imperial Russia and encouraging Piper's collecting pursuits.

Yearly trips to New York also afforded Piper the opportunity to visit and study at A La Vieille Russie, a gallery specializing in Russian fine and decorative arts, and to discover porcelain pieces through other dealers.

In 1975 Piper traveled to the Soviet Union and toured the Hermitage, the Grand Palace at Peterhof, the Catherine Palace at Tsarskoe Selo, and the Kremlin in Moscow. Upon his return Piper made his first purchase of Romanov porcelain, again in Milwaukee. He acquired two plates from the Gatchina service (1830s) previously in the collection of the late Arthur Liebman. A distinct feature of these plates is the double-headed imperial eagle bearing a shield with an image of Saint George slaying the dragon. What attracted Piper to these particular pieces was the imperial symbols and their royal provenance which is what attracts many early collectors of

Russia porcelain.

On a return trip to London in 1979, Piper visited the Russian porcelain scholar and collector, Marina Bowater, author of *Collecting Russian Art and Antiques* (1991). In her apartment he saw a pair of Kremlin platters that he greatly admired and upon his return to the U.S., he purchased them from a dealer in Illinois who had recently acquired them from Bowater.

An early local mentor and friend of Piper was John W. Ludetke, former curator at the Milwaukee Public Museum. Ludetke served as Piper's advisor for many years until his death in 1993. He encouraged the acquisition of numerous pieces including the Nicholas I vase with painting after Raphael, the Alexander II Baroque tea set with allegorical symbols, and the soup tureen from the dowry service of Maria Paulovna who married the Duke of Saxe-Weimar in 1804. Ironically the tureen has an added Wisconsin connection having been in the collection of Ambassador Joseph E. Davies, formerly of Watertown. While a lawyer in Washington, D.C., Davies married Marjorie Merriweather Post. They traveled together when he became the US ambassador to Russia in the 1930s. While in Russia they acquired part of the dowry service, which they used at *Tregaron*, their Washington, D.C. estate.

Another important figure for Piper was the late Nicholas Lynn. From Lynn, Piper purchased the oldest pieces in his collection such as the Elizabeth I plate from Her Majesty's Own Service. From the same source he also acquired pieces produced during the reign of Catherine II (1762-1796), including a pair of Neo-classic vases, and plates from the Arabesque, Cabinet and Yacht services. A plate from the Iusupov service from the reign of Paul I (1796-1801) also came from Lynn along with several of the Revolutionary porcelain pieces (1917-1927) now in the Piper collection.

In 1987, the late Calvin Lilley, a Chicago appraiser, suggested that Piper consider exhibiting his collection to a broader audience. The Lake Forest Academy Antique show served as the first venue. During this weekend exhibition, thirty pieces from Piper's collection were displayed in the Odgen Armory Estate. Lilley then guest-curated three additional exhibitions of Piper's collection. The first was at the Wright Museum, Beloit College, Beloit, Wisconsin in 1988 followed by the Dixon Art Gallery and Gardens in Memphis, Tennessee and the Lakeview Museum in Peoria, Illinois.

An exhibition at the Paine Art Center, Oshkosh, Wisconsin in 1992 was followed by a traveling exhibition at fourteen venues across the country. These included the Edsel and Eleanor Ford House and Museum in Grosse Pointe Shores, Michigan; the Society of the Four Arts in Palm Beach, Florida; the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin; the New Orleans Museum of Art, Louisiana; and the Arkansas Arts Center in Little Rock, Arkansas. The Haggerty Museum of Art exhibition, *At the Tsar's Table: Russian Imperial Porcelain from the Raymond F. Piper Collection*, in conjunction with *At the Duke's Table* presented by the Captain Frederick Pabst Mansion, Milwaukee represents the most complete presentation of the Piper collection.

Piper remains active as a collector and continues to acquire pieces for his collection from a number of sources including Internet auction sites. He meticulously documents his collection with an eye to sharing it with the public.

When it comes to collecting, Piper is not a purist. He has on occasion purchased pieces that are in need of repair in order to have important representative pieces in his collection. One such example is the old Russian folk art style teapot and creamer, dated ca. 1869-79. While the teapot has a replaced filial and the spout has been



repaired, the set remains an example of a design commissioned by Alexander II to promote the heritage and folklore of Russia.

Piper's collection consisting of over 400 pieces includes banquet services, vases, personal and presentation porcelain and two dozen Easter eggs. His favorite piece, and perhaps the most valuable in this collection, is the Trumpet Vase with the scene of a horseman talking to a soldier (ca. 1830). This gilt vase (Plate 3) was commissioned by Nicholas I and is adorned with water nymphs.

**Annemarie Sawkins**



*Trumpet Vase*, ca. 1830, after J.F. Swebach, painted and signed by V. Stoletrov, 15<sup>3/4</sup> in.

**Plate 3**

# Reign of Empress Catherine II (Catherine the Great, 1762-1796)



## THE RUSSIAN IMPERIAL ORDER SERVICES Francis Gardner Factory, Verbilki

*Plate from Dessert Service for Order of St. Andrew First Called, 1777-85, inscribed: For Faith and Loyalty, 9<sup>5/8</sup> in.*

*Soup Plate from Dessert Service for Order of St. Alexander Nevskii, ca. 1777-80, inscribed: For Labor and Fatherland, 9 in.*

*Reticulated Basket from Dessert Service from Order of St. George the Victorious, ca. 1777-78, inscribed: For Service and Bravery, 3<sup>1/2</sup> x 14 in.*

*Plate from Dessert Service for the Order of St. George the Victorious, ca. 1777-78, inscribed: For Service and Bravery, 9<sup>1/8</sup> in.*

*Plate and Saltcellar from Dessert Service for Order of St. Vladimir Equal to the Apostles, 1783-85, inscribed: For Service, Honor and Glory, plate: 8<sup>7/8</sup> in., saltcellar: 1<sup>3/8</sup> x 4<sup>3/4</sup> in.*

## Plate 4

# The Politics of Porcelain

“At dinner-time, Apollo, the Four Seasons and the Twelve Months made their entry.... In a short speech, Apollo invited the company to proceed to the banquet-hall.... The hall was oval, and contained twelve alcoves, in each of which a table was set for ten. Each alcove represented a month of the year, and the room was decorated accordingly.”<sup>1</sup> So wrote Catherine the Great to Voltaire about the reception and banquet she held in 1770 for Prince Henry of Prussia. In their dining rituals eighteenth-century rulers strove to recreate the feasts of the gods on Mount Parnassus, home of Apollo and the muses, to surround their guests with a world of fantastic make-believe.

Banquets had been part of the elaborate ceremonies surrounding coronations, dynastic marriages, diplomatic exchanges, or military victories since the Renaissance. On these occasions banquet decorations invoked the same symbolic themes that triumphal arches, illuminations, and fireworks did. Hundreds of visitors would be in attendance at such events, allowing princely hosts to show off their wealth, sophistication, and culture to their noble guests, with the hope that word of the magnificence of their court would spread far and wide.<sup>2</sup> A grand palace in the latest style, lush gardens, fashionable interior decoration, lively entertainment, as well as a glittering banquet table all worked to create a dramatic and lasting impression. Descriptions of banquets and the surviving porcelain used at them are just small indicators of

what the rulers thought about themselves, and what impression they wanted their visitors to have of them.

Dining rituals in the second half of the seventeenth century became formalized at the court of Louis XIV. Soon all European rulers were competing to be as fashionable as the court at Versailles, creating ostentatious displays that one author has called “a theater of self-presentation.”<sup>3</sup> In the eighteenth century banquet planners increasingly strove for a *Gesamtkunstwerk*, or total art work, in which all the parts, music, entertainment, decorations, table settings, and food supported an all-embracing theme. These themes could be related to the event being celebrated; they might reflect the fashion of the times, or the passion of the host. The enthusiasm for gardens and gardening inspired the designers of these events (often court architects) to create in the banquetting halls an indoor garden as a setting for themes that were usually mythological, allegorical, or exotic. These decorations included hothouse trees, waterfalls, and fountains in a garden that was man-made, but so like the outdoor world that they defied belief.

In the seventeenth and early eighteenth centuries the royal host dazzled his guests with his collection of silver. Elaborately arranged displays were featured on a sideboard, but often extended on a pyramidal stand up the wall in the banquet hall. This tradition of the “silver buffet,” started in France, was particularly strong in the German principalities, and was also copied in Russia.

These arrangements provided a lavish background for dining and other entertainment.<sup>4</sup> The use of silver not merely for display, but also for table settings and serving dishes coincided with the introduction into the diet of a greater variety of food, leading to more courses that in turn required a vast number of dishes. Matching silver services also came into use at this time, although they were very costly and usually enlarged only slowly over time.<sup>5</sup>

Even after porcelain enjoyed widespread use at court Russians always favored silver and gold for grand dinners.<sup>6</sup> A visitor to Russia in the 1840s during the reign of Nicholas I described going into the banquet hall for dinner on St. Nicholas Day, Nicholas' name day:

At midnight precisely, supper is announced with a flourish of trumpets and the firing of cannon, and his majesty leads his imperial consort and his guests into the marble chamber. Here is a scene magnificent beyond description. The banquet hall, of immense extent, is set with tables loaded with vessels of silver and gold. Beneath the boughs of the orange trees, bending with fruit, each one takes his appointed seat.<sup>7</sup>

Early in the eighteenth century porcelain also became a part of this display of magnificence. Royalty in Russia as well as Europe imported and collected rare Chinese and Japanese porcelains for which they created porcelain rooms with hundreds of shelves for display. Peter the Great probably saw the first such example in Berlin in 1697, and then created a lacquer cabinet for Chinese porcelains at Mon Plaisir, his favorite pavilion at Peterhof. Porcelain collecting was nothing short of a mania among the crowned heads of Europe, and no collection exceeded that of Augustus the Strong, Elector of Saxony, who by the 1720s had 57,000 pieces of Oriental and Meissen porcelain.<sup>8</sup>

The fashion for Chinese porcelains led Europeans on a chase to discover the secret of producing this ancient

material, first discovered in China and brought to Europe by Marco Polo in the thirteenth century. It was prized for its white color and a durability superior to other ceramics. The formula for hard-paste or real porcelain, made of a white clay with kaolin, was discovered in Meissen in 1709. Despite draconian security precautions, the secret spread, and porcelain factories soon proliferated across Europe.

Russian rulers pursued the secret of hard-paste porcelain as avidly as the rest. For Russians, the production of porcelain became a touchstone of the country's campaign to westernize. Elizabeth I of Russia, daughter of Peter the Great founded the Imperial Porcelain Factory in 1744 fulfilling a dream her father had entertained as early as 1718.<sup>9</sup> Elizabeth's first expert, the German arcanist or porcelain "expert," Conrad Hunger, proved unsuccessful. Instead his assistant, Dmitrii Vinogradov, who had studied metallurgy at the University of Marburg, worked out the formula through lengthy scientific experiments. By 1746, two years after Elizabeth had founded the factory, he was successful. The first objects were small and the quality uneven, but by 1756 Vinogradov had built a kiln large enough to fire pieces such as baskets and platters. Her Majesty's Own Service (*Sobstvennyi*), a dessert service, was the first one made at the factory (Plate 5). The influence on Russian porcelain of Meissen and the Königliche Porzellan Manufaktur (KPM) in Berlin in the early years is quite evident; the ground is usually white with floral or lattice-work ornament. By the end of Elizabeth's reign in 1761 the factory was firmly grounded and was able to survive a period of inattention during the early years of Catherine's rule. In 1765 after she had been on the throne for several years, Catherine ordered the reorganization of the factory, and a noticeable improvement in the quality of the porcelain soon followed.

# Reign of Empress Elizabeth I, Petrovna (1741-1762)



*Pair of Saltcellars*, 1750s, 1<sup>1/4</sup> x 4 in.

*Knife and Knife Handle*, 1750s,  
knife: 8<sup>3/4</sup> in., knife handle: 3<sup>3/4</sup> in.

*Cup and Saucer*, 1750s, cup: 1<sup>5/8</sup> x 2<sup>3/8</sup> in.,  
saucer: 4<sup>1/4</sup> in.

*Plate from Her Majesty's Own (Sobstvennyi) Service*,  
late 1750s, 9<sup>1/2</sup> in.

*Pair of Forks*, 1750s, 7<sup>1/4</sup> in.

*Soup Bowl from Everyday Service*, 1760s or after 1850,  
9<sup>1/2</sup> in.

**Plate 5**

Dining in Russia during Catherine's reign took on most of the characteristics of dining elsewhere in Europe. The Russians hired French chefs and quickly adopted many aspects of French cuisine, so new forms of porcelain did not have to be created for Russian dishes. The main difference between Russian and Western dining was in the manner of service. *Service à la russe* meant that each dish in a course was brought in one after another, the way it is done at most formal dinners today. The rest of Europe served *à la française*, whereby all the dishes forming part of a course were laid out on the table at the same time.<sup>10</sup> Foreigners dining in Russia found this system very frustrating because they never knew how much more food was still to come. Dining *à la russe* meant that the center of the table was free of serving pieces and could be used for other decoration. In the reigns of the empress Anna and Elizabeth gardens were created in the center of the table. Elaborate figural tables, in the shapes of lyres, floral patterns, double-headed eagles, or the cipher of the empress were especially popular during the reign of Anna, but also continued into Elizabeth's reign, when the court architect Bartolomeo Rastrelli designed those for major banquets.<sup>11</sup> The room itself would be filled with orange trees, fountains and waterfalls along the walls.

Although she was not interested in food herself,<sup>12</sup> Catherine understood the propaganda value of ceremonial dining, and made more overt use of it than most other European rulers. Catherine often entertained in the Diamond Room located in her personal apartments in the Winter Palace where the crown jewels and other state treasures were on view to dazzle her guests. The two services most frequently used at court were the Parisian silver service commissioned by Elizabeth I from François-Thomas Germain in 1758 and the Gilded (*Zolochenyi*) Service, made by foreign silversmiths working in St. Petersburg between 1759-1784.<sup>13</sup> Both ensured a

spectacular show. In the 1780s Catherine ordered from England and France silver services for various major cities -- Moscow, Kazan -- so that local governors could honorably represent her in their locality.<sup>14</sup>

Although silver and gold services never disappeared completely from the royal table, porcelain was increasingly used, first for dessert, and finally for all courses of a dinner. Even in the nineteenth century, and especially in Russia, it remained the custom, however, to mix silver and porcelain, much as we do today. This was a matter of necessity at large banquets for hundreds of people. For example one finds a typical entry in the *Kamerfur'erskii tseremonial'nyi zhurnal'*, the official journal of the Tsar's daily activities. Stating that at a dinner in June, 1799 for 125 people the table was set "with Japanese and arabesque [the Arabesque Service] porcelain with the gilded dishes and the Orlov Service as usual for the hot course."<sup>15</sup> In other words four different services were used.<sup>16</sup>

Catherine could also show off the technical and artistic advances being made in Russia with the latest productions from her porcelain factory. By the 1770s many of the services used on her table contained unambiguous political messages, and the dessert course was the principle vehicle for propaganda.<sup>17</sup> As the eighteenth century progressed the dessert course reached its creative apogee. Here porcelain played a dominant role. The whole table was often cleared for dessert and reset. Dessert could also be set out on a sideboard or was occasionally served in another room. Whether in Europe or Russia the center of the table was then filled with a special centerpiece (in Russian *file*, pronounced filet), usually porcelain sculpture from Meissen or the local factory of the host. These sculptures were the successors to the sugar ornaments, which have been traced back to eleventh-century Egypt.<sup>18</sup> In Europe sugar sculptures (not exclusively for dessert)

came into use in the sixteenth century and were widespread by the end of the seventeenth century. For example, in 1571 six sugar reliefs on the banquet table celebrating the entry of Elisabeth of Austria into Paris depicted scenes from the life of Minerva. These emphasized her virtue, wisdom, and judgment, all considered to be assets of the new queen of France. When Peter the Great was born, elaborate sugared gingerbread sculptures of the Crown of Monomakh (the ancient crown of Russia) and the double-headed eagle graced the dessert table in addition to a sugared model of the Kremlin.<sup>19</sup>

The ephemeral nature of sugar, as well as marzipan and wax, which were also used, was soon replaced by more permanent porcelain sculptures for the table, that became the rage in Europe in the 1730s. In 1745 the French silversmith Claude Ballin wrote to his patron Philip V of Spain about the Parisian fashion of placing Saxon figures and animals on mirrored plateaux for dessert. This fad is confirmed in an inventory made in 1753 of the pantry of Count Brühl, chief minister to Augustus III of Saxony. It listed “gods and goddesses, allegories and personifications, courtiers, soldiers, Orientals, and tradesmen.”<sup>20</sup> That these were stored in the pantry under the supervision of the *Hofkonditor* (the court pastry chef), makes clear their purpose. Similarly many porcelain figures such as Meissen Commedia dell’Arte characters, and shepherds and shepherdesses were originally intended for the table. The famous Meissen service for the Order of St. Andrew that



**Plate 6**

*Finnish Peasant*,  
Imperial Porcelain Factory, ca. 1810,  
Model by Jean-Dominique Rachette,  
8<sup>5</sup>/<sub>8</sub> in.,  
Hillwood Museum and Gardens.

Augustus III gave to Elizabeth included porcelain sculptures for the dessert table based on Ovid’s *Metamorphosis*. In 1755 Count Petr Shuvalov decorated his dessert table with a scene of Russia’s mines, using ores and hardstones to show off the country’s mineral wealth.<sup>21</sup>

In 1772 Frederick the Great gave Catherine a porcelain dessert service made in Berlin to commemorate the Prussian-Russian alliance concluded in 1764 and paying homage to Catherine’s military and domestic achievements, most recently the defeat of the Turks in 1770. As part of their on-going friendship Catherine had presented Frederick with valuable furs in that year. That Frederick should choose porcelain as a suitable return gift is an indication of the esteem in which it was held.

In this table decoration Catherine is enthroned at the center under a canopy with subjects paying homage grouped around her. At the side are additional groups and single figures. One set includes allegorical female figures representing the arts, such as painting, music, and sculpture. Another comprises the defenders of the empire, Russians and ethnic groups in authentic costume. These ethnic types were

derived from drawings by Leonard Euler, a German mathematician working at the Russian Academy of Sciences. In 1745 he had participated in the Academy project of compiling the *Atlas of the Russian Empire*. Some of the peasants and Cossacks carry turbans signifying their triumph over the Turks who are depicted in chains. The guest was meant to appreciate not only

Catherine's successful victories over the Turks, but also the extent of her empire. Catherine was so pleased with this gift that she placed it on view in her Hermitage and took her guests to admire it.<sup>22</sup>

It is clear that the ethnic figures in the Berlin service provided the inspiration for a series of sculptures of the peoples of Russia made at the Imperial factory between 1779-1809 (Plate 6). Jean-Dominique Rachette, professor of sculpture at the Academy of Art and head of the sculpture workshop at the Imperial Porcelain Factory, created the models, which were based on illustrations in a book by the German ethnographer, Johann Georgi, titled *Beschreibung aller Nationen des Russischen Reiches* (A Description of All the Peoples Inhabiting the Russian Empire), published in Russia in 1776. Georgi had accompanied several expeditions to the Russian interior.

No documentary evidence remains about the figures, but they were certainly intended originally as part of a centerpiece, and most likely as additions to the Berlin centerpiece.<sup>23</sup> Scientists who had been on such travels were invited to dine at court, and everyone was fascinated with their tales of the exotic inhabitants of this vast land. There was great pride that Russia had more ethnic groups than any other empire.<sup>24</sup> That a German created the drawings and a Frenchman the models indicates that it was foreigners rather than Russians, who viewed these exotic figures as exciting new subjects. Rachette also designed a series of tradesmen and artisans to augment the ethnic figures. All these subjects were enormously popular in the private porcelain factories, which produced their own models in the nineteenth century. By this time, however, they had gone out of fashion as sculpture for the table and had become purely decorative pieces.

A centerpiece of a new type was introduced to the Russian court with the arrival of the Cameo Service from

Sèvres, commissioned by Catherine in 1777. Catherine, who was passionate about cameos and had a large personal collection of them, requested that they be part of the decoration. The dessert centerpiece featured the "Russian Parnassus" with Minerva, the goddess of wisdom (i.e. Catherine) on a pedestal surrounded by the Muses. There were thirty-eight additional groups of stock sculptures. These figures of biscuit porcelain, typical of Sèvres table sculpture, were considerably larger than the German ethnic figures and led to the production of similar sculptures at the Imperial Factory.

In 1784 Catherine commissioned the Arabesque Service, the first large banquet service in Russia (sixty place settings with 973 pieces). The neoclassical design of arabesques was taken from wall ornament found in the recently discovered cities of Pompeii and Herculaneum. Catherine became impassioned with this new style, which was introduced to her by Giacomo Quarenghi and Charles Cameron, two architects who came to work at the court in the early 1780s. This service was conceived at the highest level. Aleksandr Viazemskii, the Procurator General, who was also the director of the Imperial Factory, proposed, with the approval of the Academy of Art, the overall idea of the service.<sup>25</sup> The architect Nikolai Lvov and the poet Gavriil Derzhavin may both have contributed ideas for the eight sculptural groups. It was believed by its creators that this service would impress upon future generations Catherine's contributions to Russia.<sup>26</sup>

The central sculpture depicts Catherine in classical dress raised on a pedestal with the orb in one hand, her scepter in the other. Her crown and the laws she promulgated are at her side. The groups are a juxtaposition of allegorical figures representing military might and a peaceful reign. One group symbolizes Georgia under the protection of Russia and another the Crimea under



Russian rule. Amphitrite represents sea power and other figures are allegories of justice and philanthropy. The apotheosis of Catherine's reign, this service was a worthy adornment of the imperial table and a testament to the quality of work at the Imperial Factory. It portrayed the empress as "the epitome of the virtues."<sup>27</sup> From the Renaissance to the eighteenth century female sovereigns, especially those whose claims to the throne were uncertain, used such classical symbolism to strengthen their legitimacy.<sup>28</sup> Catherine displayed the newly completed service in the Winter Palace the day after the twenty-second anniversary of her coronation, a reminder perhaps that she had fulfilled her obligations to her people.<sup>29</sup>

Closely related to the Arabesque Service, both in theme and ornament is the Yacht Service, the first of many yacht services. The principle difference between the decoration of the two services is the central medallion. Whereas the medallions from the Arabesque Service had allegorical groups *en camaieu* of the arts and sciences, the Yacht Service sported the flag of the merchant marine. Questions about the origin of this service, for which no records exist, have persisted for a long time. It would appear that Catherine commissioned this service either for her famous trip to the Crimea in 1787 or immediately upon her return.<sup>30</sup>

The rituals of dining were maintained as rigorously on the road or on board ship as they were in St. Petersburg. Carrying porcelain or silver services across the steppes of Russia was not considered all that strange at the time. We know that the "Paris silver" that Elizabeth ordered was part of the luggage because Catherine used it on several important occasions. For example, the table was set with it for Easter Monday, while Catherine was still in Kiev. She also used it for her birthday celebration on 21 April and again at a dinner held in the Kremlin to mark the end of the trip on 27 June.<sup>31</sup> From Kiev

Catherine traveled down the River Dnepr on "galley-yachts." When Catherine entertained small groups of twelve dinner guests, she presided on her own galley *Dnepr*, but for groups of sixty people, dinner was held on the galley *Desna*. It is possible that the Yacht Service was used at several of these dinners.

The merchant flag surely alludes to the prospect of increased commerce which the acquisition of the Black Sea ports promised, and which was the purpose of this trip. Thus the porcelain seems to have been made for dining on these "yachts" and was decorated to honor peaceful trade. The Yacht Service can also be seen as an addition to the Arabesque Service. Not only could it be used interchangeably with that service, but it extended the theme of the powerful Catherine into the realm of commerce and new lands in the South.

In 1793 Catherine commissioned another very large service, now known as the Cabinet Service, for her chief minister, Aleksandr Bezborodko. Numbering more than 900 pieces, this service is distinguished by small Italianate landscapes in medallions on a white ground. The sheer number of these scenes, featured not only on this service but also on the dowry services for Catherine's granddaughters, suggests that they were copied from the kind of travel volume often called *Voyage Pittoresque*.<sup>32</sup> These views may have been used to stimulate conversations at the table about the classical monuments of antiquity. They were also a nostalgic reminder for those who had gone on the Grand Tour. Each of these services had large centerpieces for the table. The themes were often mythological. For instance, both a service made for Paul in 1798, also with Italian scenes, and the dowry service for his daughter Elena included the Temple of Apollo as the central sculpture.<sup>33</sup>

Among the most important of the annual banquets held at court were those honoring the knights of the



**Plate 7**

*Plate from Dessert Service for Order of St. Andrew First Called, Reticulated Basket from Dessert Service for Order of St. Vladimir, Soup Bowl from Dessert Service for Order of St. Aleksandr Nevskii, Gardner Factory, Verbilki, 1777 to late 18th c., Hillwood Museum and Gardens.*

orders of St. Andrew First Called, St. George the Victorious, St. Aleksandr Nevskii, and St. Vladimir Equal to the Apostles (Plate 7). Ever mindful of the role the guards' regiments had played in her accession to the throne, Catherine paid great attention to the details of these banquets. Many of the officers of these regiments had, of course, received orders for their participation in this event. In 1777 she commissioned dessert services for the first three from the Francis Gardner Factory in the village of Verbilki outside Moscow. In 1782 after she had founded the Order of St. Vladimir, she ordered a fourth service. This was the most important commission ever given a private factory and certainly helped propel the Gardner Factory, founded by an Englishman, into the lead among the private factories for the next century.

Each service included plates, round and long leaf-shaped dishes, and baskets of various sizes for fruit and a variety of ice cream and custard cups. Each piece is dec-

orated with the order's star and ribbon. In the case of the order of St. Andrew, the chain of the order replaces the ribbon. Shaped in the form of grape leaves the round leaf dishes were partially molded with realistic veins running through them and natural color variations. As an example of what she wanted for these leaf dishes, Catherine provided the designer Gavriil Kozlov, a professor at the Academy of Art, with a leaf-shaped dish that had been part of the KPM gift from Frederick the Great, to be used as a model.<sup>34</sup>

The Service for the Order of St. George was the first to be completed and was used at a banquet on the saint's feast day on 26 November 1778.<sup>35</sup> Although intended as dessert services, each one included soup bowls, so they were apparently used for that course as well.<sup>36</sup>

Such order services are rare in the history of European porcelain, and never played the role in royal dining that they did in Russia where they were used almost annually at the banquets of the four orders, which continued to be held at the Winter Palace until the Revolution in 1917.<sup>37</sup> In 1856 shortly after coming to the throne, Alexander II commissioned from the Imperial Factory additions for all the order services. They were enlarged to include candelabra and serving dishes not previously part of the services.

Porcelain continued to convey important ideological or cultural messages in the first half of the nineteenth century. In 1809 Alexander I, Catherine's grandson, commissioned the Guriev Service, one of the grandest ever produced at the Imperial Factory. Originally known as "the service with illustrations of Russian costumes" or "the Russian Service," it was later named after Count Dmitrii Guriev, the director of the factory during Alexander's reign. Tureens and ice pails were painted with architectural views of St. Petersburg, and plates with Russian ethnic types, artisans, and street sellers (Plate 8).



*Plate from Guriev Service,*  
Imperial Porcelain Factory, 1809-17,  
Laplanders after an engraving by Emelian Korneev,  
Private collection.

### Plate 8

The images reproduced on individual pieces of the Guriev Service represent a culmination of several forces in the decorative arts in the first decade of the nineteenth century. For the first time on a major service views of palaces and other monuments of architecture in St. Petersburg replaced the Italianate scenes that had been so popular on the dowry services of Catherine's granddaughters. The painting of recognizable architectural monuments, known as *Prospektmalerei* or *veduta esata*, was especially popular in Berlin and Vienna.<sup>38</sup> Russians had finally come to appreciate the beauty of their capital city, now one hundred years old. That the Russians began

to paint their own monuments shows their enormous pride in what they had created. This service marks the first extensive use of Russian buildings and people as worthy subjects for art. From this time forward Russian artists, particularly in the decorative arts, more frequently searched their own culture for inspiration. This resulted in a flowering of Russian revival ornament and scenes in the last quarter of the nineteenth century.

The national pride that the Russians felt about their new capital was reinforced in the aftermath of the defeat of Napoleon and the victorious Russian army's entry into Paris in 1814. Russia had led the attack that drove Napoleon back, and Alexander was a central player at the Congress of Vienna in 1815. This confidence is reflected in numerous ways in the porcelain of the period. Most obvious are the regular commissions of plates with military figures in the uniforms of their various regiments. The fashion for producing such porcelain seems to have started in Berlin, with the service that Friedrich Wilhelm III of Prussia presented the Duke of Wellington in 1817. The first series of Russian plates was made during Alexander's reign, but they became especially popular during the reign of Nicholas I.

Also a fitting celebration of Russia's power and prestige following the Napoleonic Wars is the service Nicholas I ordered for his coronation in 1826 (Plate 9). The imperial coat of arms – the double-headed eagle, surrounded by the Chain of St. Andrew, placed on an ermine mantle, and topped by the imperial crown – is the featured motif in the center of the plates. Helmets, trophies, and lion masks decorate the rims of the dinner plates, and griffins, the symbol of the Romanov family, and wreaths are found on the dessert plates. All are rendered in tooled gold on a cobalt blue ground. The service owes a stylistic debt to the late empire style of the preceding decade.



*Dinner Plate from the Service of Nicholas I,*  
Imperial Porcelain Factory, 1826,  
9<sup>5/16</sup> in.,  
Hillwood Museum and Gardens.

**Plate 9**

At Nicholas' coronation the service was actually used on the emperor's table, which was set on a dais above the rest of the people in attendance. Others ate from silver plates from the storerooms of the Kremlin.<sup>39</sup> A review of the descriptions of each coronation, from Nicholas I to Nicholas II, found in the *Kamerfur'erskii tseremonialnyi' zhurnal'* reveals that in every case the service was not used again at the coronation day banquet, and it seems to have been returned to storage in the Winter Palace.

Far more frequently used at coronations was another service also commissioned by Nicholas I, known as the Kremlin Service (Plate 10). When he ordered this service

in 1837, Nicholas introduced a new source of ornament into the rich vocabulary used in Russian decorative art. For the first time artists drew on Old Russian motifs from the seventeenth century, dating to a period before Peter came to the throne. Believing that Russian sixteenth- and seventeenth century works of art were a legitimate source of artistic inspiration, Nicholas in 1830 sponsored Fyodor Solntsev, a young graduate of the Academy of Arts, in a project that was to have a major impact on the decorative arts for the rest of the century. Solntsev's task was to copy the treasures in the Kremlin Armory and wall ornament from various churches throughout Russia. Nicholas was so pleased with the results that he immediately commissioned Solntsev to provide drawings for the restoration of the old Terem Palace in the Kremlin and to design a large banquet service.

The Kremlin Service was intended for five hundred people, with two thousand dinner plates, one thousand soup plates, and one thousand dessert plates.<sup>40</sup> The service took a long time to finish; the painting of the dessert plates was still not completed in 1847, ten years after Nicholas' order.<sup>41</sup>

Solntsev's design for the dessert plate derived from a gold and enamel plate made in the Kremlin Armory workshops for Peter's father, Tsar Aleksei, in 1667. Another design in this large service was drawn from a Turkish washbasin. This decoration was used on large chargers and service plates. For the so-called white service, consisting of dinner plates and soup plates, Solntsev created a green and orange strapwork ornament in the old style of pre-Petrine Russia.

The Kremlin Service was used not only at coronations but at other major banquets, such as the Moscow celebration of the Tercentenary of Romanov rule in 1913, by which time it was known as the "rich [*bogatyi*] Moscow service." In fact, Nicholas II ordered additions to the ser-



*Dessert Plate from the Kremlin Service,*  
Imperial Porcelain Factory, 1837-55,  
8<sup>5/8</sup> in.  
Hillwood Museum and Gardens.

### Plate 10

vice at this time.<sup>42</sup> The Kremlin Service linked the later Romanov tsars to their Romanov ancestors of the pre-Petrine period. The decoration was a fitting reminder to the diner of the Romanov legitimacy. In the troubled period following the Revolution of 1905 Nicholas II used old Russian ornament to reinforce his position as autocrat of all the Russias just as Catherine had employed classical imagery to support her claim to legitimacy. For Alexander III and his son Nicholas II it was the accession to the throne of Tsar Michael, the first Romanov, in 1613, that marked the beginning of modern Russian history, and not the reign of Peter the Great and the founding of

St. Petersburg in 1703.<sup>43</sup> The Kremlin Service helped strengthen that connection by evoking Russia's wealth of native visual culture before westernization completely replaced it.

While Nicholas I's successors rarely seem to have fully exploited the subtle propaganda that banquet services could provide, it is clear that the messages attached to porcelain were still important. Although Nicholas II's major porcelain commissions were in the Western neo-rococo style (the Aleksandrinskii and Purple Services), he also used the Kremlin Service, a quintessential Russian service, for important state banquets attended by numerous foreigners. Nicholas was, however, caught between two worlds, between East and West, and porcelain like much else in Russian society reveals this tension that was so much in evidence in the last years of the empire.

Anne Odom

1. *Voltaire and Catherine the Great: Selected Correspondence* (trans. A. Lentini) (Cambridge: Oriental Research Partners, 1974), p. 93.
2. For more on the phenomenon of royal propaganda, see John Adamson, ed., *Princely Courts of Europe: Ritual, Politics and Culture under the Ancien Régime 1500-1750* (London: Seven Dials, Cassell & Co., 2000), pp. 33-35.
3. Thomas DaCosta Kaufman, *Court, Cloister and City: The Art and Culture of Central Europe 1450-1800* (Chicago: University of Chicago Press, 1995), p. 308.
4. For further information on silver buffets, see Ilsebill Barta-Fliedl, Andres Gugler, and Peter Parenzan, *Tafeln bei Hofe: Zur Geschichte der fürstlichen Tafelkultur* (Hamburg: Dölling and Galitz, 1998) and *Silber und Gold: Augsburger Goldschmiedkunst für die Höfe Europas* (Munich: Hirmer Verlag, 1994).
5. Elspeth Moncrieff, "Silver Dinner Services," *The Antique Collector*, June 1989, p. 130.
6. S.N. Troinitskii, *Farfor i byt* (Leningrad: Brokgauz-Efron, 1924), p. 63.
7. John S. Maxwell, *The Czar, His Court and People* (New York: Baker and Scribner, 1848), p. 153.
8. See Janet Gleeson, *The Arcanum: The Extraordinary True Story* (New York: Warner Books, 1998) for a lively description of Augustus' collecting.
9. For a brief history of the factory and images of many of the services, see Anne Odom, *Russian Imperial Porcelain at Hillwood* (Washington, D.C.: Hillwood Museum and Gardens, 1999).

10. There is a considerable literature on dining. See *Versailles et les Tables Royales d'Europe: XVIIème-XIXème siècles* (Paris: Réunion des Musées Nationaux, 1993) and for a good summary in English, Howard Coutts, "Formal Dining in Europe," *The Magazine Antiques*, (August, 1994), pp. 186-196.
11. Ministerstvo imperatorskogo dvora, *Kamerfur'erskii tseremonil'nyi zhurnal'* (hereafter KTZ) 1753 (St. Petersburg, 1853-1903), opposite pp. 36 and 74 for two of these.
12. George E. Munro, "Food in Catherinian St. Petersburg," in *Musya Glants and Joyce Toomre, Food in Russian History and Culture* (Bloomington, Indiana: Indiana University Press, 1997), p. 33.
13. This service was melted down in the reign of Nicholas I. Fölkersam, *Opisi srebra dvora Ego Imperatorskago Velichestva*, Tom II (St. Petersburg: 1907), pp. 28-33.
14. Troinitskii, p. 63.
15. *KTZ*, 1799, p. 962.
16. The reference is to the Orlov Silver Service that Catherine ordered from Jacques-Nicolas Roettiers in 1770 and presented to her favorite Grigorii Orlov when they parted ways in 1772. After Orlov's death in 1783, she purchased it back for the crown.
17. See Sarah Richards, *Eighteenth-century ceramics: Products for a civilized society* (Manchester and New York: Manchester University Press, 1999), p. 16 for a discussion of the table as an important "political site."
18. Clare Le Corbeiller, "Figures to Adorn the Middle of the Desert," in *Figures from Life* (St. Petersburg, Florida: Museum of Fine Arts, 1992) p. 9. For more on dessert centerpieces, see *The Edible Monument: The Art of Food for Festivals* (Malibu, California: A Getty Research Institute Exhibition, 2000).
19. M.I. Pyliav, *Staroe zhit'e* (St. Petersburg: A.S. Suvorin, 1897) reprint 1990, p. 6.
20. Le Corbeiller, p. 10.
21. Ibid. Mining was a popular theme, also used at the Dresden court. New deposits were being discovered, and great technological advances were being made. These created considerable excitement at court about future wealth to be derived from these sources. See Richards, p. 16.
22. *KTZ*, 1772, p. 113.
23. Tamara Kudriavtseva agrees with this assessment in "Porzellan am Hofe Katarinas der Grossen," *Zu Tafel im Winterpalast* (Koldinghus, Denmark: Museet på Koldinghus, 1994), p. 106.
24. Richard S. Wortman, *Scenarios of Power: Myth and Ceremony in Russian Monarchy, Vol. I & II* (Princeton: Princeton University Press, 1995 and 2000), Vol I, p. 136.
25. [Baron N.B. von Wolff] *Imperatorskii farforovyi zavod 1744-1904* (St. Petersburg: Izdanie Upravleniia imperatorski mi zavodami, 1906), p. 79 and 139.
26. [von Wolff], pp. 79-80.
27. Wortman, Vol. I, p. 89.
28. Ibid.
29. *KTZ*, 1784, p. 487.
30. For more on this trip, see Anne Odom, "Souvenirs from Catherine's Crimean Tour," *The Post*, vol. 5, no. 1, Spring, 1998, pp. 7-12. Troinitskii also argues that the service was made for this trip. Sergei Troinitskii, "Galereia farfora imperatorskogo ermitazha," *Starye gody* (October 1911), p. 11.
31. *KTZ*, 1787, pp. 256-57, 305, and 622.
32. See Odom, 1999, p. 36 for an example.
33. O.A. Sosnina, "K voprosu o khudozhestvennoi spetsifike far forovoi plasti ki malykh form. Farforovye file v Rossii XVIII veka," *Kuchumovskie chteni ia*, (St. Petersburg: Pavlovsk, 1996), pp. 85-86.
34. M.G. Voronov, *Gavriil Ignat'evich Kozlov: Zhizn' i tvorchestvo* (Leningrad: "Khudozhnik RSFSR," 1982), pp. 67-74 and Nataliia Sipovskaia, "Ordenskie servizy," *Pinakoteka No. 5* (Moscow) 1998, pp. 16-31.
35. *KTZ*, 1778, p. 739-40. The Paris silver was used for the hot course.
36. The list (*reerst*) of items commissioned specifically refers to "deep plates [glubokie tarelki] for soup." See Sipovskaia, p. 21. This is unusual because most such lists merely specify "deep plates."
37. Not every feast day was celebrated every year. For example, in 1784 there was no celebration for the feast of St. Aleksandr Nevskii and in 1798 there was no celebration for the feast of St. Vladimir. In 1797 Paul proclaimed a holiday for all the orders to be celebrated on 8 November, at which time the order services were also used. Nor were all banquets held at the Winter Palace. For example, the banquet for the feast of the Order of St. Aleksandr Nevskii was held at Gatchina at least once during Paul's reign.
38. See W. Baer, "Veduta Painting on Porcelain in the Eighteenth Century," in *Along the Royal Road: Berlin and Potsdam, 1815-1848* (New York: The Bard Graduate Center in the Decorative Arts, 1993), p. 55, and Anne Odom "Of Tea and Tragedy: The Story of a Vienna Tea and Coffee Set," *Bulletin of the Detroit Institute of Arts*, Vol. 73 No. 1/2 (1999), pp. 30-41.
39. RGIA (Russian State Historical Archive, St. Petersburg), *fond*, 516, *opis* 1 (120/2322), *delo* 8, *list* 85, 1826. *Kamerfur'erskii tseremonial'nyi zhurnal'*. Coronation of Nicholas I, 22 August. After 1817 the *KTZ* exists only in archival form.
40. RGIA, *fond* 468, *opis* 10, *delo* 821, 1837, *list* 18.
41. Ibid. *list* 114.
42. RGIA, *fond* 503, *opis* 2, *delo* 483, *list* 21 and 23.
43. Wortman, Vol. II, p. 440.

## Reign of Emperor Nicholas I (1825-1855)



### The Kremlin Service

### Plate 11

*Pair of Platters from Kremlin Banquet Service*, ca. 1837-55, Fyodor Solntsev, designer, 12<sup>3/4</sup> in.

*Soup Plate from Kremlin Banquet Service*, ca. 1837-55, Fyodor Solntsev, designer, 9<sup>1/2</sup> in.

*Tazza from Kremlin Service*, ca. 1855-81, Fyodor Solntsev, designer, Alexander II addition (restored), 7<sup>1/4</sup> x 9<sup>3/8</sup> in.

*Dessert Plates from Kremlin Banquet Service*, ca. 1837-55, Fyodor Solntsev, designer, inscribed: *Nikolai Tsar and Autocrat of all the Russias*, 8<sup>1/2</sup> in.

*Bowl from Kremlin Banquet Service*, ca. 1837-55, Fyodor Solntsev, designer, 4<sup>1/4</sup> x 11 in.

*Dinner Plate from Kremlin Banquet Service*, ca. 1837-55, Fyodor Solntsev, designer

## Reign of Emperor Nicholas I (1825-1855)



### Plate 12

*Plate from Gothic Dessert Service, 1831, 8<sup>1</sup>/<sub>2</sub> in.*

*Pair of Dessert Plates, Cup, Saucer, and Platter from Cottage Service, 1893, 1904, inscribed: For Faith, Tsar, and Fatherland, Alexander III additions, dessert plates: 8<sup>7</sup>/<sub>8</sub> in., cup: 2<sup>3</sup>/<sub>4</sub> x 3<sup>5</sup>/<sub>8</sub> in., platter: 15<sup>3</sup>/<sub>4</sub> in.*

*Pair of Ewers in the Etruscan Style, 1840s, 4<sup>1</sup>/<sub>4</sub> in.*

*Soup Bowl from Etruscan Service, 1844, 9 in.*



# Porcelain and Private Life

## The Private Services in the Nineteenth Century

In the eighteenth century, as Anne Odom's essay in this volume has shown, complex porcelain services used at ceremonial banquets were an integral part of imperial self-presentation. Using the sculptural centerpieces and decoration of the various pieces of a service, princes and sovereigns displayed their purported wisdom, martial strength, virtue, or sheer wealth. But in the nineteenth century, the situation changed fundamentally under the weight of societal and economic changes. A group of later objects from the Piper Collection demonstrates these points particularly well.

Grand services in the eighteenth century tended to support an image of an empress or king as an almost supernatural being. Political, philosophical, and even physical attacks on the divine right and legitimacy of monarchs across Europe during the revolutions of the late eighteenth century chipped away at this ideal. In the early nineteenth century, monarchs sought to deflect such criticism, and legitimize their right to rule, by publicly emphasizing their moral goodness rather than erudition or military might. The first Russian ruler to actively engage this ideal was Emperor Nicholas I (r. 1825-1855), an avid patron of the Imperial Porcelain Factory. He made his case a number of ways, including the commissioning of services for use in new palaces.

In 1829, he ordered a service that is today known as the Cottage Service because it was intended for use at the Alexandria Cottage, designed by architect Adam Menelaws, a small Gothic Revival house Nicholas had built, and subsequently named, for his wife, Alexandra. Originally known as Her Majesty's Own Service, it is distinguished by the application of the Cottage's coat of arms, a blue shield bearing a sword within a wreath of white roses above the motto "*For Faith, Tsar, and Fatherland*" (Plate 5). In 1831, it was supplemented with a group of richly colored dessert plates painted to resemble the Rose windows of Gothic cathedrals. The overtly medieval imagery of the coat of arms and the dessert plates was in keeping with the Cottage's Gothic Revival design. The shield was an important political symbol derived from a great public festival held in 1829 to honor the birthday of Empress Alexandra. The day's events included a mock medieval tournament celebrating the Empress as a personification of feminine ideals such as maternal felicity and chastity.<sup>1</sup> Like the decoration of an eighteenth-century porcelain service, these objects supported a new Russian imperial myth of morality, piety, and perfected domesticity as a source of the right to rule.<sup>2</sup> Rather than being a private, domestic space, the little house



**REIGN OF EMPEROR ALEXANDER II  
(1855-1881)**

*Tea Set*, ca. 1879, teapot: 4<sup>1</sup>/<sub>4</sub> x 6<sup>3</sup>/<sub>4</sub> in., hotwater pot: 5<sup>1</sup>/<sub>4</sub> x 9 in., cup: 2<sup>1</sup>/<sub>2</sub> in., saucer: 5 in.

*Tea Service*, ca. 1870, teapot: 5<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub> in., sugar bowl: 3<sup>7</sup>/<sub>8</sub> x 3<sup>5</sup>/<sub>8</sub> in., creamer: 3<sup>3</sup>/<sub>16</sub> x 2<sup>15</sup>/<sub>16</sub> in., cup: 2<sup>3</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>4</sub> in., saucer: 5<sup>5</sup>/<sub>8</sub> in.

*Teapot and Creamer*, 1869-79, teapot: 6<sup>1</sup>/<sub>2</sub> x 10 in., creamer: 4 x 4<sup>1</sup>/<sub>4</sub> in.

**Plate 13**

*Tea Set Decorated with the Crown and Cipher of Empress Maria Aleksandrovna*, ca. 1860, tray: 14 in., teapot: 8 in.

served as a backdrop for large-scale public celebrations of the Empress's birthday.<sup>3</sup> It was a place from which the imperial family projected an image of commonplace, contented domesticity, however artificial.

The Imperial Porcelain Factory completed the Etruscan Service (Plate 12) for use in a Roman-style pavilion Nicholas I had built for his wife, Alexandra, on the Tsaritsyn Island at Peterhof.<sup>4</sup> Designed by architect Andrei Shtakenshneider, the building was meant to resemble a Roman villa of about 100 A.D., i.e. roughly the time of the eruption of Mt. Vesuvius and the burial of the city of Pompeii. The porcelain for this pavilion, also opened to the public at certain times of the year, was painted to resemble Greek vases and Pompeian frescoes. Two small ewers in the Piper Collection depict scenes from the Geranomachia, or the Battle of Pygmies and the Cranes, a classical tale known from Homer's *Iliad* and

Pliny the Elder's *Natural History*, and a popular topic for both Greek vase painting and Roman wall decoration. Although we know less about visitors' reactions to the Tsaritsyn Pavilion than to the celebrations of the Empress's birthday at the Cottage, it is clear that the building and its exteriors advertised the erudition and taste of the imperial family.

This blurring of the borders between public and private, at least as it concerned porcelain, did not continue into the second half of the nineteenth century. Production of enormous dinner services was scaled back, often in favor of tea services (Plate 13) appropriate to small, more intimate gatherings.<sup>5</sup> This shift was as much the product of a change in dining practices, as it was economic developments. In 1861, Emperor Alexander II (r. 1855-1881) published an edict emancipating the serfs. Most factories had depended on serf labor and as wages



#### IMPERIAL YACHT SERVICE

*Platter and Small Tray from Yacht Service (Derzhava), 1871-73, Ippolit Antonovich Monighetti, designer, platter: 17<sup>3</sup>/<sub>4</sub> in., tray: 10 in.*

*Pair of Side Plates and Dinner Plate from Yacht Service (Shtandart), 1909-10, M. Putyatin, designer, side plates: 8<sup>1</sup>/<sub>2</sub> in., dinner plate: 9<sup>1</sup>/<sub>4</sub> in.*

*Pair of Plates, Cup and Saucer from Yacht Service (Livadia), 1860-70 and 1871-74, Ippolit Antonovich Monighetti, designer, decorated with the cipher of Alexander II and Marie Aleksandrovna, plates: 10<sup>1</sup>/<sub>4</sub> in., cup: 3 x 2<sup>3</sup>/<sub>4</sub> in., saucer: 6<sup>1</sup>/<sub>2</sub> in.*

#### Plate 14

shot up, many encountered new financial difficulties. It was even suggested that the Imperial Factories be closed. Only scaling-back production and other cost-cutting measures allowed the porcelain factory to continue its work.

Perhaps most private of all were the services made for the Imperial yachts in the nineteenth century (Plate 14).<sup>6</sup> As permanent parts of the vessel's interior decoration, the service would only have been used by the imperial family and their closest companions. The interiors of these ships were often the products of the period's best architects. Ippolit Monighetti, Court Architect to Alexander II, completed decorative schemes for the interiors of the imperial Yachts *Derzhava* and *Livadia* in the 1870s. *Derzhava* is the Russian word for orb and in this case refers to the orb clutched in the talons of the double-headed eagle in the Russian state seal, one of the nation's

most ancient symbols. Throughout, the richly jeweled orb is superimposed onto an anchor that is held within a twisting net of nautical rope and chains that form the double-headed eagle. Despite its more austere appearance, the service for Nicholas II's yacht *Shtandart* is equally evocative. Each piece is emblazoned with the Russian Imperial Standard (*shtandart*), a bright yellow flag bearing the double-headed eagle in black, holding four nautical maps, as designed by M. Putyatin.

When the Romanov dynasty fell in 1917, the intimate private life such objects represent came to a resounding close. But an echo of that more genteel period carried into the Soviet period. The Imperial Porcelain Factory, renamed the State Porcelain Factory, continued to function. In the twenties, painters used the undecorated whiteware remaining in the factory's warehouse to advertise the interests of their new patrons, the Soviet govern-

## Soviet Period (1917-1991)



**Plate 15**

*Platter*, State Porcelain Factory, ca. 1921, inscribed: RSFSR in Cyrillic, 17<sup>1/2</sup> x 12<sup>1/2</sup> in.

*Tea Set*, ca 1923, teapot: 5<sup>1/2</sup> in., sugar bowl: 4<sup>3/4</sup> in., creamer: 3<sup>3/4</sup> x 4<sup>3/4</sup> in., cup: 2<sup>1/2</sup> x 3<sup>1/4</sup> in.

*Propaganda Platter from Altalena Tea Service*, 1908, white ware, Lomonosov Factory, ca. 1921, painting after Donibradevskii, 17<sup>1/2</sup> x 12<sup>1/4</sup> in.

ment. Two trays and a tea service in the Collection (Plate 15) bear the initials of the Russian Republic within the U.S.S.R. (R.S.F.S.R.), folk ornament, or scenes of contented peasants frolicking in the countryside. Today, objects like those in the Piper Collection speak volumes about the private and public lives of Russia's rulers, and how indistinct the boundary between the two could be. They demonstrate how the imperial family attempted to control and shape their public image as much as how they relaxed in their private life.

**Karen L. Kettering**

1. *Beschreibung des Festes der Zauber der weissen Rose gegeben in Potsdam am 13. Juli 1829 zum Geburtstage Ihrer Majestät der Kaiserin von Russland* (Berlin: Gebr. Gropius, 1829).
2. Karen L. Kettering, "The Magic Spell of the White Rose: Alexandra Fedorovna and the Cottage Service," *The Post/Hillwood Studies* 6, no. 2 (Fall 1999): 8-18.
3. Richard S. Wortman, *Scenarios of Power: Myth and Ceremony in Russian Monarchy. From Peter the Great to the Death of Nicholas I* (Princeton: Princeton University Press, 1995), 325-42.
4. V. A. Gushchin, *Tsaritsyn ostrov* (St. Petersburg: VIRD, 1997), 3-5. [Nikolai von Wolf], *Imperatorskii farforovyi zavod 1744-1904* (St. Petersburg: Izdanie Upravleniia imperatorskimi zavodami, 1906), 254-6.
6. V.V. Znamenov et al., *Russkie imperatorskie iakhty: konets XVII-nachalo XX veka* (Saint Petersburg: EGO, 1997).

## Reign of Emperor Alexander II (1855-1881)



**Plate 16**

*Easter Egg with Zoologicals*, ca. 1860-1870, 4<sup>1/2</sup> in.

*Bisque Bas-relief Portrait of Alexander II*, 1860, A. Spiess, sculptor, signed: M. Dolobukh, plaque: 9<sup>1/4</sup> in., frame: 13 x 11<sup>1/4</sup> in.

*Plate and Tazza from Farm Service with Monogram of Alexander II*, 1840s, plate: 9<sup>3/4</sup> in., tazza: 6<sup>1/2</sup> x 11 in.

*Easter Egg with Russian Coat-of-Arms*, ca. 1880, 2<sup>3/4</sup> in.

*Soup Bowl, Serving Dish and Sauce Boat with Tray from Banquet Service of Tsarevitch Alexander Alexandrovitch*, 1865, 1881-94 and 1855-81, decorated with the cipher of the future Alexander III and the Imperial crown, soup plate: 9<sup>3/4</sup> in., serving dish: 3<sup>3/4</sup> x 9<sup>1/2</sup> in., sauce boat: 11 in.

*Covered Serving Dish*, designed for King Christian VII of Denmark, ca. 1860, 6 x 11<sup>1/2</sup> x 9 in.

*Military Plate*, 1871, from a drawing by Karl Karlovich Piratski, A. Morosov, painter, 9<sup>3/4</sup> in.

*Pair of Wine Jugs*, ca. 1878, 5<sup>3/4</sup> in.

*Covered Bowl from Livadia Service*, ca. 1861, inscribed: *Livadia*, in Cyrillic on the top, 4<sup>3/4</sup> x 5<sup>7/8</sup> in.

*Easter Egg*  
1860s, 4 in.



**Plate 17**

*Easter Egg with Imperial Double-headed Eagle, ca. 1883, 4<sup>1/2</sup> in.*

*Dinner Menu from Coronation Banquet of Emperor Alexander III, 1883  
Moritz Ivanovitch Neuberger, Moscow, printer  
16 x 10<sup>1/2</sup> in.*

*Cup and Saucer from Coronation Service of Alexander III, 1883  
cup: 2<sup>1/2</sup> in., saucer: 5<sup>1/2</sup> in.*

## A Dinner with Elizabeth I (1741-1762)

Fricassee of nightingale tongues  
Ragout of deer lips and ears  
Bull's eye in sauce, upon waking  
in the morning  
Moose lips in sour cream  
Boiled bear paws  
Baked pigeon pies  
Served with Burgundy, Hungarian  
and other foreign wine.

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## At the Table with Emperor Alexander II in 1856

Cream of barley princess, fruit  
soup  
Aspic of pike-perch Belvedere  
Filets of hazel grouse Aspasia,  
truffles  
Indian style quenelles with  
asparagus tips  
Roast capons, wood grouse  
Watermelon, garnished with fruit  
covered with maraschino liqueur

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# Russian Banqueting

While the short growing seasons, severe climate and unpredictable harvests have made life in Russia difficult, at the Tsar's table we find one of the richest traditions of formal banqueting before the early twentieth century.

The Russians' propensity for lavish feasting extends back to Prince Vladimir (r. 980-1015), the ruler who first adopted Christianity for Russia. He was an enthusiastic host who made his banquets an expression of Christian brotherhood and love. When he held great feasts, he also sent wagons loaded with bread, meat, fish, vegetables and mead throughout the city for the poor and sick.<sup>1</sup> His benevolence on these occasions pales in comparison to the actual banquets. The great feasts given by Vladimir and his successors, sometimes with thousands of guests, often lasted as many as eight hours and involved dozens of different dishes.

In an attempt to impose moderation on a society deemed extravagant for its penchant for feasting, the Russian Orthodox Church prescribed four great fasting periods in addition to all Wednesdays and Fridays. These mandated fasting periods totaled over half the days of the calendar year. Undeterred by these restrictions and by the taboo on dairy, eggs and meat, the Russian court and gentry still continued their elaborate banquets.

At the imperial dining table, porcelain was part of a well orchestrated production designed to influence or impress the emperor and empress' guests. The Imperial banquet services manufactured at the Imperial Porcelain

Factory in Saint Petersburg were used on only the most important of occasions such as coronation festivities, visits of foreign emissaries and great feast days such as those preceding Lent and Easter.

For these great occasions, a distinct type of table service known throughout Europe as *service à la russe* was developed. Although the origins of dining *à la russe* are unknown,<sup>2</sup> it is based on Russian traditions and was not simply a foreign borrowing. A main feature of dinner *service à la russe* is the sequential serving of dishes. Each dish is served independently from a sideboard, leaving the guests no opportunity to pace themselves. The guests had no way of knowing in advance how much room to save for more delectable dishes.<sup>3</sup> Certainly this was far easier on the kitchen staff because they did not have to orchestrate how to serve all of the dishes simultaneously.

Until the reign of Peter the Great (1682-1725), Russia's primary foreign cultural and culinary influences came from the East. Peter, however, made extensive trips to Western Europe as a young man and invited many specialists' back to Russia. Influences on Russian cuisine first came from German and Dutch culinary traditions, followed by Swedish, in the form of the smorgasbord, and finally from France.<sup>4</sup> Differences were in preparation, rather than actual ingredients. During the reign of Elizabeth I (1741-1762) one particular dinner featured moose lips in sour cream followed by boiled bear paws, all quintessentially Russian ingredients.<sup>5</sup> At a

dinner hosted by Emperor Alexander II in 1856, guests were served cream of barley princess, fruit soup, aspic of pike-perch Belvedere and filets of hazel grouse Aspasia truffles among other delicacies.<sup>6</sup> The first menu was printed in Russian while the second was printed in French showing the change in influence.

The Russian nobility followed the Imperial family's lead and hired chefs from France. At an imperial banquet served *à la française*, guests were seated at a table covered with an array of hot and cold appetizers. Etiquette called for each guest to serve him or herself initially and then await solicitous offerings from their neighbors. This gastronomic courtship continued throughout the meal with each guest watching and making sure that the neighbors' plates remained full through dessert. This type of dining was not possible with porcelain until large enough kilns had been manufactured to produce the necessary serving pieces. It then became quite popular because it allowed the Russian rulers to showcase their porcelain.

At the French table emphasis was placed on the beauty of the serving pieces and their symmetrical placement on the dining table. Platters were not passed but diners could choose freely from an elaborate spread. At the end of each course the table was entirely cleared, requiring a larger number of serving pieces than with the *service à la russe*. Ironically, during the nineteenth century the French court gradually adopted *service à la russe*, its primary appeal being that each dish could be served fresh from the kitchen, at the peak of its flavor. *Service à la russe* has since become the standard at formal dinners throughout the world while *service à la française* is now used exclusively at holiday tables in Russia.

A main feature of Russian imperial banquets was the lavish dessert tables set out for guests and to be enjoyed between dances and theatrical productions. One particular gala event hosted by Alexander III and Maria

Fedorovna was called "*Bal des Palmiers*" [Ball of the Palms]. For this event supper was served in a salon transformed into a Winter Garden...In one room, there was an immense round table and a buffet all around it for cakes and tea. Another buffet in a corridor must have been 150-200 feet long. At all of the tables, there was champagne, tea, lemonade, and cakes. During the evening ices in the shape and color of fruit were served.<sup>7</sup>

Breakage during these banquets certainly occurred. The number of guests invited to dine with the Russian emperor and empress also increased with each successive reign. To augment the supply of porcelain available, large additions to the various banquet services were requested by successive rulers. Imperial coronation services continued to be largest of the services. At the end of each course (there were as many as eight courses), the dinner plates were all replaced.

For the coronation of Alexander III in 1883, an order was placed with the porcelain factory for 19,000 individual pieces over a year in advance. The pattern, the New-Style Coat of Arms, was strikingly simple with a white ground, two narrow gold bands and a small coat-of-arms.<sup>8</sup> At one coronation banquet, the emperor and empress ate from turquoise French Sèvres porcelain and the courtiers ate in the Faceted Hall from the silver services belonging to the Kremlin Armory. The simple coronation plates were used for the 2,000 guests who were seated in tents on Boyar Square.<sup>9</sup> Later, this very service was increased to 47,000 pieces for the coronation of Alexander III's son, the last emperor, Nicholas II.<sup>10</sup> The length of the coronation festivities, which lasted from May 14-26, 1896, justified the size of this service, although different services were also used at successive banquets. Entertained at these various banquets were foreign dignitaries, city, church and government officials, and high-ranking military personnel.

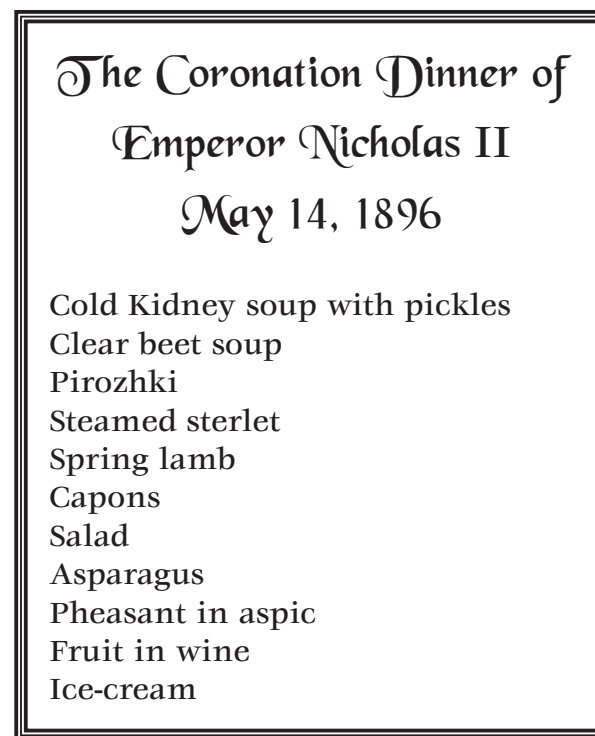


A menu was printed for each of the official dinners that were part of the coronation festivities. The May 23, 1883 coronation dinner included pearl barley soup, savory filled pastries, wild game in aspic, mutton chops with asparagus, a hot pudding and ice cream.<sup>11</sup> The menu (fig. 1) also featured a view of the Grand Kremlin Palace, the Cathedral of the Assumption, various imperial and municipal shields and the following poem.

Over the great, golden-domed City of Moscow,  
Over the white stone walls of the Kremlin  
From the distant forests and blue mountains  
The gray clouds break up  
And the scarlet sun rises.<sup>12</sup>

Anyone who has ever celebrated an occasion at the table with Russians can attest to the conspicuous sense of abundance and festivity. While few Russians have the financial resources to dine like their imperial predecessors, great care is still taken to lay the table with well-cared-for dishes and lovingly prepared food. As in the days of Prince Vladimir, the sense of community and festivity that is created remains of paramount importance.

**Elizabeth Krizenesky**



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1. Suzanne Massie, *Land of the Firebird, the Beauty of Old Russia* (New York: Simon and Schuster, 1980), p. 24.
2. Joyce Toomre, *Classic Russian Cooking, Elena Molokhovet's A Gift to Young Housewives*. (Bloomington and Indianapolis: Indiana University Press, 1992), p. 28.
3. Reay Tannahill, *Food in History* (New York: Stein and Day, 1973) pp. 340-41.
4. Toomre, p. 20
5. Paul Schaffer (ed.), *An Imperial Fascination: Porcelain, Dining with the Czars at Peterhof*, Exh. cat., New York: A Vieille Russie, 1991, p. 155.
6. *Ibid*, p. 155.
7. Massie, p. 279.
8. Exhibition Catalogue from: *Nicholas and Alexandra, The Last Imperial Family of Tsarist Russia* from the State Hermitage Museum and the State Archive of the Russian Federation (New York: Harry N. Abrams Inc., 1998) p. 146.
9. Anne Odom, *Imperial Porcelain at Hillwood* (Washington, DC: Hillwood Museum and Gardens, 1999), p. 91.
10. *Nicholas and Alexandra*, p. 146.
11. Dinner Menu from the Coronation Banquet of Emperor Alexander III, translation by Elizabeth Krizenesky.
12. *Ibid*.
13. Imperial menus, Schaffer, pp. 154-155

## Reign of Emperor Alexander I (1801-1825)



### Plate 18

*Pair of Dinner Plates from Guriev Service*, 1881-1917, Alexander III and Nicholas II additions, 9<sup>3/8</sup> in.

*Statues of a Russian Peasant and a Water Boy*, 1817-20, Stepan Pimenov, sculptor, 9 in. and 10 in.

*Statue of a Kneeling Woman from Guriev Service*, 1809-17, Stepan Pimenov, sculptor, 7<sup>3/4</sup> in.

*Plate with a View of Cameron gallery at Tsarkoe Selo*, 1815-20, 9 in.

*Bisque Bust of Emperor Alexander I with Austrian Order of the Golden Fleece Medal*, attributed to the Imperial Porcelain Factory, ca. 1815, 18<sup>1/2</sup> x 15 in.

*Cup and Saucer*, 1810s, cup: 1<sup>3/4</sup> x 3 in., saucer: 1<sup>3/5</sup> x 5<sup>1/4</sup> in.

*Wine Bucket from Everyday Service*, 1810-25, 6<sup>3/4</sup> x 10 in.

*Cream Cups from Dowry Service of Ekaterina Pavlovna, now called the Wurtemberg Service*, 1804, tray: 13<sup>3/4</sup> in., cups (9): 2<sup>1/2</sup> x 2<sup>1/4</sup> in.

*Soup Plate from Dowry Service of Ekaterina Pavlovna, now called the Wurtemberg Service*, 1804, 9<sup>1/2</sup> in.

*Compote, Plate, Cup and Saucer from Ropsha Service*, 1823, 1887, 1893 and 1885, Alexander III additions, compote: 7<sup>1/4</sup> x 10 in., plate: 9<sup>1/2</sup> in., cup: 3<sup>5/8</sup> in., saucer: 5<sup>1/2</sup> in.,

*Plate with Genre Scenes*, 1814-20, 9<sup>3/8</sup> in.

*Plate from Mikhailovskii Palace Service*, ca. 1825-55, commissioned for Grand Duke Michael Paulovitch, Nicholas I addition, 10<sup>1/8</sup> in.

## Reign of Emperor Nicholas I (1825-1855)



**Plate 19**

*Military Plate*, ca. 1831, after Captain Fyodorov drawing, 1828, V. Stoletov, painter, 9<sup>1/2</sup> in.

*Trumpet Vase*, ca. 1830, after J.F. Svebakh, painted and signed by V. Stoletov, 15<sup>3/4</sup> in.

*Religious Egg*, with portrait of an evangelist, ca. 1840s, 4<sup>3/8</sup> in.

*Plate*, decorated with the imperial double-headed eagle, ca. 1825-55, 9<sup>5/8</sup> in.

*Easter Egg*, with "Christ with Crown of Thorns", after Guido Reni painting, ca. 1830s-40s, 3 in.

*Vase with Mythological Scene*, ca. 1830-40, painting after Raphael from the Hermitage Raphael Loggia, 15<sup>1/4</sup> x 13 in.

*Platter from Mikhailovskii Service*, 1835, 12<sup>1/2</sup> in.

*Teapot, Cup and Saucer, and Egg Cup from Service with the Eagle of the Old Form*, 1902, 1891, 1914, 1906 and 1907, Alexander III and Nicholas II additions, teapot: 5<sup>1/2</sup> x 9<sup>1/2</sup> in., cup: 2<sup>3/4</sup> in., saucer: 5<sup>1/2</sup> in., egg cup: 2<sup>3/4</sup> in., plate: 9 in.

*Bowl from Service for Sultan Mahmud II of Turkey for Topkapi Palace*, 1834, 5 x 9<sup>1/4</sup> in.

*Cake Basket with Ormolu Handle*, ca. 1830, P. Ivanov, designer, 3<sup>1/4</sup> x 10<sup>3/4</sup> in.

*Plaque of the Holy Family*, 1843, S. Spiridonov, painter, 9<sup>3/4</sup> in.

*Easter Egg*, ca. 1850, 4 in.

*Madonna and Child Easter Egg*, ca. 1850s, 3<sup>3/4</sup> in.

## Reign of Emperor Alexander III (1881-1894)



### Plate 20

*Easter Egg*, ca. 1890, with Cyrillic monogram of Emperor Alexander III, 4 in.

*Cup and Saucer from Gatchina Palace Service*, ca. 1891, cup: 2<sup>5</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>8</sub> in., saucer: 5<sup>5</sup>/<sub>8</sub> in.

*Easter Egg*, painted with cloissonné design, ca. 1890, 3<sup>1</sup>/<sub>2</sub> in.

*Plate and Cup from Raphael Service*, 1895, inscribed with the date 1895 and cipher of Nicholas II, Nicholas II additions, plate: 8<sup>3</sup>/<sub>8</sub> in., cup: 3<sup>7</sup>/<sub>8</sub> x 2<sup>5</sup>/<sub>8</sub> in.

*Pair of Dessert Plates*, 1899-1900, with crown and cipher of Tsarevich Nicholas Alexandrovich, Nicholas II additions, 8<sup>1</sup>/<sub>2</sub> in.

*Easter Egg with Greek Cross*, ca. 1890, 4<sup>1</sup>/<sub>4</sub> in.

*Platter and Bowl from Coronation Service of Alexander III*, 1892 and 1908, Nicholas II additions, bowl: 3<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub> in., platter: 21<sup>1</sup>/<sub>2</sub> in.

*Religious Egg*, 1880-90, inscribed *Saint Aleksei* in Cyrillic, 4<sup>3</sup>/<sub>4</sub> in.

*Plate*, 1892

*Cup and Saucer from Armorial Service*, 1881-94, decorated with Russian double-headed eagle and chain of the Order of St. Andrew, cup: 3 in., saucer: 6 in.

*Plate and Soup Bowl from Livadia Service*, ca. 1861 and ca. 1913, plate: 9<sup>1</sup>/<sub>2</sub> in., soup bowl: 9<sup>3</sup>/<sub>4</sub> in.

*Easter Egg*, with crown and cipher of Empress Maria Fedorovna, 1881-94 or later, 4<sup>3</sup>/<sub>4</sub> in.

# Reign of Emperor Nicholas II (1894-1917)



## Plate 21

*Easter Egg*, (reign of Alexander III) ca. 1880s-90s, 4<sup>1/2</sup> in.

*Empress Alexandra Egg*, ca. 1895, 3<sup>1/4</sup> in.

*Plate, Cup and Saucer*, ca. 1901-15, plate: 9<sup>1/2</sup> in., cup: 3<sup>1/4</sup> x 2<sup>1/2</sup> in., saucer: 4<sup>1/4</sup> in.

*Vase with Diana*, 1902, after Bell, J. Timofeev, decorator, pate-sur-pate painting, 22 x 9 in.

*Bisque Medallion*, commemorating the 100th anniversary of Napoleon's defeat, 1912, 2<sup>1/4</sup> in.

*Vase*, ca. 1917, 11<sup>1/4</sup> in.

*Statue of a Lady with a Mask*, 1910, Konstantin Andreevich Somov, designer, 8<sup>3/4</sup> in.

*Plaque of Tsars Mikhail and Nicholas II*, 1913, Commemorating 300 years of Romanov rule, 6<sup>7/8</sup> in.

*Cup and Saucer*, ca. 1894-1913, decorated with the statute of Peter the Great by Falconet, sculptor, cup: 3 x 3 in., saucer: 5<sup>5/8</sup> in.

*Vase*, ca. 1914, 26 in.

*Easter Egg*, with cipher of Nicholas II, ca. 1900, 4<sup>1/4</sup> in.

*Easter Egg*, with Tsar's Bell, ca. 1890, 4<sup>1/2</sup> in.

*Statue of a Southern Slav and Mongolian Woman*, from "Peoples of Russia" series, ca. 1914 and ca. 1910, P. Kamenskii, designer, inscribed in Cyrillic: *Bulgar* and *Buriat*, 15<sup>1/4</sup> in. and 14<sup>1/2</sup> in.

*Plate and Dessert Plate from Alexandrinskii Turquoise Service*, ca. 1900-01, plates: 9<sup>1/2</sup> in., dessert plate: 8<sup>7/8</sup> in.

*Eagle Egg*, with St. George ribbon, ca. 1914-17, 3<sup>1/4</sup> in.

*Red Cross Easter Egg*, ca. 1914-17, inscribed with the cipher in Cyrillic of Empress Alexandra Fedorovna and a red cross, 2<sup>1/2</sup> in.

*Plate from Purple Service*, 1905, Emile Yakovlevich Kremer, designer, 9<sup>3/4</sup> in.

*Easter Egg*, 1917, inscribed with the crown and cipher of Empress Maria Fedorovna and the date 1917, 2<sup>3/4</sup> in.



**Plate 22**

*Statue of a Yakut Hunter*, ca. 1780-90, Jean-Dominique Rachette, sculptor, from an engraving in Johann Georgi *The Description of all the Peoples Inhabiting the Russian State*, 8<sup>1/4</sup> in.

*Easter Egg*, ca. 1900, 4<sup>1/4</sup> in.

*Statue of a Masked Imperial Lady*, depicting either Empress Alexandra or Grand Duchess Maria Alexandrovna, 5<sup>1/2</sup> in.

*Soup Plate from Coronation Service of Nicholas I*, 1826, decorated with the great arms of the Russian empire, and chain of the Order of St. Andrew, 9<sup>1/2</sup> in.

*Pair of Bisque Medallions of Nicholas and Alexandra*, 1909, August Kavlovich Timus, designer (ca. 1895), 3<sup>7/8</sup> in.

*Vase*, ca. 1917, 11<sup>1/4</sup> in.

*Pair of Vases with Dragonflies*, ca. 1880, 4<sup>3/4</sup> x 2<sup>1/2</sup> in.

# Collection Checklist: Russian Imperial Porcelain, 1744-1917

## From the Raymond F. Piper Collection

Each piece is made of hard-paste porcelain and was manufactured at the Imperial Porcelain Factory in Saint Petersburg, unless otherwise noted.

### REIGN OF EMPRESS ELIZABETH I, PETROVNA (1741-1762)

*Pair of Saltcellars*  
1750s  
1<sup>1/4</sup> x 4 in.

*Cup and Saucer*  
1750s  
Cup: 1<sup>5/8</sup> x 2<sup>3/8</sup> in.  
Saucer: 4<sup>1/4</sup> in.

*Knife, Knife Handle and Pair of Forks*  
1750s  
Knife: 8<sup>3/4</sup> in.  
Knife handle: 3<sup>3/4</sup> in.  
Forks: 7<sup>1/4</sup> in.

*Plate from Her Majesty's Own (Sobstvennyi) Service*  
late 1750s  
9<sup>1/2</sup> in.

*Soup Bowl from Everyday Service*  
1760s or after 1850  
9<sup>1/2</sup> in.

### REIGN OF EMPRESS CATHERINE II (CATHERINE THE GREAT, 1762-1796)

*Platter and Covered Serving Dish from Everyday Service*  
1762-96

Platter: 16<sup>1/4</sup> in.  
Dish: 7<sup>1/2</sup> x 13 in.

*Soup Bowl from Everyday Service*  
1762-96  
9<sup>1/4</sup> in.

*Bowl and Dish from Orlov Service*  
ca. 1763 and ca. 1765  
A. Kozlov, designer  
Inscribed with the Cyrillic monogram GGO and nine point crown of a count  
Bowl: 2<sup>1/2</sup> x 10<sup>3/4</sup> in.  
Dish: 4<sup>3/4</sup> x 6<sup>3/4</sup> in.

*Cup and Saucer with Monogram*  
ca. 1765-70  
Cup: 3<sup>1/8</sup> x 3<sup>7/8</sup> in.  
Saucer: 1<sup>3/4</sup> x 7<sup>3/4</sup> in.

*Letter Opener*  
ca. 1770  
8<sup>1/4</sup> in.

### RUSSIAN IMPERIAL ORDER SERVICES Decorated with the Star, Badge, and Ribbon of the Order and used at Feast Day Banquet of the Saint.

*Plate from Dessert Service for Order of St. George the Victorious*  
Gardner Factory, Verbilki ca. 1777-78  
Inscribed: *For Service and Bravery*  
9<sup>1/8</sup> in.

*Reticulated Basket from Dessert Service for Order of St. George the Victorious*  
Gardner Factory, Verbilki ca. 1777-78  
Inscribed: *For Service and Bravery*  
3<sup>1/2</sup> x 14 in.

*Soup Plate and Bowl from Dessert Service for Order of St. Aleksandr Nevskii*  
Gardner Factory, Verbilki ca. 1777-80  
Inscribed: *For Labor and Fatherland*  
Soup plate: 9 in.  
Soup bowl: 9<sup>7/8</sup> in.

*Plate from Dessert Service for Order of St. Andrew First Called*  
Gardner Factory, Verbilki 1777-85  
Inscribed: *For Faith and Loyalty*  
9<sup>5/8</sup> in.

*Plate and Saltcellar from Dessert Service for Order of St. Vladimir Equal to the Apostles*  
Gardner Factory, Verbilki 1783-85  
Inscribed: *For Service, Honor and Glory*  
Plate: 8<sup>7/8</sup> in.  
Saltcellar: 1<sup>3/8</sup> x 4<sup>3/4</sup> in.

*Incense Holder*

Gardner Factory, Verbilki ca. 1780  
7<sup>1/4</sup> in.

*Miniature of Catherine the Great*

ca. 1780  
2 x 1<sup>5/8</sup> in.

*Statue of a Yakut Hunter*

ca. 1780-90  
Jean-Dominique Rachette, sculptor  
from an engraving in Johann Georgi *The Description of all the Peoples Inhabiting the Russian State*  
8<sup>1/4</sup> in.

*Plate from Arabesque Service*

ca. 1784  
Jean-Dominique Rachette, designer  
9<sup>1/2</sup> in.

*Plate from Yacht Service*

ca. 1785-90  
9<sup>5/8</sup> in.

*Pair of Vases*

ca. 1785-90  
12 in.

*Fruit Cooler*

1790s  
10 x 8<sup>1/4</sup> in.

*Pair of Plates from Cabinet Service*

1790s  
Gift of Catherine II to Count Aleksandr Bezborodko, Director of Her Majesty's Cabinet  
9<sup>5/8</sup> in.

*Compote and Pair of Soup Plates from Hunting Service*

ca. 1855-81  
Alexander II addition  
Compote: 6<sup>1/2</sup> x 9<sup>1/2</sup> in.  
Soup plates: 9<sup>1/4</sup> in.

*Plate from Berlin Service*

German Porcelain Factory (Königliche Porzellan Manufaktur), ca. 1860  
Alexander II addition  
9<sup>5/8</sup> in.

*Bisque Bust of Catherine the Great*

ca. 1862  
Jean-Dominique Rachette, sculptor  
Alexander II centennial edition  
14<sup>3/4</sup> in.

**REIGN OF EMPEROR PAUL I (1796-1801)**

*Tea Caddy and Cream Pitcher*

ca. 1795  
Caddy: 4<sup>1/2</sup> x 2<sup>1/2</sup> in.  
Pitcher: 4<sup>3/4</sup> in.

*Pair of Plates from Everyday Service*

ca. 1796  
9<sup>1/2</sup> in.

*Soup Tureen and Platter from Dowry Service for Maria Pavlovna*

ca. 1796-1801  
Tureen: 10 x 14 in.  
Platter: 12 x 16 in.

*Dinner Plate from a Banquet Service*

ca. 1799  
9<sup>3/4</sup> in.

*Pair of Military Saucers and Military Tray*

after 1790  
Tray: 9<sup>3/4</sup> x 11<sup>1/2</sup> in.  
Saucers: 4<sup>7/8</sup> in.

*Pair of Plates from Iusupov Service*

With views of Syracuse and Palermo, Sicily  
ca. 1798  
9<sup>5/8</sup> in.

*Small Bust-shaped Vase of Paul I with the Medal and Sash of the Order of St. Andrew*

ca. 1800  
6<sup>1/4</sup> in.

**REIGN OF EMPEROR ALEXANDER I (1801-1825)**

*Bisque Bust of Emperor Alexander I with Austrian Order of the Golden Fleece Medal*

Attributed to the Imperial Porcelain Factory  
ca. 1815  
18<sup>1/2</sup> x 15 in.

*Statue of a Kneeling Woman from Guriev Service*

Stepan Pimenov, sculptor  
1809-17  
7<sup>3/4</sup> in.

*Five Dinner Plates from Guriev Service*

1881-1917  
Alexander III and Nicholas II additions  
9<sup>5/8</sup> in.

*Soup Plate, Bowl and Tray from Dowry Service of Ekaterina Pavlovna, now called the Württemberg Service*

1804  
Soup plate: 9<sup>1/2</sup> in.  
Bowl: 3<sup>1/4</sup> x 6<sup>5/8</sup> in.  
Tray: 7<sup>1/4</sup> in.

*Cream Cups from Dowry Service of Ekaterina Pavlovna, now called the Württemberg Service*

1804  
Tray: 13<sup>3/4</sup> in.  
Cups (9): 2<sup>1/2</sup> x 2<sup>1/4</sup> in.



*Statues of a Russian Peasant and a Water Boy*  
1817-20  
Stepan Pimenov, sculptor  
9 and 10 in.

*Plate with Genre Scenes*  
1814-20  
9<sup>3/8</sup> in.

*Plate with a View of Cameron Gallery at Tsarskoe Selo*  
1815-20  
9 in.

*Compote, Plate, Cup and Saucer from Ropsha Service*  
1823, 1887, 1893 and 1885  
Alexander III additions  
Compote: 7<sup>1/4</sup> x 10 in.  
Plate: 9<sup>1/2</sup> in.  
Cup: 3<sup>5/8</sup> in.  
Saucer: 5<sup>1/2</sup> in.

*Cup and Saucer*  
1810s  
Cup: 1<sup>3/4</sup> x 3 in.  
Saucer: 1<sup>3/5</sup> x 5<sup>1/4</sup> in.

*Dessert Plate*  
ca. 1810  
9<sup>1/4</sup> in.

*Wine Bucket from Everyday Service*  
1810-25  
6<sup>3/4</sup> x 10 in.

*Cup and Saucer from Babigon Service*  
Model 1823-24; 1896-1906  
Nicholas II addition  
Cup: 3<sup>5/8</sup> in.  
Saucer: 5<sup>1/2</sup> in.

*Plate from Mikhailovskii Palace Service*  
ca. 1825-55  
Commissioned for Grand Duke Michael Paulovitch  
Nicholas I addition  
10<sup>1/8</sup> in.

#### REIGN OF EMPEROR NICHOLAS I (1825-1855)

*Soup Plate from Coronation Service of Nicholas I*  
1826  
Decorated with the great arms of the Russian empire, and chain of the Order of St. Andrew  
9<sup>1/2</sup> in.

*Plate*  
1825-55  
Decorated with imperial double-headed eagle  
9<sup>5/8</sup> in.

*Pair of Custard Cups and Plate from Peterhof Banquet Service*  
1848-53 and 1881-94  
Alexander III addition  
Custard cups: 2<sup>3/4</sup> x 3 in.  
Plate: 9<sup>1/2</sup> in.

*Teapot, Cup and Saucer, Egg Cup, and Plate from Service with the Eagle of the Old Form*  
1902, 1891, 1914, 1906 and 1907  
Alexander III and Nicholas II additions  
Teapot: 5<sup>1/2</sup> x 9<sup>1/2</sup> in.  
Cup: 2<sup>3/4</sup> in.  
Saucer: 5<sup>1/2</sup> in.  
Egg Cup: 2<sup>3/4</sup> in.  
Plate: 9 in.

*Cake Basket with Ormolu Handle*  
ca. 1830  
P. Ivanov, designer  
3<sup>1/4</sup> x 10<sup>3/4</sup> in.

*Table Mirror*  
ca. 1830  
26<sup>1/2</sup> x 1 in.

*Trumpet Vase*  
ca. 1830  
After J.F. Svebakh  
Painted and signed, by V. Stoletov  
15<sup>3/4</sup> in.

*Vase with Mythological Scene*  
ca. 1830-40  
Painting after Raphael  
from Hermitage Raphael Loggia  
15<sup>1/4</sup> x 13 in.

*Easter Egg*  
ca. 1840s  
4<sup>3/8</sup> in.

*Military Plate*  
ca. 1831  
After Captain Fedorov, drawing, 1828  
V. Stoletov, painter  
9<sup>1/2</sup> in.

*Platter and Plate from Gothic Service*  
1832-34 and 1883  
Alexander III addition  
Platter: 13<sup>7/8</sup> in.  
Plate: 9<sup>3/4</sup> in.

*Plate from Gothic Dessert Service*  
1831  
8<sup>1/2</sup> in.

*Cup, Saucer, Platter, and Pair of Dessert Plates from Cottage Service*  
1893, 1904  
Inscribed: *For Faith, Tsar, and Fatherland*  
Alexander III additions  
Dessert plates: 8<sup>7/8</sup> in.  
Platter: 15<sup>3/4</sup> in.  
Cup: 2<sup>3/4</sup> x 3<sup>5/8</sup> in.

*Bowl from Service for Sultan Mahmud II of Turkey for Topkapi Palace*  
1834  
5 x 9<sup>1/4</sup> in.

*Pair of Platters, Dessert Plates, Soup Plates, Dinner Plate and Bowl from Kremlin Banquet Service*  
ca. 1837-55  
Fyodor Solntsev, designer  
Dessert plates inscribed: *Nikolai Tsar and Autocrat of all the Russias*  
Platters: 12<sup>3/4</sup> in.  
Dessert plates: 8<sup>1/2</sup> in.  
Soup plates: 9<sup>1/2</sup> in.  
Bowl: 4<sup>1/4</sup> x 11 in.

*Easter Egg*  
ca. 1830s-40s  
After Guido Reni painting  
3 in.

*Tazza from Kremlin Service*  
ca. 1855-81  
Fyodor Solntsev, designer  
Alexander II addition (restored)  
7<sup>1/4</sup> x 9<sup>3/8</sup> in.

*Statue of a Masked Imperial Lady*  
Depicting either Empress Alexandra or Grand Duchess Maria Alexandria  
ca. 1840  
5<sup>1/2</sup> in.

*Platter from Mikhailovskii Service*  
1835  
12<sup>1/2</sup> in.

*Plaque of the Holy Family*  
1843  
S. Spiridonov, painter  
9<sup>3/4</sup> in.

*Soup Bowl from Etruscan Service*  
1844  
Soup bowl: 9 in.

*Pair of Ewers in the Etruscan Style*  
1840s  
4<sup>1/4</sup> in.

*Bowl*  
ca. 1827  
10<sup>1/2</sup> in.

*Armorial Plate with Prince Volkonskii Family and Count von Keller Coats-of-Arms*  
1840s  
9<sup>1/2</sup> in.

*Plate with Ribbons of the Orders of St. George and St. Vladimir*  
Inscribed: *For Service and Bravery*  
9<sup>3/4</sup> in.

*Easter Egg*  
ca. 1850  
4 in.

*Madonna and Child Easter Egg*  
ca. 1850s  
3<sup>3/4</sup> in.

*Plate and Tazza from Farm Service with Monogram of Tsarevich Alexandrovich*  
1840s  
Plate: 9<sup>3/4</sup> in.  
Tazza: 6<sup>1/2</sup> x 11 in.

#### **REIGN OF EMPEROR ALEXANDER II (1855-1881)**

*Bisque Bas-relief Portrait of Alexander II*  
1860  
A. Spiess, sculptor  
signed: M. Dolobukh  
Plaque: 9<sup>1/4</sup> in.  
Frame: 13 x 11<sup>1/4</sup> in.

*Tea Set*  
ca. 1860  
Decorated with the crown and cipher of Empress Maria Aleksandrovna  
Tray: 14 in.  
Teapot: 8 in.

*Covered Serving Dish*  
Designed for King Christian VII of Denmark  
ca. 1860  
6 x 11<sup>1/2</sup> x 9 in.

*Pair of Plates, Cup and Saucer from Yacht Service Livadia*  
1860-70, and 1871-74  
Ippolit Antonovich Monighetti, designer  
Decorated with the cipher of Alexander II and Maria Aleksandrovna  
Plates: 10<sup>1/4</sup> in.  
Cup: 3 x 2<sup>3/4</sup> in.  
Saucer: 6<sup>1/2</sup> in.

*Easter Egg with Zoologicals*  
ca. 1860-70  
4<sup>1/2</sup> in.

*Pair of Sauce Boats with Trays, Soup Bowls and Serving Dish from Banquet Service of Tsarevich Alexander Alexandrovich*  
1865, 1881-94, 1855-81  
Decorated with the cipher of the future Alexander III and the imperial crown  
Sauce Boats: 11 in.  
Soup Plates: 9<sup>3/4</sup> in.  
Serving Dish: 3<sup>3/4</sup> x 9<sup>1/2</sup> in.

*Covered Bowl, Plate and Soup Bowl from Livadia Service*  
ca. 1861 and ca. 1913  
Inscribed: *Livadia*, in Cyrillic on the top  
Covered bowl: 4<sup>3/4</sup> x 5<sup>7/8</sup> in.  
Alexander III additions  
Plate: 9<sup>1/2</sup> in.  
Soup bowl: 9<sup>3/4</sup> in.

*Teapot and Creamer*  
1869-79  
Teapot: 6<sup>1/2</sup> x 10 in.  
Creamer: 4 x 4<sup>1/4</sup> in.

*Platter and Small Tray from Yacht Service*  
*Derzhava*  
1871-73  
Ippolit Antonovich Monighetti, designer  
Platter: 17<sup>3/4</sup> in.  
Tray: 10 in.

*Military Plate*  
1871  
From a drawing by Karl Karlovich Piratski  
A. Morosov, painter  
9<sup>3/4</sup> in.

*Plate and Tazza from Farm Service*  
1840s  
Plate: 9<sup>3/4</sup> in.  
Tazza: 6<sup>1/2</sup> x 11 in.

*Tea Service*  
ca. 1870  
Teapot: 5<sup>3/4</sup> x 8<sup>1/4</sup> in.  
Sugar bowl: 3<sup>7/8</sup> x 3<sup>5/8</sup> in.  
Creamer: 3<sup>3/16</sup> x 2<sup>15/16</sup> in.  
Cups (6): 2<sup>3/4</sup> x 2<sup>3/4</sup> in.  
Saucers (6): 5<sup>5/8</sup> in.

*Pair of Wine Jugs*  
ca. 1878  
5<sup>3/4</sup> in.

*Tea Set*  
ca. 1879  
Teapot: 4<sup>1/4</sup> x 6<sup>3/4</sup> in.  
Hotwater pot: 5<sup>1/4</sup> x 9 in.  
Cups (6): 2<sup>1/2</sup> in.  
Saucers (6): 5 in.

*Plate with Mythological Scene*  
ca. 1855-81  
9<sup>7/8</sup> in.

*Pair of Vases with Dragonflies*  
ca. 1880  
4<sup>3/4</sup> x 2<sup>1/2</sup> in.

*Easter Egg*  
1860s  
4 in.

*Easter Egg with Russian Coat-of-Arms*  
ca. 1880  
2<sup>3/4</sup> in.

**REIGN OF EMPEROR ALEXANDER III,  
(1881-1894)**

*Bowl, Butter Dish, Cup and Saucer, Platter and  
Plate from Coronation Service of Alexander III*  
1892, 1890, 1883, and 1908  
Nicholas II additions  
Bowl: 3<sup>1/2</sup> x 8<sup>1/2</sup> in.  
Butter dish: 3<sup>4</sup> x 4<sup>3/4</sup> x 3<sup>3/4</sup> in.  
Cup: 2<sup>1/2</sup> in.  
Saucer: 5<sup>1/2</sup> in.  
Platter: 21<sup>1/2</sup> in.

*Cup and Saucer from Armorial Service*  
1881-94  
Decorated with Russian double-headed eagle  
and chain of Order of St. Andrew  
Cup: 3 in.  
Saucer: 6 in.

*Plate*  
1892

*Easter Egg with Imperial Double-headed  
Eagles*  
ca. 1883  
4<sup>1/2</sup> in.

*Easter Egg with Cloissoné Design*  
ca. 1890  
3<sup>1/2</sup> in.

*Easter Egg*  
1880-90  
Inscribed: *St. Aleksei*, in Cyrillic  
4<sup>3/4</sup> in.

*Easter Egg*  
ca. 1890  
With Cyrillic monogram of Emperor  
Alexander III  
4 in.

*Easter Egg*  
1881-94  
With crown and cipher of Empress Maria  
Fedorovna  
4<sup>3/4</sup> in.

*Cup and Saucer from Gatchina Palace Service*  
ca. 1891  
Cup: 2<sup>5/8</sup> 3<sup>1/8</sup> in.  
Saucer: 5<sup>5/8</sup> in.

*Pair of Dessert Plates*  
1899-1900  
With the crown and cipher of Tsarevich  
Nicholas Alexandrovitch  
Nicholas II additions  
8<sup>1/2</sup> in.

*Plate and Cup from Raphael Service*  
1895  
Inscribed with the date 1895 and cipher of  
Nicholas II  
Nicholas II additions  
Plate: 8<sup>3/8</sup> in.  
Cup: 3<sup>7/8</sup> x 2<sup>5/8</sup> in.

**REIGN OF EMPEROR NICHOLAS II  
(1894-1917)**

*Pair of Bisque Medallions of Nicholas and  
Alexandra*

1909  
August Kavlovich Timus, designer (ca. 1895)  
3<sup>7/8</sup> in.

*Cup and Saucer*

ca. 1894-1914  
Decorated with the Statue of Peter the Great  
by sculptor, Falconet  
Cup: 3 x 3 in.  
Saucer: 5<sup>5/8</sup> in.

*Easter Egg with Cipher of Nicholas II*

ca. 1900  
4<sup>1/4</sup> in.

*Vase with Diana*

1902  
After Bell  
J. Timofeev, decorator  
Pate-sur-pate painting  
22 x 9 in.

*Pair of Plates and Dessert Plate from  
Alexandrinskii Turquoise Service*

ca. 1900-01  
Plates: 9<sup>1/2</sup> in.  
Dessert plate: 8<sup>7/8</sup> in.

*Plate from Purple Service*

1905  
Emile Yakovlevich Kremer, designer  
9<sup>3/4</sup> in.

*Statue of a Lady with a Mask*

Konstantin Andreevich Somov, designer  
8<sup>3/4</sup> in.

*Easter Egg*

Kornilov Factory, St. Petersburg, ca. 1900  
Inscribed: *In celebration, Moscow, 11th April  
1900* in Cyrillic  
Commissioned by G.D. Serge, Governor of  
Moscow, on the Easter visit of Nicholas II  
4 in.

*Statue of a Mongolian Woman and Southern  
Slav from "Peoples of Russia" series*

1910 and ca. 1914  
P. Kamenskii, designer  
Inscribed: *Buriat* and *Bulgar* in Cyrillic  
14<sup>1/2</sup> and 15<sup>1/4</sup> in.

*Three Bisque Medallions*

1912  
Commemorating the 100th anniversary of  
Napoleon's defeat  
2<sup>1/4</sup> in.

*Plaque of Tsars Mikhail and Nicholas II*

1913  
Commemorating 300 years of Romanov rule  
6<sup>7/8</sup> in.

*Empress Alexandra Egg*

ca. 1895  
3<sup>1/4</sup> in.

*Easter Egg with Tsar's Bell*

ca. 1890  
4<sup>1/2</sup> in.

*Red Cross Easter Egg*

ca. 1914-17 (WWI)  
Inscribed with the cipher in Cyrillic of  
Empress Alexandra Fedorovna and a red  
cross  
2<sup>1/2</sup> in.

*Eagle Egg with St. George Ribbon*

ca. 1914-17  
3<sup>1/4</sup> in.

*Easter Egg*

1917  
Decorated with crown and cipher of  
Empress Maria Fedorovna and the date 1917  
2<sup>3/4</sup> in.

*Vase*

ca. 1914  
26 in.

*Vase*

ca. 1917  
11<sup>1/4</sup> in.

*Pair of Side Plates and Dinner Plate from  
Yacht Service Shtandart*

1909-10  
Side plates: 8<sup>1/2</sup> in.  
Dinner plate: 9<sup>1/4</sup> in.

*Deep Dish, Plates, Cup and Saucer*

ca. 1901-15  
Deep dish: 9<sup>7/8</sup> in.  
Plates (12): 9<sup>1/2</sup> in.  
Cup: 3<sup>1/4</sup> x 2<sup>1/2</sup> in.  
Saucer: 4<sup>1/4</sup> in.

*Bisque Medallion*

1912  
After Count Feodor Tolstoy design of ca. 1814  
6<sup>5/8</sup> in.

## SOVIET PERIOD (1917-1991)

### *Propaganda Platter*

from Altalena Tea Service

1908 white ware,

Decoration: Lomonosov Factory, ca. 1921

Painting after Donibradevskii

17<sup>1/2</sup> x 12<sup>1/4</sup> in.

### *Tea Set*

ca. 1923

Teapot: 5<sup>1/2</sup> in.

Sugar bowl: 4<sup>3/4</sup> in.

Creamer: 3<sup>3/4</sup> x 4<sup>3/4</sup> in.

Cups (3): 2<sup>1/2</sup> x 3<sup>1/4</sup> in.

### *Platter*

State Porcelain Factory

ca. 1921

Inscribed: RSFSR in Cyrillic

17<sup>1/2</sup> x 12<sup>1/2</sup> in.

## RELATED MATERIAL

### *Goblet*

Imperial Glass Factory

ca. 1750s

Cut and etched glass with gilded decoration

Inscribed with the cipher and crown of

Empress Elizabeth I

9<sup>3/4</sup> x 4<sup>1/2</sup> x 3<sup>3/4</sup> in.

### *Wooden Plaque*

Decorated with the great arms of Russia

ca. 1990

Signed: K.W. Stockholm, Sweden

25<sup>1/4</sup> x 20<sup>1/2</sup> in.

### *Watercolor Design for a Plate*

Probably from the Imperial Porcelain

Factory, ca. 1860

Inscribed: *Imperial Majesty Maria*

*Alexandrovna* in Cyrillic

5<sup>3/4</sup> in.

Frame: 13<sup>1/2</sup> x 13<sup>1/2</sup> in.

### *Dinner Menu from Coronation Banquet of Emperor Alexander III*

1883

Moritz Ivanovich Neuberger, Moscow, printer

Lithograph

16 x 10<sup>1/2</sup> in.

### *Storage Box for Raphael Service*

1903

Inscribed: *Raphael Serv(ice) 1903* in Cyrillic

### *Portraits of Nicholas II and Alexandra Fedorovna*

1914

Color lithographs

I.D. Sitine, printer

12<sup>1/8</sup> x 17<sup>1/4</sup> in.

### *Views of Moscow*

ca. 1880

Scherer, Nabholz & Co.

Photographs

4<sup>1/2</sup> x 6<sup>1/4</sup> in.

### *The Moscow Kremlin*

ca. 1850

Attributed to Benoist

Hand-colored lithograph

14 x 35 in.

Framed: 24 x 45 in.

### *Dowager Empress Maria Fedorovna*

ca. 1900

Alexander Vincent

Photograph

5<sup>3/4</sup> x 4<sup>1/4</sup> in.

Framed: 9<sup>1/4</sup> x 7<sup>1/4</sup> in.

### *Soldier from the Hussars of Grodno*

1830

Fedorov, Aleksandrov or Belousov, artist

From *A Collection of Uniforms of the Imperial*

*Russian Army*, 1830

Lithograph

17 x 13<sup>1/2</sup> in.

### *Napkin*

Inscribed with the cipher of Nicholas II and  
the dates 1910-1911

33<sup>1/2</sup> x 27<sup>1/2</sup> in.

### *Emperor Nicholas II and his Son, Alexei*

1913

Photographic reproduction

5<sup>1/2</sup> x 3<sup>1/2</sup> in.

### *Photographs from the Royal Yacht Shtandart*

ca. 1913-14

### *Russian Naval Kortik and Sheath*

ca. 1895

Brass, steel with ivory;

Wood, leather and brass

Zlatovst Armament Factory

14 in.